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MUSIC IN VOL. XXVI.

PIECES WITH SACRED WORDS.

No.	Hymn of Peace	-		W. Hutchins Callcott.
504.	Hearken, O Lord ("The Rose of Sharon")			A. C. Mackenzie.
506.	If ye love Me keep My Commandments			Sir R. P. Stewart.
509.	Awake, awake, put on strength	-11	••	Alice Borton.
513.	Let us now go even unto Bethlehem (Christmas)	10.01		J. T. Field.
514.	O sing to God (Noël)		••	Ch. Gounod.

PIECES WITH SECULAR WORDS.

505.	The Snowdrop		••	••	• •	Frederic Archer.
507.	The unfaithful Shepherdess				••	H. Lahee.
0	Now the curfew bell hath ceased	(" Das Na	chtlager in	Granada"		C. Kreutzer.
508.	Welcome, sweet pleasure				••	Thomas Weelkes.
510.	Hark! 'tis the horn of the hunter	r			••	A. C. Mackenzie.
511.	Matona, lovely maiden (" Maton	a, mia Cara	.")	••	••	Orlando Lassus.
512.	Stars of the Summer Night				• •	Berthold Tours.

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Launceston Leads Leek Leicester Leicester Leiyton Leyton Leyton Leyton Limerick Lincoln Littlehampton Liverpool Llandilo Llandilo Llandly Londonderry Loughborough Louth Lower Norwood		165,	102, 293, 42, 422, 165, 230,	357, 5555, 293, 102, 165, 422, 357, 42,	422 615 616 165 681 747 293 616 293 230 293 616 422 357 747 747 747 747 293 357	Pudsey Ramsgate Rathfarnham Reading Redcar Retford Rochdale Rochester Rugby Rushden St. Asaph St. Bees St. Ives St. Leonard: St. Neot's Salford Salisbury Sandgate	 		4	43, 102,	616, 493, 422, 102, 43, 166, 230, 43, 616, 431	748 493 748 294 682 748 357 166 102 102 423 358 682 166 294 294 682 423 294	Waterbury (Watlington Wellington Wellington, Welshpool West Ardsle Westbury-or Weston-sup Weybridge Weymouth Wheathamp Whitby Whitchurch Willesborou Wimborne Winchester Wirksworth Wisbech Witham Wolverham Worcester Worksop	N.Z. N.Z. y y t-Trymer-Mar stead (Salopgh oton		167, 42	23, 493, 231, 493, 231, 43, 43,	 166, 616, 423, 43, 295, 103, 167, 167,	748 295 231 682 743 423 231 555 616 43 682 295 231 167 423 167 231 748
Launceston Leads Leek Leicester Leicester Leyton Leyton Leytonstone Limerick Lincoln Littlehampton Liverpool Liandilo Llandilo Loughborough Louth Loughborough Louth Lower Norwood Luton		165,	102, 293, 421, 422, 165, 230,	357, 5555, 293, 102, 165, 422, 165,	422 615 616 165 681 747 293 616 293 230 293 616 422 357 747 747 747 747 747	Pudsey Ramsgate Rathfarnham Reading Redcar Retford Rochdale Rochester Rugby Rushden Sabden St. Asaph St. Bees St. Ives St. Ives St. Neot's Salford Salisbury Sandgate Sandgate	 		4	3, 230, 43, 43, 43, 102,	616, 493, 422, 102, 106, 230, 43, 616, 431	748 493 748 294 682 748 357 166 102 423 358 682 166 555 294 294 682 423 294 6682	Waterbury (Vatlington Wellington, Wellington, Welshpool West Ardsle Westbury-or Weston-sup Weybridge Weymouth Wheathamp Whitby Whitchurch Willesborou Wimborne Wincanton Winchester Wirksworth Wisbech Witham Volverhamj Worcester Worksop Worthing	N.Z. y y t-Trymer-Mar (Salopgh oton		167, 42		 166, 616, 423, 43, 295, 103, 167, 167,	748 295 231 682 748 423 231 555 616 43 682 295 231 423 167 423 167 423 748
Launceston Leads Leads Leck Leicester Leighton Buzza Lewis Leyton Leytonstone Limerick Lincoln Littlehampton Liverpool Landilo Llanelly Londonderry Loughborough Louth Lower Norwood Luton Lyndhurst Lyndhurst		165,	102, 293, 42, 422,	357, 555, , 293, 102, 165, 357, 422, 165,	422 615 616 165 681 747 293 616 293 230 293 616 422 357 747 747 747 747 747 747 747 747 747 7	Pudsey Ramsgate Rathfarnham Reading Redcar Retford Rochdale Rochester Rugby Rushden St. Asaph St. Bees St. Leonards St. Neot's Salford Salisbury Sandgate Sandown Scascale	 		4	43, 102,	616, 493, 422, 102, 106, 230, 43, 616, 431	748 493 748 294 682 748 357 166 102 102 423 358 682 166 555 555 5294 294 682 682 423 294 616 358	Waterbury (Watlington Wellington Wellington, Welshpool West Ardsle Westbury-or Weston-sup Weybridge Weymouth Wheathamp Whitby Whitchurch Willesborou Wimborne Winchester Wirksworth Wisbech Witham Wolverham Worcester Worksop	N.Z. y a-Trymer-Mar (Salopgh otton		167, 42		 166, 616, 423, 43, 295, 103, 167, 167, 295,	748 295 231 682 743 423 231 555 6616 43 682 295 231 167 231 748 748 616
Launceston Leads Leek Leicester Leicester Leyton Leyton Leytonstone Limerick Lincoln Littlehampton Liverpool Liandilo Llandilo Loughborough Louth Loughborough Louth Lower Norwood Luton		165,	102, 293, 421, 422, 165, 230,	357, 555, , 293, 102, 165, 357, 422, 165,	422 615 616 165 681 747 293 616 293 230 293 616 422 357 747 747 747 747 747	Pudsey Ramsgate Rathfarnham Reading Redcar Retford Rochdale Rochester Rugby Rushden Sabden St. Asaph St. Bees St. Ives St. Leonards St. Neot's Salford Salisbury Sandgate Sandown Seascale Selkirk			4	43, 102,	616, 493, 422, 102, 43, 166, 230, 43, 616, 431	748 493 748 294 682 748 357 102 102 423 358 682 166 102 294 682 423 294 662 423 294 616 358	Waterbury (Vatlington Wellington, Wellington, Welshpool West Ardsle Westbury-or Weston-sup Weybridge Weymouth Wheathamp Whitby Whitchurch Willesborou Wimborne Wincanton Winchester Wirksworth Wisbech Witham Volverhamj Worcester Worksop Worthing					 166, 616, 423, 43, 295, 103, 167, 167, 295, 	748 295 231 682 748 423 231 555 616 43 682 295 231 423 167 423 167 423 748
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Launceston Leads Leads Leck Leicester Leighton Buzza Lewis Leyton Leytonstone Limerick Lincoln Littlehampton Liverpool Landilo Llanelly Londonderry Loughborough Louth Lower Norwood Luton Lyndhurst Lyndhurst		165,	102, 293, 42, 422, 165, 230, 42, 102, 230, 293, 	357, 5555, , 293, 102, 165, 357, 422, 	422 615 616 165 681 747 293 616 293 230 293 616 422 357 747 747 747 747 747 747 747 765 6631	Pudsey Ramsgate Rathfarnham Reading Redcar Retford Rochdale Rochester Rugby Rushden Sabden St. Asaph St. Bees St. Ives St. Leonards St. Neot's Salford Salisbury Sandgate Sandown Seascale Selkirk			4	43, 43, 102,	616, 493, 422, 102, 43, 166, 230, 43, 616, 431	748 493 748 294 682 748 357 102 102 423 358 682 166 102 294 682 423 294 662 423 294 616 358	Waterbury (Watlington Wellington Wellington, Welshpool West Ardsle Westbury-or Weston-sup Weybridge Weymouth Wheathamp Whitby Whitchurch Willesbotou, Wimborne Wincanton Winchester Wirksworth Wisbech Witham Wolverham Wolverham Worksop Worthing Wrexham					 166, 616, 423, 43, 295, 103, 167, 167, 295,	748 295 231 682 748 423 231 555 666 43 682 295 231 167 231 748 616 231 295



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Candidates names for the January Examinations must be sent in on

Candidates names for the January Examinations must be sent in on or before Saturday, January 10.

January 16.—Presentation of Diplomas at the Neumeyer Hall.

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Tuesday, Feb. 24.—A Lecture will be given by Mr. E. Brakespeare.

Archaeological History of the Organ during the Medieval Renaissance Periods." (The Paper will be illustrated by numerous original drawings and sketches.)

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Tuesday, April 26, May 26, Papers will be read; and on Tuesday, July 28.—Annual General Meeting.

Further particulars will be duly announced.

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thereto, with the composer corresponding mark.

The award of the judges will be made known at the first meeting of the Society for the ensuing season, in November, 1885.

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January, 1, 1885.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR

EDITED BY H. C. LUNN.

PUBLISHED ON THE FIRST OF EVERY MONTH.

When in the number of "THE MUSICAL TIMES" for December, 1876, we intimated to our readers that, in consequence of the large demands upon our space, the Proprietors had resolved, at the commencement of the following year, to increase the Journal to 48 pages, it could scarcely be foreseen that the new features of interest then introduced would constantly necessitate a still further increase. The pressure of highly important matter has however for several years rendered this course of action absolutely indispensable, and numbers have frequently appeared consisting of 64 pages. In order, therefore, to fully maintain the character of the journal, not only as a reliable record of all events in the world of music, but as a vehicle for the expression of the opinions of cultivated thinkers on the art, it has been resolved to ENLARGE ITS SIZE PERMANENTLY TO 64 PAGES, beginning with the present number. That the promises made in our former announcement have been faithfully fulfilled must be frankly acknowledged; and we have now only to add that every exertion will still be made to strengthen our fournal, not only by increasing the number of special correspondents, both at home and abroad, but by securing from time to time the services of the ablest writers as regular contributors.

On and after JANUARY 1, 1885, the Price of the Journal will be raised from 3d. to 4d.; post-free, 5d.; Annual Subscription, 5s. The musical composition published in each number, when purchased separately, will, however, be sold, as before, at 11d.

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JANUARY 1, 1885.

THE COMING YEAR.

STANDING upon the threshold of a new year, it may be well to attempt some kind of forecast of its musical probabilities. Though not without features of interest, 1884 will hardly as a whole be ranked among the most eventful of recent years; if compared with some of its predecessors it might almost be called quiet. It is only natural that in art, as in nature, periods of activity should be alternated with seasons of lull and repose. So far as can be foreseen, the coming year bids fair to be one of more than average interest; and we propose briefly to notice the chief events which may be anticipated in the musical world, both metropolitan and provincial.

As the year 1885 is the bi-centenary of the births of both Handel and Bach, it may, of course, be anticipated that the works of these composers should attract of Handel's works than any other musical institu-tion, announces a performance of "Belshazzar" on February 27. This will certainly be most welcome;

help asking, in passing, why out of nineteen oratorios which Handel wrote not more than three or four are to be heard except on the rarest occasions? "Saul, "Athalia," "Joshua," "Belshazzar," and others which might be named, are quite as well worthy of a hearing as "Samson" or "Judas Maccabæus" they appear to be persistently ignored. Let us hope that the performance of "Belshazzar" may direct the attention of our musical societies to the neglected treasures to be found in the complete edition of Handel's works.

The Crystal Palace Company is exercising a very wise discretion in anticipating by one year the triennial Handel Festival, which is fixed for the coming June, instead of June 1886. No specific announce-ment of the programmes has yet been made; but it may be safely conjectured that the "Messiah" and "Israel in Egypt" will occupy the first and third days of the festival, and that the only novelties introduced will be on the Selection day. Even on this point too much must not be expected; as past experience leads to the conclusion that there are certain stereotyped numbers, both solos and choruses, which are sure to be given at every festival. The performances will of course be conducted by Mr. Manns, whose success on the last occasion is sufficient guarantee that the coming celebration will be in musical efficiency by no means inferior to those that have preceded it.

The 21st of March being the 200th anniversary of Bach's birthday, the Bach choir will give a grand performance in the Albert Hall of the great Mass in B minor, a work of which in this country the society which Mr. Otto Goldschmidt conducts appears to enjoy the monopoly. For this occasion there will be a chorus of about 600 voices, the Bach choir forming the nucleus; and we presume that the orchestra will be proportionately reinforced. Under such conditions the undertaking is formidable; because Bach's complex and exceedingly florid counterpoint is less fitted for a large body of performers than the simple and more diatonic progressions of Handel; but our recollection of the excellent performances given some years since of the "Christmas Oratorio" and the "Passion according to St. Matthew" by the Albert Hall Choral Society reminds us that the difficulties of the task, though great, are not insuperable: and Mr. Goldschmidt may be safely trusted to neglect no means towards securing a satisfactory result.

Leaving these special performances, and coming to our established musical institutions, the Crystal Palace naturally claims the first place. The Saturday concerts are to be resumed, after the usual Christmas interval, on February 14. The full programmes of the remaining concerts are not yet issued; but the promises of the original prospectus which have not yet been fulfilled give evidence that there will be no lack of attractiveness at Sydenham during the rest of the season. Berlioz's "Te Deum," which has never yet been heard in England, will of course be the work which will excite the greatest interest; but the production of Raff's last symphony, and of Brahms's new symphony, if the latter work should be ready in time, will also give importance to the coming concerts.

The Philharmonic Society has just issued its pre-liminary prospectus, and enough is known of its special attention during the coming season. The probable plans to justify anticipations of a successful Sacred Harmonic Society, which in the past has season. In the first place, the committee has aban-probably done more to spread a knowledge and love doned the policy pursued last year of engaging a different conductor for each concert, and have secured the services for the season of Sir Arthur Sullivan. This is a distinct gain; for under an ever-varying direction for the opportunities of hearing the work—one of the highest artistic excellence is obviously impossible. the old master's finest-are very few. We cannot The question whether the committee has behaved

well to those gentlemen who assisted them last season by conducting, in not inviting any one of them to accept the permanent conductorship, is a question which it is not our business now to discuss. Among the promised novelties of the season are a new symphony, composed for the Society and conducted by Herr Dvorák; Moszkowski's symphonic poem "Johanna d'Arc," produced for the first time in England, and also conducted by the composer; a new orchestral serenade, composed and conducted by Mr. Thomas Wingham, and a new Prize Overture, the committee having offered a prize of twenty guineas for the best composition in this form. If the Directors of the Philharmonic Society cannot command success, they are at least doing their best to deserve it. The Richter concerts, which have now apparently become an established institution among us, will be given as usual after Easter; but as no prospectus has vet been published, we are unable to furnish particulars concerning them. Looking at past seasons, it is at least a reasonable conjecture that the symphonies of Beethoven and extracts from the works of Wagner will be the attractions upon which reliance will mostly be placed.

The London Musical Society has since its foundation six years ago made for itself a special reputation by the performance of novelties. The two concerts to be given during the year will show no falling off in research, or in interest, as they will include Rheinberger's cantata "Christoforus," a work of which report speaks very highly, the "Sänger's Fluch" of Schumann, the "Requiem" of Draeseke, and the orchestral "Legenden" of Dvorák, all for the first time in England. Lovers of part-singing will have heard with much pleasure of the intention of Mr. Henry Leslie to resume the direction of his celbrated choir. We can wish him nothing better than that he may soon restore it to the proud position which it occupied for so many years as the finest body of unaccompanied singers to be heard in the

metropolis.

Looking now in the direction of opera, the prospect in one direction is very bright. Every lover of true art will be glad to hear that Mr. Carl Rosa will this year give a nine weeks' season of English opera in London, instead of the very short seasons which we have had of recent years. The past career of Mr. Rosa warrants the confident anticipation that the performances will be of high excellence. The special features of the coming season will be the production of a new opera on a Russian subject by Mr. A. Goring Thomas, and the first performance in London of Massenet's new opera "Manon," the English version of which is from the experienced pen of Mr. Joseph Bennett. Of Italian and German opera nothing positive can yet be said. The increasingly exorbitant demands of prime donne make the successful carrying on of Italian opera a more and more difficult task-a matter which from an art point of view is not wholly a cause for regret. If Italian opera is to be popularised among us, and its masterpieces deserve popularity as much as those of the French and German schools, this can only be effected by the entire abandonment of the pernicious "star-system," and the substitution for it of that excellence of ensemble to which Mr. Carl Rosa on the one side, and the German opera performances at Drury Lane and Covent Garden on the other, chiefly owe their success. Nothing is yet settled as to a German opera season this year; on the other hand, there have been rumours, though at present nothing more, of possible performances of French opéra comique" at one of our metropolitan theatres.

In the International Inventions Exhibition, to be join us in the wish that the year 1885 held during the present year at South Kensington, distinct artistic progress in the country.

we regret to find that music is relegated to a subordinate place. It is true that the exhibits are classified in two divisions, "Inventions" and "Music"; but an examination of the official prospectus shows that while the former division contains thirty-one groups, the musical department has only three; it is, so to speak, tacked on as a kind of appendage to the other. It is probably too late now for the Commissioners to modify their scheme to any considerable extent; but, as recent exhibitions have had a distinctly educational aim, we would, even now, suggest the possibility of giving more importance to the musical section of the coming one. With the resources at their disposal a series of historical performances of music might be feasible. We learn that a series of choral competitions is contemplated; but experience unfortunately teaches that such meetings are seldom successful, if only for the reason that first-class choirs with an established reputation decline to enter upon contests in which they have little or nothing to gain, and in the event of defeat (possibly by no fault of their own,) a great deal to lose. In any case, it is a slight, rather than an honour, to the art to introduce it, as has apparently been done, as a kind of make-weight; and in the name of English musicians we feel it our duty to protest against the course which the Commissioners have thought proper to adopt.

Of the three provincial festivals of the year that of Birmingham will, as usual, occupy the post of honour. Three years since the committee showed itself fully alive to the responsibilities of its position; and the festival at which Gounod's "Redemption, Gade's "Psyche," Mr. Villiers Stanford's Serenade, and other works from English pens were produced, was in all respects one of the most successful ever held. There is every prospect that the festival which will take place next August will fully equal the last. Gounod's sequel to the "Redemption"—his new oratorio "Mors et Vita"—will, of course, be the greatest attraction; but besides this, Dvorák is writing a new cantata for the occasion. English music too will be excellently represented; in the vocal department there will be choral works by Messrs. Cowen, Stanford, and Anderton; and in the instrumental Mr. Ebenezer Prout will contribute a symphony, and Mr. A. C. Mackenzie a violin concerto. The name of Hans Richter as conductor is in itself a tower of strength; and it may be safely predicted that the festival will be the prominent event of the musical year. Of the two other festivals, that of the Three Choirs at Hereford and that at Bristol, very little can yet be said, because the arrangements are not sufficiently advanced; but from the former city we hear that a statement recently made in the columns of Truth, to the effect that the festival would not take place for want of proper support, has excited so much feeling in the neighbourhood that stewards have already come forward as guarantors against loss in far larger numbers than at the last festival. There is a talk of a performance of Liszt's "St. Elizabeth" at Bristol; but we believe nothing is yet definitely settled.

From the necessarily incomplete list of coming events which we have given in this article, it will be seen that the musical year bids fair to be anything but dull. It is probable that many features of interest will present themselves of which at present nothing is known; but the arrangements already made are sufficient to justify a sanguine view of the future. Signs of vigorous life are everywhere apparent, in the smaller provincial centres no less than in the metropolis; and all lovers of music will join us in the wish that the year 1885 may show a distinct artistic progress in the country.

HANDEL MYTHS By WILLIAM H. CUMMINGS.

THE bi-centenary of the birth of G. F. Handel is almost at hand. Biographies of him are so numerous and accessible that it is unnecessary to give even a summary of his instructive and interesting career, but it will be useful to endeavour to dissipate some of the fond imaginings of enthusiastic Handelians, which by frequent repetition have at last come to be regarded as absolute truth. How often we read in the daily and other journals of pilgrimages to "Handel's Church," at Whitchurch, near Edgware; what enthusiasm is excited in the breast of the admiring visitor to the sacred fane when he reads the organ-case:

"HANDEL was Organist of this Church from the year 1715 to 1721, and composed his oratorio Esther on this Organ."

Of course, a musician, amateur or professional, recollecting the well authenticated accounts of Handel's method of composing "da mente," knows that the inscription cannot be accepted as literally true, he therefore substitutes the word "performed" for "composed," and feels happy in believing that, at least, he is actually visiting the church where Handel was organist. A recent writer, more bold than his predecessors, said "Handel composed his oratorio" Esther" for the consecration of this church. In fact, it was perhaps literally within these walls that Handel's career was decided." This is all fable, arising from the generally accepted belief that the church referred to was once the chapel of the Duke of Chandos.

Schælcher, in his life of Handel, adopted the error, and still more recently Mr. Rockstro, in his excellent biography of the great master, has fallen into a similar mistake. At page 104, speaking of the Duke of Chandos's chapel, at Cannons, he says: "For the service in his private chapel he maintained not only a numerous choir, but a band of instrumental performers also, on a scale as grand as that of a Kapelle of a German potentate. This chapel—now the parish church of Whitchurch, Middlesex—is the only building on the estate which has escaped destruction."

The mistake so oft-repeated seems to have originated by a statement of Lysons in his book, "Environs of London" (Vol. III., p. 408), where he says, "The Parish Church is dedicated to St. Lawrance. It was rebuilt (the tower excepted) at the expense of the Duke of Chandos, about the year 1715, but the internal decorations were not finished till 1720. It was opened on the 29th of August of that year." Lysons gives as his authority Reed's Weekly Journal, but that paper, under date September 3, 1720, says, "His Grace the Duke of Chandos's domestic chapel at his seat at Cannons, Edgware, curiously adorned with paintings on the windows and ceilings, had divine worship performed in it, with an anthem, on Monday last, the first time of its being opened."

This account most clearly points out the fact that it was the domestic or private chapel which was opened in 1720. It remains for me to prove that the domestic chapel and the Parish Church were co-existent, but distinct buildings. Fortunately we are enabled to do this by referring to a work entitled, "A Journey through England in Familiar Letters from a Gentleman Here to his Friend Abroad," published in 1724. the furniture and effects of the mansion were sold Speaking of the Duke of Chandos's estate at Cannons, and the building demolished. Cock, the well-known he says, "The disposition of the avenues, gardens, statues, paintings, and the house of Cannons, suits the genius and grandeur of its great master. The the genius and grandeur of its great master. The auction. One of the lots in the catalogue was the Chapel, which is already finished, hath a choir of "fine-toned organ by Jordan." This organ is now

and when his grace goes to Church, he is attended by his Swiss guards, ranged as the yeomen of the guard: his musick also plays when he is at table; he is served by gentlemen in the best order; and I must say that few German sovereign princes live with that magnificence, grandeur, and good order . . . You ascend the great avenue to Cannons from the town of Edger by a fine iron gate, with the duke's arms and supporters on the stone pillars of the gate, with balustrades of iron on each side, and two neat lodges on the inside. This avenue is near a mile long, and three coaches may go abreast. In the middle or half-way of this avenue is a large round bason of water, not unlike that on the great road through Bushey Park to Hampton Court. the following, inscribed on a brass plate attached to avenue fronts an angle of the house, showing you two fronts at once, and makes the house seen at a distance the larger. . . . You turn, therefore, a little to the left to come to the great court, which leads to the salon and the great staircase, and a little further to the left to another court, which leads tothe back stairs, now made use of till the great apartments are finished. The house consists of four fronts, all of free stone, of about a hundred feet wide each. The front from the great stairs is to the east, and hath an avenue directly from it down to the Parish Church at about half-a-mile's distance. The north front is towards the parterre and great canal; the west towards the gardens; and the south looks through a great area, where the offices and stables are, down another large avenue which ends in a mountain. . . The salon, when finished, is to be supported by marble pillars and painted by Belluci, as is the great staircase, which is all of marble; most of the steps are already laid, and of great length, and all one piece of marble. The staircase leads you into the apartments fronting the parterre and grand canal, and consists of a suite of six noble rooms, well proportioned, finely plastered and gilt by Paragotti, and the ceilings painted by Belluci. From these apartments you go into my lord's dressing-room and library, fronting the gardens, and from thence you descend by another fine pair of stairs (which I cannot call backstairs), all painted by Legarr, and balustraded to the top of the house by iron into a court which opens into the great area to the East, in which is the Chapel on your right, the kitchen on your left, and lower on each side the stables, the bottom of the area enclosed with balustrades of iron. . . . The chapel is incomparably neat, and finely plastered and gilt by Paragotti, and the ceilings and niches painted by Belluci. There is a handsome altar-piece, and in an alcove above the altar, a neat organ. Fronting the altar, above the gate, is a fine gallery for the duke and duchess, with a door that comes from the apartments above, and a staircase that also descends into the body of the chapel, in case of taking the Sacrament, or other occasion. In the windows of this chapel are also finely painted some parts of the history of the New Testament.

This lengthy extract effectually establishes the distinct identity and locality of the domestic chapel and the parish church.

The Duke of Chandos died on August 9, 1744, and his heir, finding his patrimony insufficient to maintain an expensive estate like Cannons, endeavoured in vain to find a purchaser for the mansion; ultimately auctioneer of the Piazza, Covent Garden, sold the various items, including the building materials, by vocal and instrumental musick as the Royal Chapel; in Trinity Church, Gosport. It presents the same appearance it did in its original position at Cannons, mass of mediocrity by their side; but in addition to the fine case being decorated with the Chandos arms. It was purchased by a subscription of the parishioners. A document printed in 1748, giving an account of the purchase, is worthy of re-production here:-

117 12 0 To do.—ditto for repairs It will be interesting to note that the windows of

the domestic chapel were purchased for the parish of

Great Malvern, Worcestershire.

The Parish Church (Whitchurch) was rebuilt by the Duke of Chandos simultaneously with the erection of his own mansion, the paintings and decorations were by the artists Paragotti, Belluci, and Legarr. The Duke intended to rebuild a tower also, but "the parishioners having sold their bells in the expectation that the Duke would present them with a new peal, his Grace took offence and proceeded no further in his design."

The brass plate, which lies so circumstantially, was placed on the organ-case by Julius Plumer, Esq. M. Schælcher notices the fact, and adds the date, 1750, an evident mistake; the estate of Cannons was purchased in 1811 by Sir Thomas Plumer, Vice-Chancellor of England, and the donor of the plate

was his son.

Handel resided in London from 1715 to 1720; he became chapel-master and director of music to the Earl of Carnarvon (afterward Duke of Chandos) in 1718, who then resided in Cavendish Square. It is not probable that Handel visited Cannons until he went there in 1720 to produce his Oratorio "Esther" for his patron, who had been created Duke of Chandos in April, 1719. The Parish Church of Whitchurch is interesting from its association with the Grand Duke, as he was called; and Handel may have visited the Church and probably performed on the organ, but it is certain that he never was organist of the church, nor did he compose on the organ therein.

THE GROWTH OF MUSICAL FESTIVALS.

This heading may seem a little curious, not to say unmeaning, as the number of our provincial musical gatherings has for some time past exhibited little or no tendency to increase. It has often been a matter of surprise to us that the long-continued existence and prosperity of triennial festivals in certain towns has not led to wholesale imitation in other centres of population. Putting art on one side for the moment, and regarding only utilitarian considerations, the benefit of periodic music meetings is undeniable. The local charities of Birmingham and Leeds, and of Gloucester, Worcester, and Hereford, are enriched to no small extent by this means; and the presence of a large number of well-to-do visitors must be of great service to local traders and hotel-keepers. service these gatherings render to music is no less real and unquestionable. As we pointed out last month, it is only at provincial festivals that new works of importance are commissioned and produced in this country. The loss to art if Birmingham had not acted as a motive power for the presentation of "Elijah" to the world would have been incalculable. And only recently the awakening of Norwich to a sense of its duties in the matter has been the means of giving us "The Rose of Sharon." The production About this there ought to be no doubt whatever. of two such works would alone compensate for a If the former recognise the power for edification of

them, scores of lesser works could be named which are now in the répertoire of choral societies, and give pleasure to thousands, but which would have had no existence but for the initiative of festival committees. It is especially astonishing that up to the present time no cathedral cities have followed the example set by the three western shires. the governing bodies of our cathedrals we have the nucleus of festival machinery ready to hand, and local support might be regarded as certain to follow any movement set on foot by the leading clerical authorities of a diocese. We are fully aware that substantial, and by no means ill-founded, objections to the use of cathedrals for elaborate musical performances were made a few years ago, owing to the increased feelings of reverence for sacred buildings, and the existence of certain abuses for which the management and the public were equally responsible. How these objections have been met and conquered by mutual displays of good sense and good taste is well known to musicians. Simultaneously, a conviction has been steadily gaining ground that secular concert-rooms are not the most appropriate places for the rendering of grand sacred works. Is there any one bold enough to deny that "The Messiah," "Elijah," and "The Redemption" are immeasurably more impressive when heard in a cathedral, with its solemn beauty and aweinspiring associations, than in St. James's Hall, amid garish lights, the buzz of conversation, and the interruption of applause? English cathedrals were for centuries the nurseries of national musical art in this country, and the time has now arrived when they can be so in a larger and more comprehensive sense, at the same time making music fulfil its best and truest mission, that of being the hand-

We look from Dan to Beersheba and happily find that all is not barren. Information reaches us that a movement has been started for the establishment of a triennial festival in Lincoln. A more appropriate centre for such an institution could not be named. With the exception of the Norwich festival there are no musical gatherings of importance in the Eastern counties, and, whether justly or not, this part of the country has incurred the stigma of being unmusical. The reproach could not be more easily wiped out than by inaugurating a festival scheme analagous to that of the Three Choirs. Norwich, Lincoln, and Peterborough might be the centres of operation, and the preliminaries now taking place in the capital of the fen country may therefore be regarded as a step in the right direction. It appears that a similar idea was entertained about twenty years ago, but it However, we have advanced proved abortive. greatly since that time, and things are now fairly promising. In order, first of all, to enlist the sympathy and support of existing musical bodies in the county, a meeting of representatives of these bodies was held on November 28, when the matter was discussed and the idea of forming a "Musical Festival Association," each society to furnish a contingent, cordially approved. It appears that there are eight choral societies, with an approximate total of 820 members. By selecting about 300 of these and engaging a small body of trained choralists from Yorkshire, it is thought that a festival choir could be formed capable of efficiently interpreting the most elaborate works. The next step will be to win the unanimous approval of the cathedral authorities and the pecuniary and moral support of the most influential personages in the county.

sacred musical masterpieces—and as men of culture they cannot deny the same-and if the latter realise how much it is possible to achieve for art at a trifling monetary sacrifice, they will unite at once in furthering a scheme which cannot fail to benefit alike religion, art, and charity. The last named consideration will, no doubt, have very great weight with many of those whose help must be sought in the undertaking. Some day the claims of music to support on its own account, and quite apart from questions of philanthropy, will be admitted by all educated persons. On the one hand, the charitable institutions of the country ought to receive sufficient sustenance without bribes to the wealthy in the form of concert tickets, and, on the other, the love of art should be so general that there should be no necessity to urge the public to listen to the finest oratorios on the ground that by so doing they would benefit the sick and the poor. If it be absolutely necessary to combine festival-giving with charity, it proves that as a nation we are not yet sufficiently benevolent nor sufficiently musical. However, it is useless to indulge in longings for the millenium. The facts must be faced, and at any rate it will be better to have a festival under the usual conditions than no festival at all. In order to form a rough idea of the probable financial outcome of the undertaking, an estimate has been drawn up, based on the result of the Wolverhampton meeting in 1883. From this it appears that after paying the expenses of two Oratorio performances in the Cathedral, and two secular concerts in the Corn Exchange, a balance may be anticipated on the right side of £276. This does not seem an extravagant expectation, but at the same time it would be necessary to provide for any possible loss by the formation of a guarantee fund, and a proposal of this kind would at once test the feeling of the district. The Nottingham press has pronounced in favour of the scheme, and the idea has been mooted to make the festival an annual affair, to be held alternately in Lincoln, Nottingham, and Leicester. All that now remains is to wish the labourers in the cause Godspeed in their good work, and to express the hope that before long the glorious Minster of Lincoln may resound with the inspired harmonies of Handel, Mendelssohn, and other revered masters.

THE MUSIC OF THE PEOPLE

By F. CORDER.

AFTER an absence of twenty-five years I returned to England in September last, and naturally one of my first enquiries was about the progress of music in my native land during that long period, for no news of the outer world had ever reached me in those wild regions of Chinese Tartary from which I had at last escaped. My old friend and former fellow-student, Optimus Smith, whose cordial welcome home and generous hospitality had so rejoiced my heart, gave me the most glowing accounts of the increase of the love of music among the English; according to him a perfect transformation had occurred. On the other hand, my cousin, Pessimus Brown, who was of a somewhat cold and unenthusiastic disposition, took a much less favourable view of the present state of things.

"Why," said Optimus, "in your time good music was hardly known. The Crystal Palace Concerts and Monday Pops. had only just started; there was nothing but the Philharmonic, the Musical Union, and a few private Concerts. Now-a-days there is good music heard everywhere and by everyone. Italian and English Opera, Oratorio performances in plenty, Promenade Concerts for the masses—oh, no end of things."

"As for that," said Pessimus, "twenty-five years ago all these things existed. Italian Opera was more fashionable then than now; English Opera was unfashionable, poorly done and poorly supported, as it is now, and Concert-giving was not a bit more precarious an undertaking."

"But you cannot deny," urged Optimus, "that there is twice as much good music in London now

as there was then."

"Twice as much," I remarked, "would not argue any advance in public taste, since you tell me that the population of this huge city has more than

doubled in that period."

"You have hit it," replied Pessimus. "If returns could be made of the number of persons attending performances of good music, I dare swear that the percentage would be found to be no greater now than ever it was."

"That I emphatically deny!" cried Optimus.

"As your assertion is incapable of proof," said I, "let us turn to another point. What about the people? I mean the three-fourths of the population—say, nearly four millions of souls in London and its environs—who do not frequent the opera and the other musical institutions just spoken of. I seem to remember some talk of Music for the People before I left England. There were to be, or perhaps actually were, places where they could take their suppers and at the same time listen to good but light music. How did that scheme answer?"

Smith looked somewhat disconcerted at this ques-

tion, but Brown grinned.

"If," said the latter, "you want to know about the musical food of the million, you can soon be instructed. Sir George Grove's Dictionary has no article upon the subject; everyone is silent about it for very shame, I hope. But go where you will and behold the British public enjoying itself, and there also will you behold that artistic disgrace of our country—the vulgar, the degrading, the hopelessly idiotic institution of the music-hall."

"Dear me!" I said; "is it so bad as all that?"

"Words entirely fail to describe its badness; but this is not all. Like a devouring monster, it is swallowing up all other forms of less objectionable amusement. Everything is tainted with it, every year it grows more and more into public favour. Formerly the higher classes shrank from its vulgarity, if not from its inanity, now aristocrats and plebeians alike succumb to its charm, and the variety entertainment is paramount everywhere."

"Enough," said I. "If this be so we have the strangest of strange phenomena to investigate. I will search into this matter myself, without prejudice, and publish the result. I know full well that the majority of those who go to classical Concerts neither understand nor appreciate a note of what they hear; let me now see for myself what form of musical entertainment is really enjoyed by my fellow country-

nen "

I immediately proceeded to set about my self-appointed task. Reader, do you already pity me? Methinks I behold a tear of sympathy in the eye of every true-hearted musician. I accept the tender tribute, and respond in kind. But, tush! this is unmanly. Away with weakness till my tale is told.

With a still vivid remembrance of the admirable burlesques, by Brough and Byron, which used to cause the Strand and Olympic theatres to be so thronged in the days of Bedford, Turner, and Robson, I sought a theatre where burlesque was a specialty. There were several. I chose one hap-hazard, and there passed an evening, the memory of which will stay like a hideous nightmare with me till I die. Having been so long away from England I could not, of

course, be expected to enter into the humour of the piece; that it had humour was evident from the extreme delight of the audience. But at least I might claim to judge the music, which, both vocal and instrumental, was of a degree of atrociousness beyond all description. Yet it was the musical portion of the entertainment which especially charmed the listeners, who applauded the yelping, howling crew to the echo. Expressing my surprise and disgust to my friends, Smith and Brown, I was ironically advised by the latter to go and hear an opera-bouffe. I did go. The piece had a French name, which I wondered at, for it was difficult to pronounce, and might just as well have been translated as the rest was. But the performance! Oh, my sainted mother-the performance! I came away at the end of the first act, so I cannot tell the plot, if there was any. But the chorus consisted of twelve smirking young persons, who seemed too conscious of the amount of bare limb they were displaying to be able to sing, three tenors and four basses, with voices worn threadbare with shouting. The band, for economical reasons, consisted only of such instruments as could produce most noise for the money expended. I only heard a piccolo, a double-bass, a drum, and a euphonium; but there may have been a few others. The chief members of the company were a good low comedian, who had nothing to sing, an old man who repeated an irritating catch-word till he nearly made me cry, a throaty tenor who couldn't act, and a fascinating young person, who could do nothing but look at her many friends in front, and fling them bewitching glances. To crown all, the piece wasn't even worth doing well, for the music had apparently been put together out of a few old sets of quadrilles, and scored by the conductor of a provincial theatre band.

Next I sought a lower level and a still more popular style of entertainment: I went the round of the music halls. I dare not trust myself yet to speak of what I saw and heard there, enough that I was only too clearly convinced that this was the musical food which our masses truly loved and enjoyed, not because they could get no better, but because it was most suited to their intelligence-to their minds, in fact, if I may venture to use such an expression. I also understood now what Pessimus Brown had said about music-hall entertainments pervading and replacing all others, for both the burlesque and the opera-bouffe, which I had lately seen, were little else but variety entertainments in disguise. I now ceased to wonder or feel any kind of emotion at the musical atrocities which I daily came across, and pursued my task with the doggedness of a Stoic philosopher, whom nothing could pain or shock. But after concluding my three weeks' round of investigation by attending a Salvation Army service, I felt the next morning that even a constitution inured to hardship by a quarter of a century spent in central Asiatic travel could not stand against the terrible trials to which I had lately been subjecting myself. My health was seriously injured. I was ordered to the seaside by my physician, and naturally sought the most cheerful and invigorating of our southcoast resorts. Alas, it was out of the frying-pan into the fire! I enquired of my landlord whether there was any music going on, as this was the fashionable

"Oh dear, yes!" he replied, "There's some Concert or another nearly every night, there's a band on the lawns, another on the pier, and another on the rink, besides the Winter Garden and the town band and all. Oh, yes, plenty of music." And he was right. As this was a fashionable watering place I flattered myself that here at least I should escape the music-

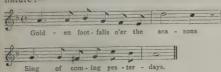
over the town forced upon the most reluctant mind complete information as to the unparalleled Variety entertainments at the Winter Garden, but worse than this was to behold the aristocratic assemblage upon the pier of an afternoon gloating over the lowest music-hall entertainment which the enterprising proprietor gave there gratis daily for an advertisement. It was at this time too that I discovered that there is one form of Variety far more dearly beloved than the others, this is the Nigger business. The nigger business simply consists in blackening the face with burnt cork and in singing music-hall songs to the accompaniment of a banjo, fiddle, and bones, and between the pieces asking ancient conundrums. There were four or five sets of niggers in the town where I was staying, and all, from morning till night, were surrounded by eager crowds. In the evenings they performed at the hotels to enliven the dinners of the more distinguished visitors, ave, even members of royal families, and if the pecuniary reward of these men was at all proportionate to the interest they aroused, their summer holiday must have been a delightful one. Day and night my ears were perpetually assailed by the clacking sound of the bones, until at last, finding that my health was not likely to improve under these circumstances, I returned to London resolved upon a heroic remedy. I knew, of course, that these niggers were the outcome of a singular and rather interesting form of entertainment which had been inaugurated before I left England. This consisted in a mimetic reproduction of the songs of the American plantation negroes in the original dialect. I therefore resolved to pay a visit to this performance and see whether, after more than twenty years' continuance, it still retained any of the quaint charm which characterised it of yore. found that there were two or three "oldest estab-lished Christys," each of which had performed unceasingly for nearly a whole generation. Could anything testify to their popularity better than this fact? Men may come and men may go, empires may rise and fall, but the Christys go on for ever; but not unchanged.

In spite of there being two performances daily, and this being a slack time of the year, I made my way with difficulty into the room, which was crowded to suffocation. Here, at least, I will not shrink from my duty, but narrate calmly and dispassionately what I saw and heard. There was a body of some thirty men, all in evening dress and with blackened faces. I am told that once a year, on Ash Wednesday, they go into mourning by washing their faces (like certain tribes in the east), and that if the burnt cork were dispensed with at any other time their influence over the public would be gone. Well, the instrumental portion of the troupe was as follows:-two fiddles and a cello, a flute, a cornet, a harp, and a big drum and cymbals, to which were added ten pairs of bones and six tambourines. Imagine, if you can, the effect of any orchestral piece whatever played by such a collection of instruments. But no one could who had not heard it. A few odd periods from one of Auber's best known overtures were strung together, and this prelude, though it lasted but a minute and a half, socompletely deafened me that I could hardly catch a word of the first two songs. One was a tenor ballad, which seemed very touching, every fourth line ended with the word "mother," which was brought out with a jerk thus-"moth-a-ar," and affected the bystanders profoundly; indeed, I saw one poor woman in tears, and was sorry to think that she should have perhaps her most sacred feelings stirred by so coarse a touch. After each verse the chorus sang the air harmonised (not over correctly), without accompaniment, the last halls, but vain was the hope. Flaming posters all time in a whisper, which was a very pretty effect, till

it became silly. I soon discovered that there were only two kinds of songs; the sentimental, with whispered chorus, and the grotesque comic, with the full force of the percussion instruments. One of the former class I have just spoken of; a second (if my ears did not deceive me) ran like this :-

Golden footfalls o'er the seasons Sing of coming yesterdays,
While on many a sad to-morrow
Never more my heart shall gaze.

This pathetic composition was set to a melody of this nature :-



every succeeding four bars being of precisely the

same rhythm.

But I never knew anything so powerfully affect an audience as the song called "Little Kitty's dead," over which men, women, and children positively sobbed. It seemed to me to go somewhat in this

The hearth is lonely now And all our eyes are red, I feel, I know not how, Since little Kitty's dead.

How peaceful and serene The night that once was dread Deep in the cistern green Lies little Kitty, dead.

After this it was necessary to revive the people's spirits, which was easily accomplished by some brilliant dialogue of the following pattern, between Pompey, a tambourine gentleman who spoke what was supposed to be negro dialect, and Mr. Johnson, the leader of the troupe, who spoke the most unnaturally elegant English:-

P. Say, Massa Johnson.
Mr. J. Well, Pompey, what have you to communicate?
P. Say, Massa Johnson, do you know?
Mr. J. Well, Pompey, do I know what?
P. Do you know as 'Ve left my lodgings?
Mr. J. Indeed, Pompey! What, those lodgings opposite, where you were so comfortable

were so comfortable?

P. Hu—ugh! Not dem. I lef' dem ar lodgings fourteen year ago.

Mr. 3. Can that really be so, Pompey? So long a time ago and I to
know nothing about it! That is very singular.

P. Not at all. Yah!

Mr. 3. Why not, pray?

P. 'Gos you was in gaol all de time! Yah, yah!

And at this exquisite retort, so artfully led up to, the audience screamed with laughter, their enjoyment being only increased when the joke was repeated again and again by other members of the troupe, leading the respectable Mr. Johnson into giving them openings for other accusations of a like offensive character. Then the "star," or principal performer, appeared and sang very gravely a nonsense song, consisting of a string of inconsequent absurdities so whimsical that I really laughed heartily at it. It was not generally appreciated, however. After this, seeing the audience rouse up in evident expectation of something unusually interesting, I glanced at my programme. Horror! The remainder of the entertainment consisted of clogdances, acrobatic feats, "comic acts"—in a word, of unadulterated music-hall or variety business. With horror in my soul I rose and fled, nor stayed my course till calmly overhead the golden stars upon my pathway shone, assisting reason to resume her throne. Yes, I felt as bad as that; and, hastening opinion from some of our readers (extracts from which home, sought refuge from my torments in the kindly appear elsewhere), while further correspondence in the Times shows that the subject is regarded with

I found it was done to nearly every song, after which seemed to me many hours, I only sank at last into an unrefreshing state of semi-unconsciousness, during which I was visited by a strange and terrible dream

or nightmare.

I seemed to be projected into the dim future and to be repeating the events of the last few weeks-with a difference, however. It was twenty years hence, and I had again returned from the East. Again I was investigating the state of music in London, and suffering anguish in the task; but this time with still more reason. Music-hall reigned triumphant everywhere. From Sunday-School treats up to aristocratic fancy fairs, all was music-hall. The so-called pantomimes ran all the year round, and few were the theatres not given over to burlesque and opera-bouffe. I tried the new Shakespearian revival at the Lyceumit was the "Tempest," but so transformed by scenic effects, processions, ballets and comic interludes by music-hall artistes as to be unrecognisable. At another theatre there was a still greater attraction. A negro tragedian who twenty years ago had made his mark with a small part in a play called "Claudian," had vowed that there should come a time when he would play Othello as it had never been acted yet. He was now keeping his word, supported by a talented company of original Christys. He painted himself white for the part, having discovered this to be the poet's intention through an engraving in the first illustrated octavo edition of the play. At the Albert Hall was a monster circus and pantomime of "Mazeppa," while in the contiguous building an exhibition of all the latest inventions and improvements in variety entertainments was being held. A company of distinguished amateur niggers occupied St. James's Hall every Saturday, a royal Duke officiating with the bones as a "corner man." There was a Richter Concert one night, certainly; but on eagerly flying to it I found that the performers were fain to blacken their faces to secure any audience at all; Symphonies were only now played in single movements, one at each Concert, and that considerably cut and with extra parts for tambourines and bones written in. Topical songs were introduced as a relief, and the audience were encouraged to join in the chorus, words and music being given in the analytical programme. In despair I fled to the opera, where now none but Wagner's music was allowed to be performed. "Tannhäuser" was announced, but judge of my horror when I saw that the Venusberg scene represented a view of the Westminster Aquarium, and the Hall of Song was a faithful reproduction of St. James's Hall, the minstrel knights being Christy Minstrels! Nature could endure no more. With a cry of anguish I awoke, and as the pale light of a December morning met my eyes I heard a discordant wail in the street beneath :-

God rest you merry gentleman, May nothing you dismay.

The tune was tortured by being changed from minor to major, the voices were harsh and nasal, the words garbled; but no strain of Mozart's ever stole more gratefully on the thirsting ear than did the pitiful wreck of the sweet old carol.

"Here, take this," cried I, wildly flinging the contents of my pockets to the poor souls; "take this, and sing till ye drop from fatigue. Thank heaven,

the people have still some music left."

THE article on orchestral concerts in London which appeared in the December number of THE MUSICAL TIMES has resulted in a voluntary expression of

warm interest by musical amateurs. Some of the humiliating, to read of the favourable conditions prewriters make light of the difficulties which lie in the way, while others recognise them boldly, even at the risk of being considered pessimistic. Mr. J. C. Rodrigues evidently imagines that the only question to be considered is that of charges for admission, and he goes into figures to prove that if the prices asked and obtained at the Richter Concerts were reduced by nearly one-half, orchestral Concerts in St. James's Hall could still be made to yield a sufficient profit. But his calculations are based on the assumption that the room would be full or nearly so at every Concert, which, of course, is never the case even with the most popular enterprises, such as those of Messrs. Chappell or Boosey; and further he imagines that the public would readily pay the highest price for seats far beyond the twentieth row. We think those who have had practical experience in Concert-giving would have no diffi-culty in upsetting his too sanguine conclusions. Sir Edward Lee, the managing director of the new Albert Palace at Battersea, states that the Concert hall in this building will meet all requirements regarding size and accommodation of a large orchestra and audience, but we have yet to learn whether the difficulty of access which undoubtedly has injured the fortunes of the Albert Hall will not also be urged with reason against the institution on the Surrey side of the Thames. We trust with earnestness that it will not be so. Coming to our own correspondents, Mr. Burrell controverts the assertions that the Albert Hall is badly situated, and that it is too large for orchestral performances. With regard to the first point, there is something to be said in favour of his view. Experience has shown that, given a sufficient attraction, the public will attend in sufficient numbers to fill the vast building. This has been the case on several occasions already during the present season. But it is also a matter of common observation that audiences invariably begin to disperse not later than ten o'clock, proving that the locale is still awkwardly remote from the residences of those who are most steadfast in supporting musical entertainments. With regard to the other question, we fear that general opinion is somewhat adverse to Mr. Burrell. When Herr Richter conducted a Concert at the Albert Hall, about three years ago, it was acknowledged with painful unanimity that his orchestra was less effective than usual; and the remarks of Richard Wagner, though worthy of permanent record, are scarcely available as evidence in the present enquiry, inasmuch as they were given on the impulse of the moment before the master had had any practical experience of the hall whose magnificent proportions excited his admiration and artistic imaginings. Mr. Rumsey confines himself to one extremely pertinent point in the matter at issue, and however unflattering it may be to the amour propre of English musicians, there is too much reason to believe that he has hit the right nail on the head. The London musical public has become painfully fastidious, and no second-rate performances will, at the present time, meet with acceptance. In order to make orchestral Concerts remunerative under existing conditions, a conductor must be found in whom intelligent amateurs can place implicit confidence, and, according to Mr. Rumsey, there are only two musicians who can fulfil the necessary conditions. As neither of these is available for ordinary purposes, we are once more left to consider the question, whether a new Concert room, more commodious than St. James's Hall, and where lower prices can be charged, is not an absolute necessity in order to establish orchestral Concerts on a permanent

vailing in musical Manchester and unmusical Bristol with respect to this all-important branch of musical labour. There remains the question how the want is to be supplied. We have among us a number of wealthy owners of landed property to whom it would be a trifling sacrifice to bestow some of their "unearned increment," to use J.S. Mill's term, in providing such a building. As a commercial undertaking it would doubtless prove remunerative in the end, but we do not wish to give prominence to this view of the matter. The country pays £70,000 for a picture, and no one grudges the money. Music alone among the arts is left unendowed, and what the State refuses might well be supplied by private liberality.

WE are so constantly receiving letters from perplexed students requesting to know why the notation of the minor scale should not be altered in accordance with modern ideas on the subject, that we cannot but think that a few suggestions from those who take real interest in the matter would be welcomed by our readers. As a rule, musicians are so conservative that it becomes a task of extreme difficulty to move them to adopt any reform which would materially affect the ideas which they have grown up with. In this particular case, however, those correspondents who urge upon us the necessity of reconsidering the method of writing the minor scale are only proposing that it shall appear rationally, instead of irrationally, to the eye, and in consonance with what a diatonic scale should be—that is, with the major seventh properly placed at the signature, instead of being absurdly written as an accidental. Sir George Macfarren, in his work on Counterpoint, says: "The long-established inaccurate signature of the minor form of a key is the remnant of the Modal system, wherein all the modes have the same signature, though every one may be transposed higher or lower with altered signature to adjust the position of tones and semitones. This system for ages held back the progress of music by obscuring, if not totally hiding, the natural principles on which music is based, and which constitute the science that furnishes the materials wherewith the artist works." These observations are followed by remarks upon the fallacy of mentally uniting a major key with its "relative" minor; and as we find that it is now the custom to put the tonic, and not the relative minor, side by side with a major scale for the practice of students, it will be seen that Sir George Mac-farren's theory is being acted upon. As B natural, for example, is admitted to be as much a portion of the scale of C minor as of C major, let this be proved by the signature; and if it be thought necessary to indicate the derivation of the scale from that of E flat major, place three flats at the commencement, with a natural after the B flat, to show that this note is raised to form our modern minor scale.

AT a recent Sunday Lecture by Professor Blackie, on the love-songs of Scotland, given at St. Andrew's Hall, Glasgow, he told his audience that although some people thought it profane to deliver such a discourse on Sunday, he was of opinion that what was said on week-days should be said on Sunday. Ministers opposed his speaking on love-songs and beautiful women; but clergymen usually sought for beautiful wives, especially with big purses. He liked to see a woman's beautiful face, but never looked at her ankles. "In railway coaches and other places," he said, "I see a number smoking what they call tobacco. Well, whatever may be said about that, it basis. It is decidedly unsatisfactory, not to say is not an intellectual or moral stimulant, and the

flavour of it is not at all like the rose or any poetic thing I know. It is essentially a vulgar sort of amusement. My amusement is to sing songs. At spoken by those who have so thoroughly apprehome I am always singing Scotch songs; and abroad, when those wretches are smoking, I hum to myself 'Scots wha hae,' 'A man's a man for a' that,' and songs of that kind." He then advised his listeners to do the same, as "their souls," he informed them, would by this means become "singing birds, and the Devil won't get near them." The idea of turning a lecture on Scotch love-songs into a protest against the use of tobacco is, at least, an original one; but we know many persons not addicted to the use of the "noxious weed" who would infinitely prefer the company of one eternally smoking to that of one eternally singing, even were he to devote his talents exclusively to Scotch music. The admirable manner in which Professor Blackie has trained himself to look only at the "beautiful face" of a woman, of course entitles him to profound respect; but we cannot see that this noble act of self-restraint has anything whatever to do with a love for Scotch songs; nor are we inclined to look forward with much pleasure to the time when men shall endeavour to turn their souls into "singing birds," in order that the Devil may not get near them.

THE list of railway travellers' grievances seems unfortunately on the increase. Want of punctuality in the trains, incessant and distracting whistling, imperfectly lighted carriages, and a host of other miseries which call loudly for reform, are constantly detailed in the daily newspapers by long-suffering victims; and the culminating proof of bad management in the refreshment department has lately been recorded by a passenger who, luckily in time, discovered a rusty nail in his plate of soup. An evening contemporary now adds to our misfortunes by telling us in a paragraph, which ought to have appeared in the "Agony column," that " Pianoforte Saloons" are being constructed, for the convenience of those musically inclined on their journey. We have already given instances, from our own experience, of the coffeeroom of an hotel being converted into a practiceroom for young ladies who have left school for the holidays; and if, in addition to this, we are to have the sound of the pianoforte throughout our travels, it would be difficult to see where we are to go for that repose which even the most ardent musician desires sometimes. The paper which announces the melancholy fact upon which we have commented, asks whether "the Inland Revenue people will insist that a music license must be obtained." No doubt the "Revenue people" will be very glad of the money they may thus add to the exchequer; but in this instance, we think, it might be considered whether a license, if applied for, would be granted by the "people" who travel.

We are certain that our readers will feel interested in the fact of a letter having been addressed to a friend in this country by the composer Antonín Dvorák, written throughout in English. He frankly states that the penning of such an epistle "is connected with many difficulties"; but that, as his heart is with the English people, he must do his best in order to express his feelings of gratitude in their own language. The "many difficulties" the writer has had to contend with may be readily imagined when we say that on his recent visit to this country he could scarcely speak, and certainly not write, a word of English; and that his study of the language has been most diligently pursued is made evident not only by the

by the comparative ease with which he constructs his sentences. To him the mastery of a language ciated his artistic works is evidently a labour of love, and faithfully reflects that earnestness and sincerity of purpose so eminently characteristic of all the compositions by which he has earned his world-wide fame.

CRYSTAL PALACE.

A SPLENDID performance of Schumann's "Rhenish" symphony, in E flat, commenced the Crystal Palace Saturday concert on November 29. Mr. Manns never appears to greater advantage than in conducting Schumann's music, and his orchestra has certainly never been in better form than during the present season, so far as it has yet gone. A new pianist, Herr Fritz Blumer, made his first appearance at Sydenham on the same afternoon, selecting for his début Saint-Saëns's showy and brilliant, but somewhat superficial, concerto in G minor. has been frequently heard in London, as well as at the Crystal Palace, and the reason why it is so often chosen by pianists is doubtless to be found in the brilliant opportunity for display which it affords to the executant rather than in its intrinsic musical merits. Herr Blumer's technical ability proved fully equal to all the demands made upon it, but the question as to his artistic position must be left undetermined until he is heard in some other work requiring higher qualities than mere fluency and power. The selections from Rubinstein's Ballet, "The Grape," which was the novelty of the afternoon, is in its composer's characteristic style, and very cleverly orchestrated. Mr. Joseph Maas was the vocalist at this concert, giving Gounod's "Salve dimora" and Massenet's scena, "Apollo's Invoca-

tion," composed for the recent Norwich Festival.

It is comparatively seldom that an opportunity is afforded of hearing Berlioz's "Romeo and Juliet" symphony, either as a whole or in part; the performance, therefore, of the three most important instrumental movements from the work gave special interest to the concert on the 6th ult. Though, as a rule, selections from a symphony are to be deprecated, no objection can exist in the present instance; for not only are the practical difficulties in the way of a complete performance of the work very considerable, but the composer himself set the example of giving the instrumental portions of the work apart from the vocal. The three movements brought forward at the Crystal Palace were that entitled "Romeo seul, Tristesse, Bruit lointain de Bal et de Concert, Grande Fête chez Capulet," the "Scene d'Amour," and the "Queen Mab" Capitet, the Scene d'Aniout, and the Queen Man scherzo—unquestionably the most effective numbers for separate presentation. They were as a whole superbly rendered by the orchestra, and enthusiastically received by the audience. A new violinist—new, at least, at Syden-ham—made his first appearance at this concert. Herr Robert Heckmann, of Cologne, is well known in Germany, and his performance of the first (and better) of Bruch's two concertos for the violin proved that his reputation abroad was fully justified. His tone, execution, and style are alike good, and he at once established his position as a sound artist. The remaining orchestral numbers at this concert were the overtures to "Der Freischütz" and "Tannhäuser." Madame Patey was the vocalist.

The ninth concert of the season, on the 13th ult., was conducted, in the absence of Mr. Manns at Glasgow, by Mr. F. H. Cowen. The opportunity was naturally taken to bring before a Crystal Palace audience the conductor's latest important work, his symphony, No. 4, in B flat minor, first produced by the Philharmonic Society last May, and noticed at that time in some detail in our columns. A second hearing of this very interesting composition confirms the opinion expressed after its first performance; and we may, therefore, content ourselves now with recording an excellent rendering and a very warm reception. It would be well if more care were taken in the preparation of the book of the words of these concerts. The analysis of Mr. Cowen's symphony, which, if we mistake not, is the one written by Dr. Hueffer for the Philharmonic programme, was signed diligently pursued is made evident not only by the with the initials "F. H. C.," giving it a most egotistical excellent manner in which he spells the words, but appearance; and it commences with the following words:

"Mr. Cowen's new Symphony, produced at the Philhar-monic Concert of May 28th, 1884, and heard in Glasgow for the first time"—a ridiculous blunder, as it has not yet been given in Scotland, Doubtless, the analysis has been revised by its author for the coming Glasgow performance, and carelessly reprinted in the Crystal Palace book. The remaining orchestral numbers of this concert were Mr. Cowen's two unpretending little trifles, "Mélodie" and "A l'Espagnole," the overture to "Athalie," and Weber's "Invitation à la Valse," instrumented by Berlioz. The pianist of the afternoon was Herr Franz Rummel, who had not been heard at the Crystal Palace for more than two years. Among the younger generation of pianists Herr Rummel Among the younger generation of plants it for Ruminos occupies at distinguished place, not only as a great executant, but as an artist who is always heard with pleasure. His rendering of Schumann's Concerto and, later in the afternoon, of solos by Bach and Chopin was in all respects worthy of his reputation. Miss Mary Davies was the vocalist.

Gound's "Redemption" was given on the 20th ult. The solo vocalists were Mrs. Hutchinson, Miss M. Fenna, Miss H. Wilson, Mr. Barton McGuckin, Mr. F. King, and Mr. H. Pyatt, all of whom gave their music efficiently. The choruses were sung by the Crystal Palace choir with remarkable precision and effect. Mr. Manns conducted.

MONDAY AND SATURDAY POPULAR CONCERTS.

It has been generally remarked that the programmes of the Saturday afternoon Concerts have been far more attractive of late than those of the Monday evenings, and the result has shown itself in audiences of singular disparity in point of numbers. For example, on Saturday, November 29, St. James's Hall was crowded, while on the 1st ult., it was not more than half full. On the first-named occasion the selection was certainly very enticing. Everything from the pen of Mr. A. C. Mackenzie now commands attention, and his Pianoforte Quartet in E flat possesses special interest, inasmuch as it was his first work ever heard in a London Concert-room. This was, if we remember rightly, in St. George's Hall, at one of Mr. Coenen's Concerts, in 1875. Musicians could not fail to recognise the remarkable promise shown in the Quartet, even making the fullest allowance for the influence of Schumann, which is perceptible; and though Mr. Mackenzie has written far more important and more original works since that time, in other departments of art, in chamber-music the Quartet has not yet been eclipsed. Another interesting audience was better pleased with her singing of Pur-cell's delightfully quaint and piquant air "Nymphs and Shepherds." Schubert's Quartet in A minor (Op. 29) and item was Schumann's "Papillons," Op. 2, played, for the first time, by Mr. Charles Hallé. These somewhat fantastic, but extremely piquant, little pieces belong to that early period of the composer's career when his romantic but thoroughly artistic nature effervesced, so to speak, in musical and literary manifestations singularly opposed to the pedantic and dry-as-dust state into which music fell after the death of Beethoven and Schubert. "Papillons" greatly pleased the audience, Mr. Hallé rendering them in his most characteristic manner. Beethoven's Rasoumowski Quartet in F, No. 1, completed the list of instrumental works. Mr. Santley, the vocalist of the afternoon, sang three of his most popular songs, and the Concert, as a whole, was very enjoyable.

The programme on the 1st, as already indicated, was less noteworthy. The concerted works were Beethoven's Quartet in D, Op. 18, No. 3; Brahms's Pianoforte Quartet in G minor, Op. 25, and Mozart's Duet in G for violin and viola. Miss Zimmermann was the pianist, her selections being Chopin's Impromptu in F sharp, and two of the Etudes, which she played in her customary artistic and unostentatious manner. Miss Louise Phillips and Madame Fassett repeated some of their pleasing vocal duets. the Concert of Saturday, the 6th, the pianist was Mdlle. Marie Fromm, who created a more favourable impression than on the occasion of her début. Her solos included a Scherzo in D minor, by Madame Schumann, and it is stated that she is a pupil of this great artist, which may account for certain mannerisms in her playing. Her best quality at present is a sympathetic touch, and with perseverance she may attain to high rank as an artist. The concerted works on this occasion were Mozart's delightful The Quartet in D, No. 10, and Mendelssohn's Trio in D minor, Op. 49, Mr. Maas being the vocalist.

A more attractive programme on the 8th naturally attracted a more numerous audience than those of the previous Mondays. Mendelssohn's posthumous Quartet in E flat is one of the most interesting of those early compositions which his fastidious nature would not permit him to give to the world. Though written when he was a boy of fourteen, it is perfect in form, developed with the freedom of style that only an experienced composer usually exhibits, and musically effective in a rare degree. Possibly Zelter may have put some finishing touches to the fugal finale, but the rest of the work is evidently from the same hand that wrote the Ottetto and the Quintet in A. Brahms's Trio in C, Op. 87, a recent yet very fresh and lucid utterance of the gifted composer, was warmly received, and two works of Beethoven, the Sonata in E minor, Op. 90, and the piano and violin Sonata, in A minor, Op. 23, completed the scheme. Mr. Charles Hallé was the pianist, and Madame Sophie Löwe the vocalist. On the following Saturday there was scarcely anything worthy of note. Mozart's Quartet in B flat, No. 3, of the Haydn set, Beethoven's Sonata in A for pianoforte and violoncello, Op. 69, and Mendelssohn's posthumous fragments of a Quartet were the concerted works, and Mdlle. Kleeberg played Schumann's now popular "Carnaval."

In a critical sense the programme of Monday, the 15th, calls for a longer notice both as regards the instrumental and vocal items. Among the former was Mozart's Duet for violin and viola in B flat, introduced probably owing to the success of the companion work in G a few weeks previously. The circumstances which led to the composition of these Duets were narrated in the December number of THE MUSICAL TIMES. Of the three movements of which the Duet in B flat consists, the first is the most effective, but they are all remarkably ingenious in the part writing. Mdlle. Kleeberg should not have used Hans von Bülow's amplified and modernised edition of Bach's Chromatic Fantasia without previous announcement. doubt a majority of the audience imagined they were listening to Bach's music pure and simple. It was still more puzzling to be told in the analytical programme that Bach died on February 28, and also on July 30, 1750. The date usually given is July 28. Miss Maude Valèrie White affords a good example in setting only high class poetry tomusic, but genius of the loftiest order could alone render justice to Tennyson's "In Memoriam." Her four songs

Haydn's Trio, in G, completed an excellent programme. The final programme before Christmas, on Saturday, the oth ult., consisted entirely of Beethoven's works. Very 20th ult., consisted entirely of Beethoven's works. fine performances were given of the Quintet in C, Op. 29, and the Kreutzer Sonata for violin and piano, Op. 47, Miss Zimmermann played the Sonata Patétique, and Mr. Thorndike sang three of the Lieder very acceptably. Madame Néruda has been the leader at all the Concerts, with one exception, and will continue to occupy the post until the arrival of Herr Joachim at the end of February.

from this exquisite poem are musicianly, but feeble.

Hutchinson rendered the utmost justice to them, but the

ROYAL ALBERT HALL CHORAL SOCIETY.

THE "Faust" of Berlioz has now fairly taken its place in the répertoire of this Society, and its annual performance may be looked for with confidence by subscribers. If some of the more delicate orchestral effects are lost in the vast area of the Albert Hall, there is compensation in the truly superb rendering of the choruses. Mr. Barnby's choir literally covered itself with glory at the performance of November 26, the rendering of every number being as nearly perfect as even the fastidious composer could have desired. Madame Valleria undertook, for the first time, the part of Marguerite, which she sang with much artistic feeling; and Mr. Barrington Foote also made his début as Mephistopheles. He deserves hearty commendation for his clear enunciation of the words, and the dramatic force he infused into the music. Mr. Lloyd as Faust and Mr. Pyatt as Brander were as acceptable as on former occasions. A performance of "Elijah" by this Society always

draws an immense audience, and no exception to the rule

occurred on the 10th ult., despite the inclement weather. The interpretation was as effective as usual, which means that almost perfect justice was rendered to Mendelssohn's favourite oratorio. The splendid training of the choir under Mr. Barnby was once more evinced, the precision in attack, attention to the nuances, and clear enunciation of the words being beyond all praise. Madame Albani, Madame Patey, Mr. Lloyd, and Mr. Santley could not be surpassed, either individually or collectively, as the principal soloists; but their manner of interpreting the share of the work that falls to them is so well known that it is needless to enter into details. Miss Hilda Coward rendered excellent service in the subsidiary soprano music, and Madame Norman displayed a mezzo-soprano voice of good quality in the beautiful air "Woe unto them."
"The Rose of Sharon" will be performed at the

Concert on February 4.

SACRED HARMONIC SOCIETY.

THE Sacred Harmonic Society's performance of "The Messiah," at St. James's Hall, on the 9th ult., showed that the strictures passed on the efforts of the choir this season have been taken to heart. Under the skilful direction of Mr. Cummings, the choruses were sung with more than ordinary vigour and precision, even those numbers which usually suffer from want of rehearsal, such as "And he shall purify," and "Let us break their bonds," being given with commendable accuracy. having been once learnt, it is to be hoped that it will not be quickly forgotten. Adequate justice was rendered to the solos by Madame Valleria, Madame Fassett, Mr. Maas, and Mr. Bridson,

MDLLE. KLEEBERG'S RECITAL.

ALTHOUGH the musical public is frequently, and not unjustly, taxed with its tardiness in recognising the merit of new enterprises, foreign pianists of genuine ability cannot complain of any lack of appreciation when they pay pro-fessional visits to our metropolis. The remarkable execu-tive abilities of the young French artist, Mdlle. Clotilde Kleeberg, for example, have quickly won her a place in popular favour, and at her Recital at the Prince's Hall on the afternoon of the 3rd ult., there was a crowded attendance. At the same time the want of good manners in the matter of punctuality, which so frequently characterises London audiences, was more than usually apparent. Scarcely had the last of the late comers settled in their places than others began to depart, so that no portion of the Recital was heard in undisturbed comfort. It is fair however to say that the pianist did not appear in the slightest degree discomposed by the constant interruptions. On the contrary, nearly the whole of her well selected programme was interpreted in a manner that must have satisfied those of the most hypercritical tastes. Mdlle. Klee-berg's versatility is one of her most noteworthy qualities, and another is her artistic conscientiousness. She rendered two of Bach's 48 Preludes and Fugues, and a Suite of Handel, with beautifully finished technique, and without any of that senseless modernising of the text in which some pianists indulge. Her charm of touch and command of expression were displayed in a number of minor items by Raff, Liszt, Schumann, and others, and she gave a purely classical, if not remarkably powerful interpretation, of Beethoven's "Waldstein" Sonata. Only in some pieces by Chopin was there anything left to desire, which is somewhat singular, as Mdlle. Kleeberg has studied in Paris, where, if anywhere, the true Chopin traditions ought to linger. Speaking generally, however, Mdlle. Kleeberg has few equals as an executant among those pianists who have recently appeared.

BACH'S BEETHOVEN CONCERT.

UNDER this remarkable heading an equally remarkable performance was given at the Prince's Hall on the 19th ult. Herr Leonard Emil Bach, described as pianist to the Royal Court of Prussia, is apparently of the opinion that it is impossible to have too much of a good thing, and therefore undertook to play three of Beethoven's pianoforte Concertos (the works in C, C minor, and E flat) at one

sitting. The public did not seem much interested in the experiment; and we cannot affirm that they lost a great deal by staying away. Only a pianist of extraordinary powers could render such a programme interesting, and Herr Bach failed to justify his departure from the observance of moderation in quantity. He has some good points as a pianist, notably a light and delicate touch, which would doubtless enable him to render pieces of small calibre with effect, but he has not the power and breadth of style necessary to the interpretation of Beethoven's greatest works, and in order, apparently, to hide his deficiences, he made unjustifiable additions to the text, thereby alienating the sympathies of all true artists. fair to add that the instrument he used was not only out of tune, but inferior in tone, while the orchestra, though led by so excellent a musician as Mr. Randegger, was frequently at fault.

HIGHBURY PHILHARMONIC SOCIETY.

This Society gave its first Concert of the season at the Highbury Athenæum, on Monday, the 1st ult. The important item of the programme was Mr. C. Harford Lloyd's new dramatic Cantata, "Hero and Leander," conducted by the composer, who came to town specially to be present. The part of Hero was sustained by Miss Agnes Larkcom, who sang well throughout, though her declamation of the final dramatic scena, "Oh, Love, Love!" was wanting in intense passion. The high baritone part of Leander is exactly suited to Mr. Bridson's voice and style, and he consequently was most successful. The choral singing was good, and when we consider that both band and chorus were entirely strange to Mr. Lloyd's beat, the accompaniments and ensemble left little to desire. The violin, corno Inglese, and harp obbligatos were well played by Messrs. Tidey and Browne and Miss Adelaide Arnold. Mr. Lloyd received quite an ovation from audience and orchestra at the conclusion of the performance of his Cantata, and he must be again congratulated on having composed so admirable a work, and one so well within the means of our numerous amateur Societies. The remainder of the programme comprised Rossini's "Stabat Mater," Nicolai's Overture to "The Merry Wives of Windsor," and songs by Mr. Charles Chilley and Miss Clara Myers.

We are pleased to notice a decided improvement in both the band and chorus of the Society, a result, we believe, not only due to the admirable conducting of Dr. Bridge at the Concert and full rehearsals, but also to the careful way in which the separate practices are directed by Messrs.

Betjemann and Beardwell.

BOROUGH OF HACKNEY CHORAL ASSOCIATION.

As all new choral works of importance are brought before the notice of the subscribers of this enterprising Society with as little delay as possible, a performance of Dvorák's "Stabat Mater" was looked for as a matter of course. It was duly given, on the 22nd ult., at the Shoreditch Town Hall, which was completely filled with an attentive and most enthusiastic audience. The preparation of this superb but exceedingly difficult work must have given Mr. Prout and his choir much trouble, and it is therefore gratifying to be able to state that the rendering was, on the whole, of remarkable excellence. Indeed, we have never heard the Hackney choir to greater advantage. There was not one important slip from beginning to end; and not only in power and vigour, but in quality of tone, the singing was admirable. The sopranos especially distinguished themselves, their clear ringing notes being prominent above the full orchestra. One or two of the movements were taken somewhat too fast-more particularly the "Eia Mater" and the middle section of the "Tui nati"; and more delicacy might have been observed in pianissimo passages, both in voices and orchestra; but it is almost hypercritical to call attention to minor defects where there was so much to praise. We believe Mr. Prout had the advantage of personal directions from the composer as to the manner of performance, which enabled him to introduce those incidental modifications of tempi so characteristic of Dvorák and the music of his country. An admirable quartet of soloists had been engaged. Miss Hilda Wilson sang the "Inflammatus" magnificently, and Miss Eleanor

Farnol was extremely earnest and intelligent in the soprano music. Mr. Kenningham and Mr. Bridson were almost equally worthy of commendation. The second part of the Concert was brief, but appropriate, consisting of Beethoven's C minor Symphony and the Chorus "Hallelujah to the Father" (from "The Mount of Olives").

GUILDHALL SCHOOL OF MUSIC.

THE crowded audience that assembled by invitation at the Orchestral and Choral Concert given in the Guildhall, on the 13th ult., was evidently more interested in the efforts of the students of the school than in those of the band and choir. At the same time it is to be hoped that the young pupils will not over estimate the value of the applause they received, as although several of them showed considerable promise, in not more than one instance was absolute proficiency exhibited. The exception was Miss Cora Cardigan, whose flute playing showed complete mastery over the instrument. Master Saunders played two movements of Mendelssohn's Violin Concerto very commendably. Among the vocalists the most promising were Miss Bessie Diamond (soprano), Mr. Iver McKay (tenor), and Mr. Sidney Beckley (baritone). Both the orchestra and chorus showed the excellent results of Mr. Weist Hill's admirable training, the former in the Overture to "Ruy Blas," and the first movement of the "Eroica Symphony," and the latter in Mendelssohn's 95th Psalm. We are pleased to learn that a site has been found for the erection of a new building for the Guildhall School of Music, on the Thames Embankment. Accommodation will be provided for 4,000 students, a number that will probably be realised, judging from the present rapid growth of the institution.

MADAME SOPHIE LÖWE'S MUSICAL EVENINGS.

Among the many performances of chamber music lately given, those of Madame Sophie Löwe, at the Prince's Hall, on the 5th and 12th ult., were, perhaps, the most agreeable. On the first occasion the programme consisted of selections from the works of Schubert and Schumann, the Concert giver being assisted by Miss Lena Little, a vocalist with a very sympathetic mezzo-soprano voice; while the selections for violin and pianoforte were safe in the hands of such artists as Miss Zimmermann and Miss Emily Shinner. Of Schubert the items were the Rondeau Brillant for piano and violin (Op. 70), some of the minor piano pieces, too seldom heard in the Concert-room, and five Schumann was represented by the Phantasie Stücke for piano and violin, piano solos, and several songs and duets. In the course of the evening a circumstance occurred which might have had serious consequences but for the presence of mind of Miss Zimmermann. An alarm of fire was raised, and the appearance of a body of smoke showed that it was not groundless. However, a panic was averted by the coolness of the pianist, who kept her seat and waited patiently until all danger was at an end, when she resumed her performance as if nothing had happened. The second programme was dedicated entirely to Brahms, and included the first set of the Liebeslieder Walzer, Op. 52, which were effectively rendered by the lady vocalists above named, and Messrs. Shakespeare and R. Watkin Mills. An excellent performance was given of the Piano and Violin Sonata in G. Op. 78, and some of the Hungarian Dances by Miss Zimmermann and Herr Gompertz.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

THE multiplicity of musical events with which the season opened has apparently undergone something of a relapse since our last notice appeared, and whilst Concerts of the mediocre standard have been fairly numerous, it will remain for Christmastide, with its series of "Messiah" and other oratorio performances, and the return of the Carl Rosa Opera Company to Liverpool, to revive the interest and enthusiasm of the musical public

and the fifth Concert, held on the 2nd ult., was not lacking in the essentials of an interesting and enjoyable performance. Prominent in importance, the skilful rendering of Haydn's Symphony in D (being No. 2 of the Salomon series) bore fitting testimony to the genius which inspired a composition stamped by purity of conception and melodious instrumentation. The other orchestral items comprised the overtures to Spohr's "Faust," Berlioz's "Waverley," and Reinecke's "König Manfred." Of these the specimen from Spohr bore the palm for dramatic intensity, whilst, on the other hand, one can scarcely realise in the overture to "Waverley" the fiery genius and fervour which characterise Berlioz's subsequent efforts. Mr. Halle's delicate skill and executive ability insured a perfect interpretation of Beethoven's Pianoforte Concerto in C minor. Madame Trebelli was the vocalist.

The Fourth Concert of the Hallé series, held in the Philharmonic Hall, on Tuesday, the 9th ult., brought to a fitting conclusion the first half of the season's programme. Schumann's Symphony, No. 2, in C (Op. 61), formed the chief feature for the orchestra, and revealed in a striking manner the ideality of a composer whose artistic powers enabled him to work out such masterpieces with singular comprehensiveness and elaborate delicacy. The rendering of the Symphony by Mr. Halle's band merits the warmest praise, every movement being followed with the closest attention by a thoroughly earnest audience. The Scherzo and the Adagio espressivo were particularly impressive, the effect of the delicate and fascinating "love song" in the latter movement being almost heavenly. The overtures to "Egmont," Hérold's "Le pré aux clercs," and the "Charfreitag's Zauber " from "Parsifal," an unusually mild specimen of Wagner's genius, formed the other orchestral contributions. Madame Norman-Néruda was the solo violinist, and in Spohr's Concerto, No. 7, in E minor, again evidenced the possession of marvellous purity of tone and executive ability. Madame Néruda also showed to advantage with Herr Straus in a seldom heard duet for violin and viola, which, whilst full of pleasant themes, is perhaps chiefly interesting from the pretty little story which attributes the composition to the good heartedness of Mozart in his efforts to befriend a fellow artist. Mdlle. Barbi, a young Italian artist, who came to Liverpool with flattering credentials, showed in her varied selections careful training and dramatic feeling. Her best efforts were displayed in two pretty German lieder, by Schubert and Schumann, which appeared more suitable to her capabilities than the florid solos of the Rossini school.

The Classical Chamber Concert, held in the rooms of the Wavertree Choral Society, on the 1st ult., deserves more than a passing notice. The carefully selected promore than a passing notice. The carefully selected programme comprised, amongst other items, trios for violin, violoncello, and pianoforte, by Hummel, Mozart, and Haydn, all of which received a faithful interpretation by Messrs. W. E., T. A., and F. W. Pinckney. Mr. W. E. Pinckney, as solo violinist, revealed, in a Barcarole by Spohr, commendable qualities of technique and purity of style. With but limited facilities, and labouring under the difficulties incidental to such an undertaking, the promoters of the Wavertree Choral Society, and particularly the Conductor, Mr. Fred. Pinckney, are worthy of considerable credit for their enterprise in fostering, by the means at their disposal, a musical spirit and interest in this out township, which will doubtless yield good fruit. The Society promises a performance of Mackenzie's Cantata "The Bride." during the coming month, and a careful rendering may be antici-

THE Concert held in the Concert-room of St. George's Hall, on Saturday afternoon, the 20th ult., in aid of Mrs. Burt's Sheltering Homes, introduced to Liverpool amongst other London artists, Miss Hope Glenn, Miss Wakefield, other London artists, Miss Hope Glenn, Miss Wakeheld, and Mr. J. Robertson. Miss Glenn invested Gounod's "There is a green hill far away" with considerable pathos and expression, and was equally successful in Miss Wakefield's song "Lass and Lad." Mr. Robertson's best efforts were in Tosti's "Good-bye," for which he earned a persistent encore. and in the duet with Miss Wakefield, "Sous les Etoiles." Miss Maude Valèrie White, several of whose bellage formed in the approximate ability of the control of the several whose ballads figured in the programme, evinced ability as During this interim, however, the Philharmonic Society a composer, delicacy of touch as a pianist, and unobtrusive has turned over another leaf of the season's programme, art as accompanist. Mr. Carl Walther played a violin

On the same evening, in the Association Hall, Mount Pleasant, Mr. and Mrs. Sanders's private choir made its first appearance this season. The works performed comprised Hiller's "Song of Victory" and "The Erl-King's Daughter," by Gade. The rendering of these Cantatas was extremely creditable. exacting solos in the latter work were faithfully rendered; and the choir, although somewhat unequally balanced, was kept well in hand by the Conductor, Mr. James Sanders.

Mr. Best's Organ Recitals at St. George's Hall have recently been resumed, and take place as hitherto on Thursdays and Saturdays. With regard to these performances, however, we cannot but regret that, in the first place, Liverpool should show so little apprecia-tion of such classical Recitals; and, in the second, that the municipal authorities should expend a handsome sum for keeping Mr. Best's grand instrument in proper condition without securing the desired result. The vagaries of the St. George's Hall organ are becoming proverbial.

The Carl Rosa Opera Season, already announced with a flourish of trumpets, commences at the Court Theatre (Mr. Rosa's recent investment), on Christmas Day, with a sacred Concert, comprising Rossini's "Stabat Mater" and selections. The Concert is to be followed by an unusually lengthy series of performances, the novelties to Liverpool being Boïto's "Mefistofele," Millöcker's "Beggar Student," Stanford's "The Canterbury Pilgrims," and, for the first time in England, Massenet's "Manon." This enterprising programme speaks well for the success of the forthcoming operatic season.

MUSIC IN BIRMINGHAM. (From our own Correspondent.)

One of the most noteworthy musical performances of the past year, so far as Birmingham is concerned, was that of Schubert's great Mass in E flat, which was given by the Festival Choral Society for the first time, at the Concert of November 27. The work had been previously heard in Birmingham, at an "open rehearsal" of the Amateur Harmonic Association in December, 1868, when it was attempted for the first time in England; but the executive resources on that occasion were of a somewhat imperfect order, and until the Festival Choral Society lately took the Mass in hand, its beauties were practically a sealed book to our local music lovers. Composed in June, 1828, only five months before the death of its gifted composer, it is distinguished by a maturity of style and a mastery of form which are too often wanting in the composer's earlier and shorter Masses, the choral and orchestral portions being especially impressive. Considering the exceeding difficulty of some portions of the work; and especially the chromatic passages in the fugal chorus, "Cum sancto spiritu," and the opening of the Sanctus, the performance was a remarkably creditable and effective one. The principal vocalists—Miss Thudichum, Miss Helen D'Alton, Mr. J. W. Turner, Mr. Richard Clarke, and Mr. John Bridson—were all fairly good, but the Mass does not afford much scope for soloists, and, with the exception of the Canon for three voices in the "Et incarnatus," and the Quartet in the Benedictus, the interest of the work is chiefly choral. The band did full justice to the many striking effects in the instrumentation, especially the original employment of drums in the Credo, which opens with a couple of bars of drum solo, the subsequent combination of drums and double-basses, the use of the trombones pianissimo and the choral singing throughout, being marked by spirit, refinement, and breadth of tone. Barnett's familiar setting of "The Ancient Mariner," originally produced at the Birmingham Festival furnished the second part of the entertainment, and afforded the vocal principals opportunities of display denied them in the Mass, of which they successfully availed themselves. Miss Thudichum, an Academy pupil with a light flexible soprano voice, was particularly effective in "The fair breeze blew," and in the charming duet "Two voices in the air," in which she was joined by Miss D'Alton. The last-mentioned lady pleased the audience

concerto by De Beriot, and Mr. H. Steudner Welsing greatly in the soothing, tender air "O sleep, it is a gentle completed an admirable programme by his careful and thing." Mr. Richard Clarke, a young local singer who spirited interpretation of Schumann's "Triumphal March," replaced Mr. Turner at short notice in the tenor solos, produced a very favourable impression, and Mr. Bridson was especially successful in the graphic song "Swiftly,

swiftly flew the ship.'

The members of the Amateur Harmonic Association laid the local musical public under an obligation by their Concert of the 4th ult., when they introduced to Birmingham a new composer in the Rev. Henry Hodson, whose dramatic Cantata, based on Longfellow's "Golden Legend," was performed here in the presence of a large audience with evidences of popular approval even more marked than those which attended its production at Lichfield in April of last year. The performance, however, was a somewhat imperiect one, owing to the weakness of the choir, which mustered somewhat under a hundred, and was consequently overbalanced in the fully accompanied portions by the band, which numbered forty-five vigorous performers. Nevertheless, the tuneful and graceful character of the work and the thoroughness of the harmonic treatment, impressed the audience very favourably, and at the close of the Concert the composer was loudly called for and cheered. The Cantata, which embraces the whole subject of the poem, omitting only the minor episodes, consists of four parts, a prologue setting forth the mystic argument, and the conflict of Lucifer and his host with the bells of Strasburg Cathedral, three divisions devoted to the story of Elsie's heroic devotion to the Prince of Hoheneck, whose life she saves, and whose hand rewards her service, and a brief epilogue. The musical treatment of the work is essentially dramatic, and consists largely of solos and concerted pieces, with comparatively few choral interpolations. Hence the choral deficiencies of the performance were not so conspicuous as they otherwise must have been. Mr. Hodson exhibits a good feeling for form and rhythm, and a fondness for canonical writing, but his music, though always scholarly and tuneful, and often in-geniously harmonised and fancifully scored for the band, is, as a whole, somewhat wanting in individuality and style. He appears to be very much under the influence still of his models, and evidently shrinks from any marked departure from conventional lines. With more experience he will probably gain more confidence, and as he is not wanting either in the melodic faculty or in musical scholarship, he ought to produce something of sterling worth by and by. In the purely instrumental movements, the Prelude and the Wedding March, and the pageant music, the composer evidences facility in orchestral writing, and is especially felicitous in his scoring for the reeds, but he is more at home in the expression of bright and joyous, tender and pathetic sentiments than in the language of passion or the suggestion of weird and supernatural elements. principal vocalists were Madame Worrell, who "doubled" the characters of Elsie and the Angel of Good Deeds, Miss Ellen Marchant, who appeared as Ursula, Mr. Alfred Kenningham, who sustained the part of the Prince, and Mr. D. Harrison, upon whom devolved the music of Lucifer and Gottlieb.

The musical section of the Midland Institute gave the third of the series of Chamber Concerts on Saturday, the 6th ult., when the leading features of the programme were Mendelssohn's String Quartet in D, Op. 44, No. 1, and Spohr's Piano Quintet in D minor, Op. 130. The Menby Herr Pettersson, Miss L. Dixon, Mr. T. M. Abbott, and Mr. A. J. Priestley, the Minuet and Andante being distinguished by great delicacy and feeling. The same artists, with the addition of Mrs. Hale, who undertook the pianoforte part, gave a capital rendering of the Spohr Quintet, the beautiful Adagio being heard perhaps to most advantage. Miss G. Poulton displayed considerable taste in the vocal items, and Mrs. Hale and Herr Pettersson

gave great satisfaction at the piano and violin respectively.

On the same evening as the foregoing Concert, the
Birmingham Musical Association, supported by Miss José Sherrington, Miss Ellen Marchant, Mr. D'Arcy Ferris, and Mr. Arthur Rousby, gave a performance of F. H. Cowen's Cantata "The Rose Maiden." The services of the King's Heath and Moseley Choral Society were also enlisted, together with about thirty

amateur instrumentalists, assisted by Mr. F. Ward as first The performance of the choruses can hardly be mentioned in the terms of praise which would apply to the solo and instrumental portions of the work. For some unexplained reason also, parts of the tenor music were suppressed. The Cantata was followed by a miscellaneous selection, the whole being conducted by

Mr. F. W. Cook.
At Mr. Stockley's second Orchestral Concert, on the 12th ult., the principal items were Mr. A. C. Mackenzie's Ballade for orchestra, "La belle dame sans merci," Mr. Cowen's Fourth Symphony in B flat minor and Suite de Coverture to "Mirella." The Ballade illustrative of Keats' poem, and composed for the London Philharmonic Society, by whom it was produced in 1883, was heard on this occasion for the first time in Birmingham. It is a work that perhaps appeals more to the educated musician than to the average Concert-goer, but its high imaginative quality, its earnestness, and the individuality of the composer's style powerfully impressed the more thoughtful section of the audience. Mr. Cowen's Welsh Symphony, though composed perhaps of less picturesque and striking elements than his Scandinavian Symphony, is certainly not inferior to it in musicianship, originality, or command of the resources of the orchestra, and its performance, which was conducted on this occasion by the composer in person, proved a great success, and elicited enthusiastic applause. Equally effective was the more familiar "Language of the Flowers" at a later period, the Gavotte movement, descriptive of "The Yellow Jasmine." provoking a rapturous encore. Mr. Charles Ould delighted the audience by his finished performance of a Polonaise for the violoncello, by Dunkler, which would probably have been heard to more advantage however in a smaller room, and Messrs. Goddard, Bell, Engleman, and Hannan created quite a furore in a trombone quartet, by Adolphe Adam. Madame Rose Hersee was more successful in Benedict's "Scenes of my youth," to which Mrs. Priscilla Frost contributed the harp accom-paniment, than in Rossini's "Una voce." Mr. Edward Lloyd was in excellent voice, and excited great enthusiasm in Gounod's "Lend me your aid" and Mackenzie's love-song from "The Rose of Sharon."

The Edgbaston Amateur Musical Union gave an interesting Concert, under the conductorship of Mr. A. J. Sutton, on the 17th ult. The orchestral items consisted of Schubert's unfinished Symphony in B minor; a Russian Suite in E, for stringed orchestra and violin obbligato; Spohr's Concerto-dramatico, for violin and orchestra; Mendelssohn's Trumpet Overture; Macfarren's "Chevy Chase" Overture (composed in 1836 for Planché's melodramatic spectacle), and the Overture to "Zampa." overtures, and especially that of Hérold, the band exhibited commendable steadiness and spirit. In the Schubert Symphony it was somewhat lacking in refinement and truth of intonation. On the whole, however, the amateurs showed decided progress since their previous appearance in public. Mrs. Ferni's violin-playing was admirable in tone and execution, and lacked but little in expressiveness. The vocal honours of the evening fell to Mrs. S. J. Mason, who exhibited an excellent voice and method in excerpts from "Joshua," "Eli," and Mozart's "Idomeneo."

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

THE musical season in Manchester is now full of apparent life, although not invested with much novelty or freshness. In addition to the larger performances, now almost nightly given, some of the stars of the opera and of the Concert rooms pay us occasional visits, and regale us with their usual much worn show pieces. But, in spite of all our bustle and pretension there is little opportunity afforded to the earnest student of becoming acquainted with new works, or of keeping pace with the progress of modern ideas. Competition is doing some-thing to improve the style of performance, but little to increase the interest of our programmes. After considerable delay, we have enjoyed an opportunity of hearing should stimulate the Conductor to a graceful response to

Dvorák's now pretty well known "Stabat Mater," and it is judged safe and wise to announce some of his smaller works; but we must wait patiently for Mackenzie's "Rose of Sharon" as we had to do for his "Jason." Now, apart altogether from any question of high merit, it is not creditable to Manchester-I say, advisedly, to Manchester, and not to any individual Concert giver-that works of celebrity should be denied a hearing here until two or three years after their first performance. We ought to be a little keener in our search after novelty, and to remember that, after all, the general musical public has a right to hear and to judge, as ultimately it must and will, of the merit of the important works of recognised composers.

Excepting only this charge of continued and exclusive reliance upon well-known works there is, perhaps, little cause of complaint. The greater central and the smaller suburban speculations continue successfully to appeal for public support. Even the "Gentlemen's Concerts," under an experimental and a somewhat heterogeneous scheme, have attracted many new subscribers and obtained a new chance of continuance. By reducing the number of orchestral Concerts-and thereby forfeiting, perhaps, some of the claim to respect which a long perseverance in the rendering of symphonic works was supposed to have conferred -a considerable reduction of expense has been effected; while, by availing themselves of Mr. Halle's services for a series of afternoon Pianoforte Recitals, the directors have appealed to many lovers of music who, living in the surrounding towns and unable comfortably to attend the rounding Concerts, had previously held altogether aloof from the institution. The popularity which has already attended these recitals clearly shows a direction in which the comparatively small but cosy Concert Hall may be frequently and beneficially utilized; and it would certainly be advisable to try whether the admirable chamber music party of Signor Risegari-which has so perseveringly and vainly endeavoured to attract remunerative audiences in the evening-would not, alternately with the pianoforte and other performances, find at last due recognition, and its proper place as a highly instructive part of our general musical programme. It cannot be denied that for many years the Gentlemen's Concert exerted an important influence upon lines now occupied by larger and more popular undertakings. And under a liberal-minded and more modernly-conceived direction, there yet is plenty of scope for an institution which, preserving much of the social charm that has always attracted, shall perceive the changed state of the surroundings and recognise that, while orchestral music of different grades of development will always appeal powerfully to the popular taste, a refined performance of more chastened and less demonstrative works must command a more limited allegiance, and require a calmer and a more reflective attention from such a number of students as the Concert Hall would well accommodate, and would place under conditions favourable for appreciation.

In the large Free Trade Hall orchestral works are heard to far more advantage. Indeed, Mr. Hallé has this season increased his band to 100 performers; and with this augmented force he has, in each of his miscellaneous programmes, introduced some example of modern scoring. At all previous hearings in Manchester of Wagner's music the very great mistake had been made of seizing the opportunity afforded by an unusual number of instrumentalists in order to give several selections of like kind, exciting similar emotions and exhibiting orchestration of the same nature, and thereby of causing an added monotony which Wagner, less than any other author of anything like equal celebrity, is able to bear. By selecting one Wagnerian movement, and by carefully contrasting it with the remainder of the programme, the peculiarities of the composer have this season been more fairly placed before the audience; and an unprejudiced judgment as to merit of idea. clearness of construction, and felicity of interpretation has been rendered possible. In the production of Dvorák's great "Stabat Mater," Mr. Hallé enjoyed the assistance of his energetic Choirmaster, Mr. Hecht, and, although the great length of the work and the similarity of style throughout the whole were trying to a mixed audience, yet the warm welcome accorded, and the opinion freely expressed.

the general desire that some other novelty may be included among the choral works yet to be given. I must not omit among the characteristics and his subscribers upon the en-gagement of Miss Zimmermann, who, by her playing of Schumann's Concerto, and other pieces, largely increased the number of her admirers here. Nor would I fail to notice the generous rivalry in the engagement of vocalists of high standing, by which Mr. Hallé and Mr. De Jong appear to be animated. The former gentleman has twice had the assistance of Madame Albani at his miscellaneous Concerts, besides enjoying her valuable co-operation in the two performances of the "Messiah," given, as usual, in the week before Christmas. Mdlle. Barbi and Madame Hauk also have received warm welcome, and Madame Norman-Néruda attracted an audience as crowded as enthusiastic.

Mr. De Jong has brought down a host of stars; and his improved band, in addition to the overtures and selections of previous seasons, has (following the example of the late Mons. Jullien) been employed in such detached symphonic movements as Beethoven's "Allegretto Scherzando," in

B flat, from the Eighth Symphony.

The cheaper Working Men's Concerts, which Mr. De Jong has superintended, have been so largely attended as to lead to the experiment of having additional performances

on various evenings.

Among the Societies devoted to choral music, the Athenæum Musical Society, now in its eighteenth season, under Dr. Hiles's control, has long been famous for the delicacy of its refined part-singing, and for its ready response to the requirements of its Conductor. In its programmes English music of high character has always been largely represented; and at the first Concert of this season, a new operetta by the Conductor, "War in the Household," and C. H. Lloyd's "Hero and Leander," were very warmly received. Both works were, a few nights later, given by the North Manchester Musical Society to a large and appreciative audience. By the Athenæum Musical Society many of our best vocalists have been introduced, and at no time has there been greater promise of future excellence.

The Stretford Choral Society continues, under Mr. Hecht's able guidance, to progress satisfactorily. Public attention has been directed rather forcibly to the importance of music as an educational power by several lecturers at the Town Hall and at the Owens College; as well as more recently by the able address which the Rev. Sir F. A. G. Ouseley delivered at the distribution of the certificates awarded at the first examinations held under the auspices of the Society of Professional Musicians. There is little doubt that a very general and healthy feeling has been aroused in favour of fair play for English music; a feeling that Concert-givers would do well to notice, Both at the Town Hall and at the banquet subsequently given in his honour at the Grand Hotel, Sir Frederick spoke warmly of the hopeful view he took of the future of the Society, and of the prospect opening out for English music. Another encouraging thing is that large classes for instruction upon orchestral instruments have been formed here, and earnest efforts are being made to bring such tuition within the reach of all classes of the community.

At the Town Hall several organ performances have been given by Herr Kayser, of Hagon, in Westphalia, a player new to Manchester. At the first Recital, on Thursday evening, the 16th ult., Herr Kayser displayed masterly execution. Probably his unfamiliarity with the organ—of French design and construction—interfered with his registering, which was scarcely sufficiently varied for a Concert-room. Perhaps more than the usual heaviness attending organ performances thus damped the enthusiasm that would otherwise have been excited by very skilful

playing.

Messrs. Heywood, the great Manchester publishers, announce a new and most interesting journal, "The Musical Quarterly Review," the first number of which will appear February 20, 1885, and contain important articles by eminent musicians and literary authorities. The work will also be the authorised channel of communication between the different sections of the "Society of Professional Musicians"; and between the Society and the musical world generally.

(FROM OUR OWN CORRESPONDENT.)

THE past month has been a remarkably busy one for Yorkshire musicians. Concerts have been so numerous and so excellent in material that it is difficult to say how to begin and where to stop in recording them. Bare refer-

ence to the majority of them must suffice.

On November 24, the Bradford Glee Union produced something in the nature of a novelty at its annual Concert, namely, Felicien David's Symphonic Ode "The Desert, the unceasing melody and picturesqueness of which produced a marked effect. At the same time there were many weak points in the performance, weakness where there should have been most strength, namely, in the orchestral part of the work. The band had to rely in great measure upon the harmonium for effects which ought properly to have been distributed among several other instruments, and there was, moreover, a want of appropriate instrumental colouring which was far from satisfactory. The vocalists executed their share with excellent precision and dramatic effect. The second part of the Concert, which was of a miscellaneous description, was rendered especially attractive by the fine singing of Miss Sara Gisburne. The Conductor was Mr. J. McBurnie.

The second of the Bradford Subscription Concerts took place on November 28, and was devoted to chamber music, of which Mr. Hallé provided an excellent programme. The work which perhaps engaged most serious attention was Brahms's Sextet in B flat. Played as it was with skill and experience by Madame Norman-Néruda, Signor Risegari, Herr Straus, Herr Spielman, Signor Piatti, and Mr. Smith, the work drew forth the warmest appreciation. One movement, the genial Scherzo, the themes of which are worked out with engaging humour and spirit, had to be repeated. Two other masterpieces included in the programme were Beethoven's Trio in D (Op. 70), and Rheinberger's grand Quartet in E flat (Op. 38). The Beethoven Trio had an unfortunate place on the programme, but it was superbly rendered by Mr. Hallé, Madame Norman-Néruda, and Signor Piatti. Although a familiar feature of many recent chamber Concerts in this district, the Quartet proved none the less welcome on account of its noble themes and beautiful developments. Mozart's Theme and Variations in D minor gave the audience an opportunity of hearing Madame Norman-Néruda's refined violin playing. Madame Minnie Hauk, whose return to Bradford after a long absence was the subject of general satisfaction, won many new admirers by her charming vocalism.

The choir of the Leeds Parish Church has for one or two years past adopted for performance in connection with the Christmas Festival, in place of "The Messiah," Spohr's Oratorio "The Last Judgment," and that work was given on the 4th ult., the first Thursday in Advent. The choir was, as usual, well balanced and powerful, and the soloists—Miss Letitia Moore (Halifax), Master C. W. Bramham, Mr. G. Wadsworth, and Mr. W. Morton—sang with taste and skill. Dr. Creser again presided at the organ with musicianly skill. The choruses, "Destroyed is Babylon," and "Great and wonderful," were rendered with great power and effect.

The Leeds Amateur Orchestral Society, in changing its quarters from the Church Institute to the Albert Hall, may be said to have taken a progressive step. The opening Concert of the series, which took place on the 1st ult., was a distinct improvement upon those which have been given during the last three or four years. The past experience of the Society has not been altogether happy, but the members toil hard and with much spirit to win success. On this occasion they had the assistance of Mdlle. Bertha Brousil and Mr. Adolphe Brousil, besides the ordinary services of the Conductor, Mr. J. P. Bowling, himself an admirable pianist, whose contributions to the performances of the Society in past seasons have been excellent features. The band proved a little uneven, as of old, but generally speaking there was evidence of great improvement. It should be added that Mdlle. Brousil, Mr. Brousil, and Mr. Bowling brought forward an interesting composition by Hermann Goetz, namely, the first movement of his Trio for piano, violin, and cello (Op. 1), a work which contains some charming and scholarly treatment of themes.

A fine and powerful organ in St. Andrew's Church, Leeds, has recently been opened by a series of Recitals and Services, the Organists selected being Mr. G. W. Pilling, of Mirfield and Bolton, Mr. Alfred Benton, Mr. F. A. Sewell, Professor Bowling, Mr. W. H. Kemp, Mr. W. Widdop, Mr. C. E. Melville, and Mr. W. H. Smithson. The organ has been built by Mr. J. J. Binns of Bramley—the constructor of the fine instrument which was placed some time ago in the new church at Haworth and is a creditable piece of workmanship.

—and is a creditable piece of workmanship.

The Headingley Vocal Society gave its third annual Concert, on the 8th ult., under the conductorship of Mr. James Broughton. Mendelssohn's unfinished Oratorio "Christus" was selected for the first part of the Concert, and the second part of the programme was of a miscellaneous description. The choruses were rendered with finish and power, showing admirable musical material in the singers, and the influence of superior taste in their training. In the second part of the programme Miss Alderson Smith (violin) and Miss M. Alderson Smith (cello) joined with Mr. James Broughton in the performance of one of Gade's instrumental Trios.

The Armley and District Choral Society gave its first Concert of the season on the same evening, the works performed on the occasion being selected from the "Twelfth Mass," "The Daughter of Jairus," the "Lay of the Bell," and "The May Queen." The choir was well balanced and vigorous, and the solo vocalists sang with taste and

skill worthy of so flourishing a Society.

The Garforth Choral Society amply justified its existence by an opening Concert on the 15th ult., when "The Last Judgment" was produced under the direction of Dr. Creser, and with the assistance of several members of his choir and other vocalists.

The Leeds Constabulary Band, a very useful musical institution, made an appeal for assistance by means of a Concert, which took place in the Victoria Hall, on the roth ult. Miss Damian, Mr. E. Dunkerton, Mr. E. Jackson, Dr. Spark, and Professor Bowling were associated with the solo vocal and instrumental portions of the programme; and the Concert was, as may be imagined, an enjoyable one.

At the seventh annual Subscription Concert of the Pudsey Choral Union, which took place on the 12th ult., under the direction of Mr. Owston, the "Hymn of Praise" and Rossini's "Stabat Mater" were performed, with the assistance of Miss Norton, Miss Parratt, Mr. Dunkerton, and Mr.

McCall as principals.

The first Concert of the Ripon Choral Society—a musical institution established quite recently—which took place on the 14th ult., secured a large and appreciative audience. Gade's Cantata "The Erl-King's Daughter," and a miscellaneous programme, afforded ample scope for the efforts of the Society, the establishment of which appears to have been fully justified by the result. Miss Stansfield, Mrs. J. Lister Smith, Mr. Simpson, and Mr. Richmond Sykes undertook the solos of Gade's work, and songs were also given by Mrs. C. H. Millyard and Mr. T. Precious. Mr. J. Lister Smith was the Conductor.

MUSIC IN THE WEST.

(FROM OUR OWN CORRESPONDENT.)

The two Concerts given by the Musical Festival Society, on Friday evening and Saturday afternoon, the 5th and 6th ult, attracted large audiences. The great interest centred upon Dvorák's "Stabat Mater," which was given on Friday evening. The principal vocalists were Madame Valleria, Miss Damian, Mr. Maas, and Mr. Santley. Mr. Hallé, whose band was engaged, of course, conducted. The chorus consisted of the members of the Bristol Festival Choir; Chorus-Master, Mr. D. W. Rootham; Organist, Mr. George Riseley. The choir was apirely belanced, and had evidently bestowed much pains upon the work, the difficulties of which can only be known by those who have studied it. There was much room for warm commendation, several numbers being excellently rendered; but there was one conspicuous fault throughout the evening, and that was a want of pianissimo. This

was especially felt in the first chorus, where the lack of it frequently marred the effect. Mr. Halle's band, too, though delightful in the forte passages, and indeed in the choruses generally, sadly overpowered the singers in the solos, many portions even of Madame Valleria's solos being lost, the high notes alone being clearly heard. The second part of the programme was miscellaneous, and not, on the whole, a very interesting selection. Saturday's Concert opened with Goetz's 137th Psalm, "By the waters of Babylon." The choir did not show to such advantage as on the previous evening, and seemed not very much at home in the work. Madame Valleria was the soloist, and even her singing did not prevent the performance from falling rather flat. Next came Haydn's "Creation," which should be well known in Bristol. Many of the choruses were very finely sung, with great spirit and energy, but where the more delicate effects were required, as in the first chorus, the want of pianissimo was again apparent. The soloists were Miss Anna Williams, Mr. Lloyd, and Mr. Santley.

The Bristol Musical Association gave its twenty-eighth Concert in Colston Hall, on the 13th ult., when "The Messiah" was performed with full band, organ, and chorus. The soloists were Madame Wilson Osman, Miss Eleanor Rees, Mr. John Probert, and Mr. Henry Pope; Principal trumpet, Mr. William Ellis. Mr. George Riseley presided at the great organ, and Mr. George Gordon conducted, as

usual.

The last for this year of the Monday Popular Concerts was given on the 16th ult., when Colston Hall was well filled with an appreciative audience. The chief item was Schubert's magnificent Symphony in C, given for the first time in Bristol, and which received an excellent rendering Mendelssohn's Overture "A Calm Sea and a Prosperous Voyage," the "Marche Hongroise" (from Berlioz's "La Damnation de Faust"), the Overture to "Masaniello" (Auber), and "Saltarello" and the "Danse des Bacchantes" (Gounod), and a selection from "Pinafore" completed the work of the band. The vocalists were Miss Arnold and Mr. C. H. Wade, who made their first appearances at these Concerts. In the absence of Mr. Carrington, Mr. Halfpenny led the band, and Mr. Risseley conducted with his usual ability.

Organ Recitals were given by Mr. G. Riseley, on the 6th

and 20th ult., at Colston Hall.

The Sarum Choral Society gave its second Concert at the Assembly Rooms, Salisbury, on the roth ult., when Gade's "Psyche" was performed, with full band and chorus. Miss Amy Aylward, A.R.A.M., and Mr. Thorndike were the principal vocalists. The second part of the Concert included Sir Sterndale Bennett's Symphony in G minor, and songs by Mr. Thorndike and Miss Aylward, the latter singing "When daisies pied," with clarinet obbligato by Mr. Lazarus. The orchestra numbered thirty-two performers, led by Mr. Burnett, and Mr. W. P. Aylward conducted.

A very interesting Concert was given at Gloucester on the 9th ult., by the Gloucester Choral Society, when Dr. Gladstone's "Philippi" was performed. It may be mentioned that this was the first time this work had been heard in a Concert-room, and no doubt it was robbed of much of the effect the church would naturally lend to it. The performance, on the whole, was excellent; and the composer, who conducted, was warmly greeted by both audience and orchestra, and subsequently expressed himself extremely pleased with the way in which his work was rendered, pronouncing the performance the best that has yet been given of it. The principal singers were Mrs. Hutchinson, Miss Booth, of Gloucester, the Rev. C. H. Murphy, minor canon, Messrs. Evans, Cooke, and Woodward, lay-clerks of Gloucester Cathedral, and Mr. W. H. Phillips, all of whom rendered efficient help. The other works in the programme included the inimitable anthem "The Wilderness," by Dr. S. S. Wesley, and Mendelssohn's 42nd Psalm, "As the hart pants." Both works are somewhat exacting for chorus singers, but the rendering in each case was something to be proud of. The anthem derived much of its charm from the sympathetic singing of Mrs. Hutchinson, and in the 42nd Psalm her soprano solos were entity equally captivating to her audience. The other items were the chorus "Eia Mater," from Dvorák's "Stabat Mater," This the Overture to "Samson," and the Symphony in C minor

from Spohr's "Last Judgment." The band left little to be decidedly better, especially in the strings. Herr Heck-desired in the accompaniments, and played the Overture mann made a most favourable impression in Bazzini's desired in the accompaniments, and played the Overture and Symphony with much spirit and intelligence. Mr. Williams deserves great praise, both for the ability with which he leads his forces in the orchestra and for the successful energy with which he has called upon the public to support the Society. We are glad to hear that the list of subscribers is larger than it has ever been, so that the committee is embarking upon another winter free from much of the anxiety of former years.

The Exeter Oratorio Society gave a performance of "Samson" at the Victoria Hall, on the 16th ult. The soloists were Madame A. Paget, Miss Ameris, Eos Morlais, and Mr. Farley Sinkins. Mr. E. M. Vinnicombe presided at the organ, and Mr. George Lyon conducted. The choir acquitted themselves very well, and the performance

generally was successful.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

A CONCERT was given in the Music Hall, on the 2nd ult., in aid of the widow and family of the late Mr. Archibald Mackenzie, a member of the Edinburgh Select Choir, and a chorister in St. Mary's Cathedral. Choral music was contributed by the two choirs referred to, under their respective Conductors, Messrs. Hartley and Collinson; and instrumental selections were performed by members of the Amateur Orchestral Society, under Mr. Hamilton.

On the same evening the Musical Association connected with South College Street United Presbyterian Church, assisted by friends, gave a very creditable performance of Sterndale Bennett's "May Queen." Misses Clark and Laubach, and Messrs, Sinclair and Monroe were successful in rendering the melodious solos of the Cantata, which

was followed by a miscellaneous selection.

The Edmunds family have been for many years associated with the profession of music in Edinburgh. Mr. Arthur Edmunds gave his annual Concert, on the 3rd ult., in the Freemasons' Hall. There was a large attendance. A choir of ladies gave its services. True to the family traditions, some Italian selections were included, Mr. Edmunds singing "Spirto gentil," with much taste. Curschmann's Trio "Addio" was gracefully rendered.

A Lecture on Madrigals and Glees was delivered by

Mr. W. B. Alcock on the same date in Morningside Athenæum. Mr. Alcock gave some brief biographical sketches of writers of madrigals, mentioning in particular Thomas Morley, the editor of the "Triumphs of Oriana." Several musical illustrations were given by an excellent

Mr. William Blakeley gave an Organ Recital in Morningside U.P. Church, on the 8th ult., when selections from Bach, Mozart, Mendelssohn, Sullivan, and other composers, were ably performed. In Morningside Established Church on the same evening, Mr. W. H. Hopkinson submitted a well selected programme of organ and sacred music. Mr. Kirkhope's Choir appeared on the following evening, in the Freemasons' Hall, George Street. The choir numbers seventy voices, and is excellently trained. Barnby's "The Lord is King," and Sterndale Bennett's "May Queen," were produced, the accompaniments being given by a string quartet, piano, and harmonium. The grand final chorus in Mr. Barnby's Psalm was splendidly sung. Mrs. Ellis and Messrs. Stevenson and Kirpen sang the solos in Bennett's Cantata, which, as a whole, was interpreted with marked success.

The first of the eleventh series of Concerts promoted by the Directors of the Choral Union took place in the Music Hall, on the 10th ult. Various improvements have been made in the hall in the way of ventilation, lighting, and accommodation. There was a crowded attendance, notwithstanding the increase in the charges for admission necessitated by a reduction of the number of sittings. The orchestra, numbering seventy performers, was conducted by Mr. Manns, Herr Robert Heckmann being the leader. A very fine interpretation was given of the Overture to "Der Freischütz," with which the Concert opened; Beethoven's No. 2 Symphony was, as a whole, excelto "Der Freischütz," with which the Concert opened; Beethoven's No. 2 Symphony was, as a whole, excellently played, and listened to with the closest attention or throughout. The composition of the band this season is

Violin Concerto. His strength lies in expression apparently, but he by no means lacks power. Madame Minnie Hauk was the vocalist.

The second Concert of the Choral Union series took place on the 15th ult., when Schumann's Cantata "Paradise and the Peri," was performed. The work has been heard once or twice before in Edinburgh, but never till now with full orchestral accompaniment. Madame Valleria was to have taken the principal soprano solos, but owing to an accident, fortunately not very serious, her place had to be filled by Miss Marianne Fenna, who proved an excellent substitute. Miss Ehrenberg, Mrs. Goodlet, Madame Grener, Mr. Charles Chilley, and Mr. W. Ludwig, sustained the other solo parts in an eminently satisfactory manner. The choral singing was refined and tasteful. Mention may specially be made of the agreeable and precise rendering of the Chorus of Houris, "Wreathe ye the steps." Unfortunately, however, the orchestra, not kept sufficiently under control, played too strongly, at times, indeed, overpowering the voices altogether. Mr. T. H. Collinson conducted, and Mr. Charles Bradley acted as Organist.

The Saturday Evening Literary Institute Concert of the 13th ult. was much better attended than on the first nights of the series. A number of pieces were played by the select orchestra, led by Mr. Dambmann, who contributed a violin solo on Scotch airs. Miss Pillans sang some songs. Mr. Kirkhope's Choir repeated its performance of Barnby's "The Lord is King," and Bennett's "May Queen," on the afternoon of the above date, in Queen

Street Hall, in aid of the Royal Infirmary.

Sir Herbert Oakeley gave an Organ Recital on the afternoon of the 18th ult., in the Music Class Room. Appropriately to the season, Sir Herbert played Klug's Advent Hymn, also a selection from Handel's "Messiah" and Spohr's "Last Judgment." In commemoration of the and sport's "Last Judgment." In commemoration of the births of Weber and Beethoven, occurring in December, 1786 and 1770 respectively, the Cavatina, "Und ob die Wolke," from "Der Freischütz," was sung by Miss Wakefield; and the chorus and march from "The Ruins of Athens," were played by Professor Oakeley.

A performance of Handel's "Messiah," was given in the Music Hall, on the 20th ult., by the Edinburgh Select Choir, which was increased to thirty voices for the occasion. Precision, steadiness, and correct intonation, marked the singing, though in choruses in which expression might naturally be most looked for, that quality was rather absent. The solos were for the most part carefully and sympathetically rendered. Mr. Henry Hartley conducted, and Mr. John Hartley accompanied, with marked judgment,

on the organ.

MUSIC IN GLASGOW.

(From our own Correspondent.)

A PERFORMANCE of "The Messiah" was given by the Rutherglen Choral Union, on November 26, conducted by Mr. C. Bryce; and "Samson" was produced by the Glasgow South Side Choral Society on the following evening. The latter performance was, as is not unusual with this Society, vigorous, rather than refined. Mr. McKean, the Conductor, did not, moreover, seem to consider the orchestra as under his charge, consequently numerous points in the accompaniment were missed or badly taken.

A "Service of Sacred Music," as a Church Concert is frequently termed here, was held in Pollokshields United Presbyterian Church, on November 28. Sir A. Sullivan's "Festival Te Deum" was the chief item in a somewhat indiscriminately selected programme, and unfortunately it received anything but a perfect interpretation as far as the choir was concerned. On the same evening the Kyrle Society gave a Concert in connection with the Bazaar, in aid of the Sick Children's Hospital, when Anderton's "Norman Baron" and Jensen's "Feast of Adonis" were

my love yon lilac fair," and "Wandering Willie," were in the programme. In both melodies the Scottish style has been successfully caught, while the harmonies are charac-

An Organ Recital and Concert of Sacred Music took place on the 4th ult. in the Established Church, Pollokshields, of which Mr. Alfred Heap is the Organist and Choirmaster. Mr. Heap played Guilmant's Grand Chorus in D major, and Mr. A. McColl (a young pupil of Mr. Heap), gave a very promising performance of Mendelssohn's Sonata in C Minor, besides accompanying the choir in the rendering of several well known anthems.

In Woodside Established Church, on the same evening, the Choir, consisting of boys' and men's voices only, made a generally successful appearance in a selection of anthems,

&c. Mr. W. J. Clapperton conducted.

On the 6th ult., the Carl Rosa Opera Company completed a fortnight's engagement in the Royalty Theatre. Except on one or two of the nights the house was not very well-filled. Boïto's "Mefistofele," and Millöcker's "Beggar

Student," attracted the largest audiences.

The opening Concert of the Choral Union series of Choral and Orchestral Concerts took place on Tuesday, the 9th ult., under the most promising circumstances. The programme was headed by the Overture to "Der Freischütz," which, as is the general opinion, never before received a finer and more poetic interpretation in Glasgow. The strings are superior in quality, I think, to those of any previous orchestra, and the wind instruments are of like excellence. Herr Robert Heckmann made a first rate impression as a violin soloist, alike in Bazzini's showy Concerto, and in Handel's noble Sonata in A. Herr Heckmann's tone is clear and pure, his technique is admirable, and he plays with great taste. His qualities as a leader were less evidently seen. In this latter respect there has been indeed room for improvement these last two or three seasons. Madame Minnie Hauk was the vocalist of the evening.

The first Saturday evening popular Concert of the series took place on the 13th ult., when there was the usual large audience. The chief items in the programme were the Overture to "Benvenuto Cellini," by Berlioz, the Scotch Symphony, by Mendelssohn, a Concerto for Cello and Orchestra, by Eckert, the principal part in which was played by M. Lasserre, and the Overture to "William Tell," the latter a great favourite at the popular Concerts. The band, as a rule, was more completely under command than it was on Tuesday, and the tone and style were entirely satisfactory. Mdlle. de Lido, a clever mezzosoprano vocalist from the Imperial Opera at St. Petersburg, who appeared here some six years ago at one of the Orchestral Concerts, sang the aria "Caro nome" from "Rigoletto," "The Last Rose of Summer," and a Bohemian

air, the last mentioned in the Russian language.

The Oratorio of "Elijah" was performed at the second Subscription Concert on the Tuesday following. The Choir was excellent, the alto part a little light, perhaps, but the treble and tenor bright and telling, and the bass, what the Choral Union bass nearly always has been, round, full, and deep. The Baal choruses, and the noble climax to the first part, "Thanks be to God," were noble climax to the litst part, Thains to the expression sung with due vigour and precision, but the expression imparted to such numbers as "He, watching over Israel," was a feature calling for special praise. The principal was a feature calling for special praise. The principal vocalists were Madame Valleria, Miss Ehrenberg, Mr. Chilley, and Mr. Ludwig, several members of the Choral Union assisting. The orchestra could not have played better than it did, being well under command. The greatest praise is due to Mr. Manns for his skilful conducting of the Oratorio, but the labour bestowed on the training of the chorus by Mr. Macbeth must not be overlooked. There was a crowded attendance.

The second Orchestral Subscription Concert, on the 23rd ult., comprised Mendelssohn's "Fingal's Cave" Overture, the No. 3 Leonore Overture of Beethoven, and Mr. F. Cowen's "Cambrian" Symphony, the latter conducted by the composer. The Andante in A minor from Beethoven's String Quartet (Op. 59, No. 3), played by Herr Heckmann's Cologne Quartet, and the Pianoforte Concerto in A of Schumann (Herr Rummel, solo pianist),

were the other chief numbers in the programme.

The Saturday evening programme of the 20th ult. included Beethoven's Symphony No. 4 in B flat. Mr. Cowen was the Conductor for the evening in place of Mr. Manns, and in compliment to him, doubtless, though not less on the merits of the music itself, the selection comprised a number each from his "Scandinavian" Symphony, and Suite de Ballet, "The language of the flowers"; also the Lullaby for strings from the Suite, "In the olden time:"

On the following Saturday evening the first half of the programme consisted entirely of extracts from Wagner—the Overture to "The Flying Dutchman," Orchestral Introduction and "Elizabeth's greeting to the halls of her ancestors," Introduction to the third act of "Die Meisterancestors, Introduction to the third act of "Die Meister-singer," and Walther's prize-song, transcribed for violin, "Voices of the Forest" ("Siegfried"), and the "Ride of the Walkyries"; and as dessert succeeds the more solid parts of dinner, there followed the "Clock" Symphony of Haydn, a Trio for violin, viola, and cello, and the "Dance of the hours" (Ponchielli).

The Hillhead Musical Association gave a Concert on the 18th ult., in the Oueen's Rooms, when Mendelssohn's "Loreley," and Sullivan's "On shore and sea," with some part-songs, &c., were performed. I have heard the Society to much better advantage than on this occasion. Mr. Hoeck conducted, and Miss Hetta Lipmann accompanied on the piano. On the same evening the Crosshill Musical Association, under Mr. Patterson, produced Cummings's "Fairy Ring," and sang, as a rule, with taste and precision. Mr. Hopper accompanied.

I may add to this rather lengthy letter that the first of short series of Choral and Orchestral Concerts in Paisley took place on the 11th ult., the programme being an orchestral one, and very nearly identical with that of the Glasgow Concert of the 9th. The attendance was not very good, but the projectors of these Concerts do not despair of ultimate satisfactory financial success.

At Dundee, on the 17th ult., the Oratorio of "Samson" was performed by the Dundee Amateur Choral Union, Mr. R. H. Turner conducting. The manner in which the Oratorio was produced was highly creditable to the Society. The soloists were Miss Annie Lea, Miss A. Ehrenberg, Mr. C. Chilley, and Mr. J. Bridson. The accompaniments Mr. C. Chilley, and Mr. J. Bridson. The accompanin were played by the Glasgow Choral Union Orchestra.

At Alexandria, in Dumbartonshire, the Vale of Leven Choral Society gave a Concert on the 18th ult. The chief numbers in the programme were Mendelssohn's "As the hart pants," and Macfarren's "May-day." The former was well rendered, with the exception of the quintet, "The Lord hath commanded," where the accompanying male chorus was quite out of tune. The secular Cantata was sung with precision and effect. Mrs. Haden and Mr. A. Black were the soloists of the evening, and acquitted themselves admirably. A select band, under Mr. Cole, accompanied, and Mr. J. Love conducted with much

MUSIC IN AMERICA. (FROM OUR OWN CORRESPONDENT.)

New York, December 12, 1884.

THE musical season has opened in the principal cities of the United States in a manner which is full of promise to the progress of the art and its votaries. The centre of activity is New York, though the coming of Herr Gericke to take charge of the Symphonic Concerts, in Boston, has profoundly moved that city which lays claim to being the intellectual and artistic centre of the country. There is one marked difference, however, between the two cities. New York is much more cosmopolitan in taste than Boston, and has an artistic equipment far more complete and admirable. For years the metropolis has tacitly conceded a superiority in choral music to the New England capital; but within a brief period the energy fermerly devoted almost exclusively to the cultivation of instrumental music here has been extended to choral music as well, and the city now boasts of two choirs, respectively conducted by Mr. Theodore Thomas and Dr. Leopold Damrosch, each of which numbers about 400 voices, while another of the same numerical strength co-operates with Mr. Thomas in the Concerts of the Brooklyn Philharmonic Society. The rivalry between the chorus and oratorio societies has had a most stimulating effect upon choral music, and New Yorkers are no longer willing to yield the palm to the venerable Handel and Haydn Society of Boston, which, through many decades, has stood for the highest and best in the country. In the matter of instrumental, or, to be more exact, orchestral, music, there has never been a basis of comparison between the cities; Boston, in spite of the fact that it has maintained two orchestral societies, in a fashion, having, nevertheless, always depended upon New York musicians for noteworthy performances. The generous and public-spirited policy of Mr. Higginson, and the energetic labours of Mr. Henschel, have done much for Boston, and Herr Gericke's musical talent, supported by the same long and willing purse, will advance the city a great stride during this and the coming seasons; but it is not within the bounds of probability that the city will be able to measure herself with New York in this department of the control of the self-way of th

This subject of orchestral Concerts having a particular interest just now in London, it may not be amiss to state the condition of affairs in New York. The city unquestionably contains as many orchestral players of the first class as any of the European capitals. On this all the local Conductors are agreed. These musicians have all that they can do during this season, and though we have only begun, it is already safe to say that not one of the enterprises, unless it be a new experiment but recently undertaken, will fail of ample material support. It was impossible for non-subscribers to the Philharmonic Concerts to secure seats two days after the public subscription was opened. Almost all the stalls in the Academy of Music, when the six Concerts are given, are held by subscribers year after year, and a day's neglect is sufficient to forfeit the privilege of hearing the series. The Symphony Society, under Dr. Damrosch, has largely built itself up on the overflow from the Philharmonic Society, and has never assessed its stockholders since its organisation in 1877, though its financial success has never been comparable with that of the older cooperation society. Both of these societies give six Concerts in the course of the season, besides the same number of public rehearsals on the afternoons of the Fridays preceding the Saturday evenings on which the Concerts occur. There is no doubt that if the Philharmonic Society were to project weekly Concerts from the middle of November till the middle of April, every one would be attended by an audience as numerous as the large Concert-room would hold. There has been talk of doing this, but the Society is managed by a directorate of musicians who are exceedingly conservative, if not timid, in their business administration, and the suggestion fell through.

The Brooklyn Philharmonic Society has a different basis, being composed of amateurs who project a series of Concerts and engage the band along with the Conductor. Within the last five years it has shown unusual enterprise and has extended the scope of its activity in a marvellous degree. It has organized and sustains a choir which co-operates in its Concerts, and though it has thereby incurred large expenditures, it nevertheless has enjoyed such a measure of success that it has a snug reserve fund upon which to draw whenever in any season misfortune shall overtake it-an extremely improbable event considering that the subscriptions for this year reached 30,000 dollars before the first Concert was given. The Society, besides giving eight Concerts on a large scale and the same number of afternoon rehearsals, is trying the experiment of giving six Wednesday afternoon Concerts of miscellaneous pieces, the programmes of which, though considered light here, compare very favourably with those of the so-called classical Concerts of many European cities. Thus far, these matinées have been splen-didly patronised, and the managers of the Society are seriously contemplating an extension of their scheme next season, so as to double the number of their evening Concerts.

The season has added one to our regular orchestral enterprises which is yet in its experimental stage, but promises soon to emerge as a firmly established institution. The Arion, a German male chorus, having accepted last season the resignation of Dr. Damrosch, whom it brought over from Breslau, cast about in Europe for a new

Mr. Frank van Stucken, a young musician, of American birth, but European breeding and education. Mr. Van der Stucken had achieved some distinction as composer and Conductor in Germany, having been aided to a public hearing by Grieg and Liszt among the better known musicians of the old world. Like his predecessor in the conductorship of the Arion, he had hardly reached these shores last Spring before he felt the desire to stand before an orchestra. A highly flattering reception, which he won from the critics by virtue of some of his composi-tions (incidental music to Shakespeare's "Tempest"), suggested a plan which the energetic Germans whom he leads helped him to put into execution. He projected a series of four Novelty Concerts with public rehearsals. At these Concerts he purposes to bring out only new compositions, especially those of the school of young musicians to which he belongs; and his plan embraces one Concert devoted exclusively to American works. He secured a band of sixty of the best musicians in the city, practically the same band used by Mr. Thomas in his private Concerts, and has thus far given two Concerts which have been highly successful artistically. He has been enabled to give the first performances, on this side of the Atlantic, of Brahms's Third Symphony, Dvorák's "Husitská" Overture, and Sgambati's Symphony in D, all of which have since been taken up in the schemes of Theodore Thomas. His last Concert introduced works by August Klughardt, Gustav Holländer, Pierre Benoit, Adalbert von Goldschmidt, Giovanni Sgambati, and Emanuel Chabrier. Mr. Van der Stucken is still a young man, and his facility in score-reading and easy mastery of a band and choir, have led many intelligent students of music to conclude that he will prove the successor of Theodore Thomas, when that admirable Conductor is obliged to put down the work he has performed with great honour for twenty years. Before I leave this branch of the subject I ought to add that besides these Orchestral Concerts, we also have a short series of Saturday afternoon popular Concerts, under the direction of Mr. Thomas and the patronage of a committee of ladies, designed to educate the musical taste of young people. This, if I am not mistaken, is a feature which was suggested by a similar enterprise in London.

Except by an extraordinary number of peripatetic companies devoted to operettas and light operas, nothing is doing in operatic matters outside of New York city. Here, however, the season has been crowded with significant incidents, the experiment of which London was, long ago, wearied, and which resulted last season in disaster to Mr. Abbey, being here repeated. New York is trying to support two operation companies, one Italian and one German. The season is hardly sufficiently advanced to enable one to forecast its outcome, but thus far the new institution seems to have decidedly the better of the contest. Except on the nights when Madame Patti sings, the Academy of Music shows a beggarly account of empty boxes. Mr. Mapleson has attempted since the arrival of Miss Nevada, whose reception was exceedingly cordial, to divide the four performances a week equally between them, but has been frustrated several times by the indisposition of Miss Nevada or her unwillingness to sing in the opera announced. The consequence is that within two weeks of the expiration of the full season Mr. Mapleson's forces seem utterly demoralised, and there is no certainty about any of his announcements. His company is about on a par with those of minor Italian towns, except for the possession of Madame Scalchi; and his repertory has thus far not shown a single variation from the old hurdy-gurdy list. The absence for a single season of Madame Patti from the Academy of Music, would, it now seems, give a quietus to Italian Opera in New York; and if in New York, in the United States. But it is idle to speculate on this point with the past history of Italian Opera here, and in London, States.

At the New Opera House, which was opened last year, affairs are pursuing a much more dignified and satisfactory course. Mr. Gye's tardy declination to accept the management of the house left the season of opera exceedingly problematical until midsummer, when energetic Dr. Dam-

rosch, supported by a few friends, offered to attempt to carry out a season of German Opera. The offer was accepted by the directors, Dr. Damrosch sailed for Europe before the purpose of his mission was even suspected, and within three months from the sailing day he was back in the Opera House directing the preparations for the season, which opened brilliantly on November 17, with a company of German singers, including Frau Schröder-Hanfstängl, of the Hencey Cheral Association. November 180, 100 to the North-Bast Wind. Cantata for Chorus and Orchestra. German singers, including Frau Schröder-Hanfstängl, of the Frankfort Opera House, Frau Kraus, wife of Musik-direktor Seidl, Fräulein Marianne Brandt, formerly of the Royal Opera of Berlin, Herr Schott, whom Londoners know, Herr Robinson, of Hamburg, Herr Udrardi, and Herr Staudigl, the inheritor of a great name, in "Tannhäuser." Through the intelligent zeal of Dr. Damrosch, and with the excellent help of Stage-Manager Hock, of Hamburg, many of the best features of the German operatic stage have been transplanted hither, and the scenic pomp, excellent acting, perfection of detail, and dramatic fire which have characterised the performances of the troupe, have won the undisguised admiration of the writers for the newspaper press and the intelligent public. The magnitude of the house compels the restriction of the list of operas to grand works, and thus far "Tann-häuser," "Fidelio," "Lohengrin," "William Tell," and "Les Huguenots," have been given with admirable effect.

Outside of New York and Boston the greatest musical activity is seen in Cincinnati, where twelve years ago Mr. Thomas established the series of biennial musical festivals which have achieved universal celebrity. Preparations are there making for the Festival of 1885 at which the chief choral works will be Bach's B minor mass and Liszt's "Saint Elizabeth." The orchestral musicians of the city have this season organised a Philharmonic Society on the co-operation plan of the New York Society of similar name, and are giving a series of Concerts with good effect.

The death, two days ago, of Mr. Reuben Springer, a wealthy old citizen of the city, is a blow to one phase of the musical development of this city. Mr. Springer was the originator of the fund which gave Cincinnati the finest music hall on the Continent, and his gifts to art within

twelve years have aggregated over 300,000 dols.

MRS. MEADOWS WHITE.

It is with the sincerest regret that we announce the death, on the 4th ult., of Mrs. Meadows White, wife of Mr. Meadows White, Q.C., and Recorder of Canterbury. A pupil of Sir Sterndale Bennett and Sir George Macfarren, Mrs. White-then Alice Mary Smith-as early as 1861 excited attention as a composer by a Quartet, which was performed at a trial of new compositions at the Musical Society of London; and since that time she has gradually achieved a fame which places her name at the head of female creative artists; no other, as far as we are aware, having written for the orchestra, both alone, and in combination with voices. Gifted with an exceptional musical faculty, Mrs. White, after her marriage, which took place in 1867, clung earnestly and lovingly to her art, producing in rapid succession Quartets, Symphonies, Concertos, Cantatas, and other important works, many of which were played by our leading Musical Societies. A list of the most prominent of these compositions, with the dates of their performance, for the accuracy of which we can vouch, will, we are certain, be read with much interest :

Quartet (B flat) for pianoforte, violin, viola, and violoncello. Musical Society of London (Trial Concert). March, 1861. Quartet (D) for strings. Musical Society of London. November, 1862. Symphony in C minor. Musical Society of London. November, 1863. Quartet (D) for pianoforte, violin, viola, and violoncello. New Philharmonic Society Soirée. November, 1864. Overture "Endymino." Musical Society of London (Trial Concert). February, 1863. Histoduction and Allegro, for pianoforte and orchestra. Musical Society of London. February, 1865. Rüdesheim or Gisela. Canatata for soil or chorus, with accompaniment for small orchestra. Fizzwilliam Musical Society, Cambridge. February, 1865.

bridge. February, 1865. erture "Lalla Rookh." Musical Society of London (Trial Concert).

Overture "Laila Rookh." Musical Society of London (That Councern, November, 1855.

Quartet for Strings. New Philharmonic Society Soirée. March, 1870.

Overture "Endymion." Re-written for Crystal Palace Saturday

Concerts. November, 1871.

Concert for Clarinet and orchestra (Andante for which played by Mr.

Lazarus). Norwich Festival. September, 1872.

Hackney Choral Association. November, 1880.
Collins's Ode "The Passions." Cantata—Soli, Chorus and Orchestra.
Hereford Festival. September, 1882.
Kingsley's "Song of the Little Baltung." Cantata for men's voices,
with orchestral accompaniments. First sung by the Lombard
Amateur Musical Association. 1883.

The three Cantatas last named are published by Novello,

Ewer and Co., the composer being the only woman whose name appears in their popular octavo series. We may also mention that these publishers have in the press a setting by Mrs. White, similar to that of the "Song of the Little Baltung," of Kingsley's Ballad, "The Red King." In addition to the works we have named, Mrs. White was the composer of many Songs, Duets and Pianoforte pieces, one of the most popular of which perhaps is the Duet, "Maying," for tenor and soprano; and she has left in MS. a second Symphony, the pianoforte score of the "Masque of Pandora," the Overture to which work has already been referred to, and a setting in Cantata form of Miss Bevington's poem, "The Valley of Remorse." could not select one from this voluminous catalogue of published compositions which bears not the impress of high artistic culture, and refined poetical feeling; and although based upon those classical models which the composer learned to love in her student days, not a trace of plagiarism can be detected throughout her works. It need scarcely be said that Mrs. White's high position in the musical world was most thoroughly recognised, for in 1867 she was elected an Associate of the Philharmonic Society, and in 1882 was chosen, as a representative artist, to present the testimonial to Mr. A. Manns. The news of her decease, at the comparatively early age of forty-five, and in the full possession of her powers, caused, as may be imagined, a profound feeling of grief amongst her fellow artists which, at the last meeting of the Royal Society of Musicians, found expression in an unanimous resolution to present a letter of condolence, on his bereavement, to Mr. Meadows White, whose valuable services, as honorary Counsel to the Society for many years, cannot be overestimated. We have here confined ourselves to the record of Mrs. White's labours in the cause of music; but her kindly nature, and estimable social qualities threw such a charm over the society in which she moved that her loss will be long and keenly felt, as much by a large circle of friends, as by the lovers of that art to which she devoted her too brief life.

We quote the following from the Times of the 22nd ult .: -"A complimentary dinner was given on Friday evening to Mr. F. H. Cowen by the Glasgow Society of Musicians, which has been recently established for the purpose of giving musicians and lovers of music an opportunity of meeting at regular intervals, on the Continental plan. There were over a hundred guests, including Sir James Bain, late Lord Provost of Glasgow, and Dr. Donald Macleod, and Mr. Cowen's health was drunk with Highland honours. In reply, Mr. Cowen remarked that he considered the principle on which the Society was founded an excellent one, enabling, as it did, musicians to meet and interchange ideas, perform and discuss new works, and cultivate each other's friendship and goodwill. He further expressed a hope that something similar would soon be started in London, where at present anything approaching esprit de corps among musicians is unknown.

"THE Rose of Sharon" is to be performed at the Royal Albert Hall on February 4; on the 7th of the same month in New York, under Mr. Theodore Thomas; and in Canada during the Spring. Other performances in the United Kingdom will be given at Newcastle, Nottingham, and Cardiff, during March and April; and about the same time at Glasgow, Dundee, and Arbroath. Several other Societies in London and the Provinces are also rehearsing the work.

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Even to those who are not professed admirers of Mr. Browning's poetry, still perhaps a considerable number, the fifth annual Entertainment, given by the Browning Society, on November 28, must have proved highly interesting. It consisted of a performance of the dramatic sketch "In a Balcony," in which Miss Alma Murray acted the part of Constance with animation and grace, followed by a Concert, in which all the music was set to Mr. Browning's words. Mr. Edwin Bending, who conducted, supplied two items in the programme, the quintet called "The Boy and the Angel," and the duet "In a Gondola." The former seemed the more original and striking composition of the two, especially as regards the rhythm; but the latter met with more success and received the only encore of the evening. Both works were probably new to most of the audience, having been performed only once before, at the entertainment given last Spring. More familiar were Dr. Villiers Stanford's three "Cavalier Songs"; these were accompanied by the composer and taken with spirit; hence their force and definiteness of dramatic character was more thoroughly brought out on this occasion than at any previous performance we can remember. In advanced modern writing, of which these songs are excellent examples, the audience are at the mercy of the executant, and can hardly supply anything which may be wanting in his rendering. As regards another composition of Dr. Stanford's, performed for the first time at this Concert, a tenor setting of "Prospice," it would be difficult to express a decided opinion after a single hearing. It was taken at a high speed, and sounded rather like a tarantella for pianoforte, with occasional vocal exposition. Perhaps this is the only form in which Mr. Browning's concentrated and fragmentary lines admit of being set; at any rate, we must suspend our judgment till a second hearing of the piece. Among the other items of the Concert may be noticed the opening chorus, "Over the sea our galleys went," a spirited and vigorous piece of writing, by Miss Ethel Harraden; and two songs, "The year's at the spring," by Miss Cécile Hartog, and "A woman's last word" (somewhat after the form of Schumann), by Mr. Leslie Johnson. The principal share of the singing fell to Miss Kate Flinn, who acquitted herself throughout in a clear and finished style. The tenor music was satisfactorily assigned to Mr. Nichol and Mr. Joseph Tapley, and the baritone part of the "Cavalier" songs to Mr. Reakes and Mr. Bicknell Young. The vocal music was balanced by two instrumental selections, from Raff's Trio, Op. 112, and Mendelssohn's Trio, Op. 49. In these pieces Messrs. Langdon and Catchpole, and MM. Pollitzer and Albert took part. The book of words informed us that some of the vocal music performed was still in MS. We may express a hope that it will not have to wait long for publication.

THE Upton Choral Society gave the first Concert of its third season, in the Stratford Town Hall, on Thursday, the 18th ult. Gaul's sacred Cantata, "The Holy City," occupied the first part of the programme, the remaining part comprising a selection of songs and part-songs. The principal vocalists were Miss Ambler, Madame Osborne Williams, Mr. Henry Guy, and Mr. W. H. Brereton, each of whom met with a cordial reception. The choir sang throughout with much care, and must be congratulated upon its steady advancement, under the tuition of Mr. J. Proudman. The part-songs, "Say, watchman" (Sullivan), and "Sweet and low," deserve special notice. The instrumental parts of the performance were taken by Messrs. F. C. Kitson and G. B. Gilbert.

DR. LONGHURST, Organist of the Cathedral, presided at a metring in the Odd Fellows' Hall, Canterbury, on November 28, when Mr. J. S. Curwen gave an explanation of the Tonic Sol-fa system. There was a large and influential audience. Two boys, from a Board School in London, went through every variety of test. Mr. Walter Parratt, Mus.B., Organist of St. George's Chapel, presided at a similar meeting at the Albert Institute, Windsor, on the 5th ult., when Mr. Curwen and the boys also attended. On the 6th ult. Dr. Haydn Keeton, Organist of the Cathedral, presided at a third meeting of the same kind at Peterborough.

MR. CHARLES DOWDESWELL delivered a highly interesting and instructive Lecture upon Wagner's "Parsifal, at the Clapham Hall, on the 8th ult., at which the Rev. G. Forrester, vicar of St. Paul's, Clapham, presided. The lecturer commenced his address by a brief account of the ancient Greek drama, as it was presented in the days of Æschylus, Sophocles, and Euripides, pointing out at the same time certain similarities between their creations and those of the poet-composer of the nineteenth century. Reference was next made to the Miracle and Mystery plays of medieval times, and a parallel was drawn between them and the religious drama of "Parsifal." Comparisons were also instituted between the earlier versions of the "Parsifal" myth and the Bayreuth master's treatment of that subject. A vivid description was then given of the representations of "Parsifal" at the Bayreuth Theatre, during which the Introduction was rendered on the pianoforte by Mr. Stranders, and vocal illustrations were contributed by Miss Rolls and Messrs. Tapley and Walter Dowdeswell. excellent execution of these difficult excerpts drew forth great applause from an appreciative though critical audience. At the conclusion of the discourse a hearty vote of thanks was accorded to the lecturer for his able exposition, not only of Wagner's last effort, but also of those reforms in matters musical which it was the aim of the master to accomplish. The profits of the lecture were shared by the London branch of the United Wagner Society of Germany and the Church of England's Young Men's Society.

The second season of the Brixton Philharmonic Society commenced on Thursday, the 18th ult., when an excellent performance of Mendelssohn's "Athalie" was given in the Brixton Hall. The choruses were very efficiently rendered, under the able direction of Mr. Fred Walker, the solos being sung by Miss Marie Etherington, Miss Blanche Murray, Miss Pamphilon, Miss Annie Pamphilon, Miss Annie Buckland, and Miss Mary Mackway; the first and last named ladies especially distinguishing themselves. Mr. Alfred Izard (pianoforte) and Mr. John Jeffreys (harmonium) gave due effect to the accompaniments, and the lyrics were recited by Mr. Charles Fry. In the second part, songs were given by the above-named vocalists, and also by Mr. Courtice Pound and Mr. A. Ewens (Miss Buckland receiving a hearty encore for her singing in "The Lost Chord"), and Mr. Charles Fry's rendering of "The Charity Dinner" was warmly applauded. Schumann's "Gipsy Life" and Eaton Faning's "The Vikings," by the choir, completed an interesting programme.

The Potter Exhibition at the Royal Academy of Music was competed for at the Institution on the 15th ult., and awarded to Dora Bright. Examiners: Messrs. F. R. Cox, H. R. Eyers, Walter Macfarren, and Sir G. A. Macfarren (Chairman). The Westmorland Scholarship on the 18th. Examiners: Messrs. F. R. Cox, E. Fiori, and Sir G. A. Macfarren (Chairman); elected, Kate McKrill. The Balfe Scholarship on the 20th. Examiners: Messrs. H. C. Banister, F. W. Davenport, H. C. Lunn, E. Prout, C. Steggall, and Sir G. A. Macfarren (Chairman); awarded to A. H. Fox. The Hine Gift—for the best English ballad by students of the Academy under seventeen years of age—on the same day. Examiners: Messrs. H. C. Banister, F. W. Davenport, H. C. Lunn, E. Prout, and Sir G. A. Macfarren (Chairman); awarded to A. E. Godfrey. The Bonamy Dobree Prize—a purse of ten guineas, for violoncellists who are pupils of the Academy—also on the same day. Examiners: Messrs. A. Van Biene. W. E. Whitehouse, and G. Libotton; awarded to Ernest Burton.

MISS ALICE SEYMOUR gave her first evening Concert at Brixton Hall, on Wednesday, the 3rd ult. The bénéficiaire was assisted in the vocal portion of a well selected programme by Mdlle. Avigliana, Madame Worrell, Madame Edith Daniel, The Misses Layton, Mr. Arthur Thompson, Mr. Joseph Hay, Mr. F. Bevan, and Mr. James Budd. Pianoforte pieces were contributed by Fräulein Anna Vogt (Mrs. H. Clark), Miss French, and Miss Edroff, and a violin solo was played by Herr Karl Laible. Miss Seymour, who possesses a contralto voice of pure and sympathetic quality, sang in an excellent manner Gounod's "Entreat me not to leave thee "and Pinsuti's "Queen of the Earth," each being encored. Recitals were given by Miss Kellogg, and Mr. Michael Watson was the accompanist.

The thirty-fourth performance of new compositions by members of the Musical Artists' Society took place at Willis's Rooms, on the 6th ult. Of the three works of large dimensions presented, commendation can only be given to Mr. Aguilar's String Quartet in A. This showed not only high-class musicianship, but much effective writing, the Scherzo being particularly fresh and piquant. Mr. Farley Newman's Piano Trio in E flat, and Mr. Marshall Hall Bell's Piano Quartet in the same key, must be characterised as feeble and amateurish. A Romance in A for violin, by Dr. G. Tyson Wolff, nicely played by Miss Lucy Riley, deserves favourable mention; but the success of the evening was won by Miss Mary Travers, whose two songs, "May Morning" and "Careless and faithful Love," proved that the composer possesses ability of no common order. The latter is a remarkably charming song, and as it was well sung by Miss Cockburn the audience showed its delight by very hearty applause.

The Tufnell Park Choral Society, under the conductorship of the founder, Mr. W. Henry Thomas, gave the second Concert of the present (13th) season on Tuesday evening, the 16th ult., in the St. George's Church Room. The choir (about 100 strong) was supplemented by a small band. The works selected for performance were Beethoven's "Engedi" and Lloyd's "Hero and Leander." The former work has not often been heard of late, owing to the exceptionally high notes written for the principal soprano and tenor voices. The soloists engaged on this occasion, Miss Patterson (the Prophetess), and Mr. George Tyler (David), met the demands on their voices with perfect ease. Miss Daisy Bayley and Mr. Frank Walker were very successful in the duet in "Hero and Leander." The Concert concluded with one or two excerpts from modern Italian Operas, sung by the before-named artists. The accompanist was (as on former occasions) Mr. Frank L. Thomas.

A VERY successful Concert was given by the Paddington Choral Association on Friday, November 28, at St. Andrew's Hall, when Hofmann's Cantata, "The Legend of the fair Melusina," was performed. The soloists were Miss Margaret Cockburn, R.A.M., Miss Clotilde Kapfi, Mr. John Rentro, and Mr. Dudley Towers, who sustained their parts in a most artistic manner. The choruses were very creditably rendered. The second part of the programme was miscellaneous, and opened with a new four-part song, "Cloudland," written by the Conductor, which was well received. A feature of the Concert was Mrs. Herbert Chatteris's rendering of the Jewel Song from "Faust," and, in response to a unanimous encore, she gave Rossini's "Una Voce." Miss Cockburn was also highly successful in all her songs. The hall was crowded by a fashionable and appreciative audience. Mr. St. John Robinson conducted.

MR. TOBIAS A. MATTHAY'S Pianoforte Recital at Prince's Hall, on November 28, contained a programme of works so widely divergent in character as Brahms's Variations and Fugue, Op. 24; Liszt's Paganini Study, "La Campanella"; Chopin's "Berceuse," and the same master's so-called "Devil's" Scherzo. Mr. Matthay, who played the whole programme from memory, also performed Schumann's Phantasiestücke, Op. 12, Book 1; some smaller pieces by Liszt, Chopin, and Weber, and also introduced a work of his own—Seventeen Variations on an original theme in C—which was much applauded. Mr. Matthay's playing was the theme of general admiration throughout the Concert; and we must also mention the excellent singing of Mr. J. T. Hutchinson in three songs, one of which was a refined setting, by Mr. Matthay, of Byron's "There be none of Leauty's daughters."

The Annual Concert of the Violin Classes in connection with the City of London College took place on the 17th ult. The pupils, to the number of nearly fifty, gave, under the direction of Mr. Fitzhenry, a well rendered selection of concerted violin music. The vocalists, Miss Alice Bateman, Miss Mackay Robinson, Messrs. Edwin Bryant and Stanley Smith, were highly successful in their songs, and Mr. T. E. Gatehouse gave two violin solos, both of which were encored. Mr. Alfred Izard rendered all the accompaniments in a perfect manner.

THE Herne Hill Choral Society gave a performance of Barnett's "Ancient Mariner," conducted by the composer, at the Gresham Hall, Brixton, on the rath ult. The solo parts were well rendered by Miss Bertha Moore, Miss Alice Farren, Mr. Percy Palmer, and Mr. J. T. Hutchinson, the latter gentleman especially singing with much dramatic power. Mr. Arthur Clark presided at the pianoforte and Mr. Humphrey J. Stark at the organ. The choruses were admirably sung throughout. At the conclusion of the work the composer was, amidst much applause, presented by the ladies of the choir with a handsome bouquet of flowers. In the second part songs were well given by Miss Hughes, Miss Moore, and Mr. Percy Palmer. Miss Minnie Dunn contributed a pianoforte solo, and the choir, under Mr. Hutchinson's direction, sang "Little Jack Horner" (Caldicott) and "Gipsy life" (Schumann).

THE Concerts given by the Popular Ballad Concert Committee this month have been of more than usual interest, inasmuch as they have introduced on the 8th ult., at Bermondsey Town Hall, as the first part of the Concert, Handel's "Acis and Galatea" with the Popular Chora Society (about 80 strong) for the chorus, aided by a small string band led by Miss Kate Chaplin, and conducted by Mr. W. Henry Thomas. The Concert on the 15th ult. was at the Shoreditch Town Hall, when an efficient band, the principals being Messrs. Val Nicholson, Channel, Trust, and Howell, played several overtures, Handel's Largo, and Ambroise Thomas's Gavotte from "Mignon." Mr. W. Henry Thomas was again the Conductor. This Concert, like that on the 8th, included a few good ballads, sung by well-known vocalists, from among whom Miss Margaret Cockburn must be selected for special notice.

The Concert given by the students of Madame Sainton-Dolby's Vocal Academy for Ladies, at the Steinway Hall, on the 18th ult., was, on the whole, a gratifying success. The most important feature in the programme was the first scene of the second part of "The Rose of Sharon." which was charmingly rendered by Miss Hilda Coward, Miss Amy Foster, and Miss Waite, as the soloists, while the part-singing was remarkable for unity and delicate expression. Among the students who evinced great promise were Miss Hyde, Miss Foster, and Miss Mary Willis. The general programme might well have been a little more ambitious, the number of ballads being somewhat excessive. Miss Winifred Payne, a violin pupil of M. Sainton, manifested remarkable ability in two movements of Mendelssohn's Concerto.

The members of Fulkerson's Vocal Society gave their first Concert of the second season on the 12th ult, at Brondesbury Hall, Brondesbury. The feature of the evening was the rendering of Gade's "Christmas Eve," Miss Susie Fenn taking the alto solos. The second part was miscellaneous. Mr. Fulkerson, the Conductor, sang "Be thou faithful unto death" ("St. Paul") and two songs of Kjeruli's, which were redemanded; Mr. Chas. Copland was heard to advantage in "The Wanderer" (Schubert). Mr. Kiver, the accompanist of the Society, received an encore for his excellent rendering of a Rhapsodie by Liszt, and a violin solo was given by Mr. C. Egerton Lowe. The part-songs were very well sung.

THE Report of the Watford Public Library School of Music for the year ending September 30, 1884, announces a large increase in the number of students; and in consequence of the unmistakable signs of the future expansion of the Institution, the Council points out for the consideration of the Committee the question of altering and extending the present buildings. Two Concerts were given by the Choral Union Class during the year, the programmes including Schumann's "Paradise and the Peri," Beethoven's "Engedi," and several minor compositions.

THE Free Concerts at Westminster Chapel, James Street, Buckingham Gate, have been resumed during the past two months, the programmes consisting of pieces for the choir, interspersed with violin and organ solos. Artists well known in the musical profession are engaged on each evening. The Concerts, which will be carried on through the winter months, are under the direction of the Organist, Mr. H. C. Tonking, who presides at the organ, built by Willis and Co., at the cost of £2,000.

THE members of the Grosvenor Choral Society gave their 154th monthly Concert at the Grosvenor Hall, on Friday, the 19th ult. In the first part, Smart's "Bride of Dunkerron" was successfully performed, the soloists being Madame Worrell, Mr. T. P. Frame, and Mr. Thurley Beale. The second part consisted of a miscellaneous selection. The part music included "The Carnovale" (Rossini), "A Christmas Madrigal" (Ions), and Quartet, "The dance" (Otto). Mrs. T. P. Frame and Mr. George Winny presided at the pianoforte and harmonium respectively, and Mr. David Woodhouse conducted with his usual ability.

On the 23rd ult. a Concert, in connection with the Violin Classes, was given at the South London Institute, Camberwell New Road, under the direction of Mr. Fitzhenry. The members of the classes, numbering about seventy, gained much applause for their rendering of several arrangements for the violin. Mr. T. E. Gatehouse received an encore for both his violin solos, and the programme was varied by a selection of vocal and pianoforte pieces.

The 191st Monthly Concert, of the St. George's Glee Union, was held at the Pimlico Rooms, on the 5th ult. The chief feature of the programme was the Comic Cantata, "The Jackdaw of Rheims" (G. Fox). The soloists were Miss Mary Mackway, Miss Marie Belval, Mr. A. Montague Shepherd, and Mr. Theodore Distin, who likewise contributed songs in the first part. "Gypsy life" (Schumann), "The Dawn of Day" (Reay), and "Damon and Phyllis" (T. Distin) were also exceedingly well rendered by the choir. The pianoforte accompaniments were supplied by Mrs. Edmonds and Mr. F. R. Kinkee, and Mr. Joseph Monday conducted.

On Monday evening, the 8th ult., Mr. Sinclair Dunn, the Scottish tenor, assisted by Misses Fenn and Lawrie, gave an entertainment entitled "The Songs of Burns," at the Westbourne Park Free Concerts, to a large audience. The illustrations were given with much expression, and the "connective readings" were of a highly instructive character. Miss Fenn, besides singing one or two solos, was the accompanist, and Miss Lawrie rendered two songs with much effect. Herr Gustav Ernest accompanied a new Scotch song of his own composition, "The Auld Folks" (words by "Wetstar"), and played with ability a Scherzo by Chopin.

The second of Miss Alice Aloof's fourth series of Pianoforte Recitals was given at Brixton Hall, on Tuesday evening, the 16th ult. The subjects selected were in each instance excellently interpreted, and comprised Chopin's "Andante Spianato" and Grand Polonaise in E flat, Op. 92, Liszt's transcription of the "Spinnerlied" from Wagner's "Flying Dutchman," and, as a well earned encore, a Gavotte by Dupont. Mr. Ernest Crooke (violin) and Herr Otto Leu (violoncello) rendered valuable aid in the remaining instrumental items. The vocal music was efficiently sung by Miss Marian McKenzie and Mr. Horscroft. Mr. John Harrison accompanied.

THE annual performance of "The Messiah," in aid of the funds of the Royal Society of Musicians, took place in St. James's Hall, on November 28. The rendering of the choruses left much to desire, but the solos were well sung by Miss Thudichum (who took the whole of the soprano music, in consequence of the absence, through illness, of Miss Clara Samuell), Miss McKenzie, Madame Enriquez, Messrs. Kenningham, W. H. Cummings, Brereton, and Thorndike, and Signor Foli. The Conductor was Mr. Otto Goldschmidt, and Dr. E. J. Hopkins presided at the organ.

On Advent Sunday, Mendelssohn's "Hymn of Praise" was sung at the Royal Military Chapel, Wellington Barracks, under the direction of Mr. Richard Lemaire, the Precentor of the Chapel. There was a complete orchestra of thirty performers, and the tenor solos were roug by Mr. A. Kenningham, of St. Paul's Cathedral. The choruses were rendered with much effect. A selection from "The Messiah" will be given at the chapel on Sunday, the 11th inst., at six p.m.

During the past month the well-known Table d'hôte at the Criterion has been accompanied by a selection of Glees, excellently performed by an efficient choir of men and boys, under the direction of Mr. R. Mackway. THE East Finchley Choral Society gave its first Concert of the Season in the Lecture Hall, on Tuesday, the 2nd ult. The first part consisted of Gaul's Cantata "Ruth," under the conductorship of Mr. J. H. Jeayes, the principal singers being Mrs. Mason, Miss Kelly, Miss R. Smith, and Mr. H. Prenton. The Choruses were sung with great steadiness and due regard to expression, the Wedding Chorus being encored. The Second Part comprised a selection of National Melodies, under the management of Mr. Greenslade. Mrs. Mason was encored for her rendering of "Robin Adair" and Mr. Prenton for "The Wolf." Miss Janes accompanied throughout with care and precision.

THE organ built for Abney Congregational Church, Stoke Newington, by Mr. G. J. Wainwright, of Jamaica Road, Bermondsey, was opened on Wednesday, the 10th ult., by Mr. Fountain Meen. The programme, which was well chosen to display the varied resources of the fine instrument, included Sonata, No. 2, Mendelssohn; Air, with Variations, Rea; Fantasia and Fugue, Merkel; Prelude, Chopin; Bell Rondo, Morandi; Canzone, Guilmant; and Overture, H. Smart. The choir of Union Chapel, Islington, assisted by Madame Ernst, gave a good rendering of Mendelssohn's 42nd Psalm, and Madame Ernst sang "Jerusalem" (St. Paul).

The members of the Euston Glee Union gave their second Smoking Concert at Euston Station, on Wednesday, the 17th ult,, when a selection of Glees, &c., was performed with much precision, especially "The long day closes" (Sullivan), "On the March" (Becker), and "I lov'da lass" (Reay). The songs were excellently rendered by the members, Mr. A. G. Waud, of the Watford School of Music, creating a marked impression by his spirited singing of Frank Moir's "Gold." Mr. S. Chapman accompanied with much skill, and the whole of the arrangements were under the supervision of Mr. Stephen Kilbey, the Conductor of the Glee Union.

MR. J. IVES, Mus. Bac., of Glasgow, has been appointed Professor of Music in the University of Adelaide and Organist of the City Hall, at a salary of £650 per annum. Mr. Ives was formerly Organist at St. Stephen's, Hulme. Some time ago he obtained a similar appointment at Anderston Church, Glasgow, and also occupied the post of Lecturer on Harmony and Musical Composition at the Athensum, in that city. Last year he graduated at Queen's College, Cambridge. The Adelaide appointment was decided by competition before Sir G. A. Macfarren, Dr. Stainer, and Sir Arthur Blyth.

Under the direction of Mr. G. B. Sharp, of the London Organ School and College of Music, a Concert in aid of the Brixton Orphanage took place in Loughborough Park Chapel, on the 17th ult. The programme, in which pianoforte music was prominent, was chiefly supported by pupils of the College referred to, including Miss N. Lidstone, Miss E. French, Miss Doughty, and Miss Twelvetrees, each of whom merited commendation. A violin solo was played by Herr E. L. Schüller, and vocal pieces were sung by Madame Edith Daniel, and Mr. W. H. Simon. Mr. James Broadbent acted as accompanist.

A LECTURE on Beethoven was given before a select and appreciative audience at St. Peter's Hall, Brockley, on November 25, by Dr. C. J. Frost, who discoursed upon his character, life, and works, and also played several illustrations from his pianoforte compositions, including the second movement from the Sonata in E flat, Op. 7; the Air, with Variations and Funeral March, from that in A flat, Op. 29; and second movement from Sonata in E, Op. 90. Vocal illustrations were supplied by Mr. H. J. Bromley, who sang "Adelaida," and Mr. H. C. Thomas, who sang "Creation's Hymn," "May Song," and "In questatomba."

On the occasion of the unveiling of the Memorial to the late Duke of Albany in Esher Parish Church, Mr. Falshaw, the Organist, played as voluntaries, "O rest in the Lord," at the commencement of the ceremony, and at the conclusion the Marche Romaine (Gounod). On the reception of the infant Duke into the church, the same performer gave the Allegretto ("Lobgesang") and "Lied ohne Wortt," No. 42 (Mendelssohn), and "Andante Pastorale" (Stephens). Several appropriate pieces were also sung by the choir at both ceremonials.

THE Kyrle Choirs, under the direction of Mr. Malcolm Lawson, gave a performance of "Elijah" in St. Saviour's Church, Southwark, on November 27. The soloists were Miss Amy Aylward, Mrs. Dean, Mr. R. Bennetts, and Mr. Albert Orme; Mr. E. H. Tarpin presiding at the organ. On the 4th ult. the same Society performed "St. Paul," in St. Augustine's Church, Bermondsey, the vocalists being Miss von Hennig, Miss Arber, Mr. Reginald Groome, and Mr. Albert Orme. Mr. William Tate accompanied on the organ.

MR. BODDINGTON SMITH gave his second annual Concert on the 11th ult., at the Hampstead Vestry Hail, to a crowded and fashionable audience. He was assisted by Miss Marianne Fenna, Miss Jeanie Rosse, Mr. Reginald Groome, Mr. Musgrove Tufnail, Miss Chaplin (violin), Mr. Boatright (cello), and Miss Nellie Chaplin (pianoforte). Mr. Reginald Groome's beautiful rendering of "The Requital" was undoubtedly the feature of the evening. The bénéficiaire gave the Moonlight Sonata with great feeling.

The members of the Lavender Hill Choral Society gave their second Concert this season at St. Matthew's Room, on the 16th ult. The programme, which was sacred, included a selection from "The Messiah." The soloists were Miss Watts, Miss Stammers, Mr. H. Kearns, Mr. Stanley Smith, and Mr. J. Ortner. The choruses were ably rendered, especially the "Hallelujah." Mr. J. R. Jekyll conducted, and Miss Bird and Miss Stark accompanied.

THE first number of the "Quarterly Musical Review," edited by Dr. Henry Hiles, is announced to be published on February 20, by John Heywood, Deansgate, Manchester. It is not intended that the Review shall be, in any sense, of the nature of a newspaper, or a record of musical performances; and the prospectus assures us that it will be "essentially modern and cosmopolitan in tone." It need scarcely be said that we wish every success to the undertaking.

The organ of St. Stephen's, Camberwell Gate, having been renovated and rebuilt in the chancel, was re-opened on the 17th ult. A shortened form of Evening Prayer was used, and the anthem was "To Thee, Great Lord" (Rossini), the organ being played by Mr. W. J. Varney, A.C.P., the Organist. Afterwards a Recital was given by Mr. E. Mills, Mus. Bac. (Oxon), Organist of Battersea Training College. Vocal music was also contributed with much success.

At the Concert of the students of the Musical College of Wales, recently held at the Albert Hall, Swansea, the Principal, Dr. Parry, delivered an address in which he earnestly advocated the necessity of close and diligent study in order to arrive at a satisfactory result in any branch of the art. Such lectures are of the utmost interest; and we are glad to find that the Principals of our Musical Institutions are now fully recognising their importance.

THE North London Choral Society gave the first Concert this season on Tuesday evening, the 16th ult., at the Junction Road Chapel, Sterndale Bennett's "May Queen" being the work selected. The soloists were Miss Agnes Maitland, Miss Amy Sargent, Mr. Reginald Groome, and Mr. B. H. Grove, Miss Gertrude Salmon being the accompanist. Mr. T. B. Levison conducted, and the performance was successful throughout.

SPOHR'S "Last Judgment" was given at St. John the Evangelist's, Waterloo Road, on the three Thursdays in Advent, after the Evening Service. The solos were taken by Master Warren, Miss May Huges, Miss M. Tunnicliff, Mr. Crawley, and Mr. Winton, the choruses being very creditably sung by the choir of the church. Mr. Henry J. B. Dart, Organist of the church, presided at the organ, and Mr. F. Gilbert Webb conducted.

A PERFORMANCE of W. H. Birch's Cantata, "The Wreck of the Argosy," was given in the Westbourne Park Institute, on the 9th ult., by the Westbourne Park Choral Association. The solos were well sung by Miss Fanny Perfitt, Miss Marian Castle, Mr. Frederick Williams, and Mr. Albert Walter; and the choruses efficiently rendered, under the direction of Mr. W. R. Phillips.

THE All Saints' (Clapton) Musical Society, under the direction of Mr. W. M. Wait (Organist and Choirmaster, All Saints'), performed Dr. J. F. Bridge's Cantata "Boadicea," on the 16th ult. Dr. Bridge conducted, and Miss G. E. Troutbeck, the libretitist, was present. Dr. Gordon Saunders's new Vocal Trio (in canone) was an attractive item in the second part of the programme. There was a large and appreciative audience.

MR. HERBERT STANLEY gave an Evening Concert at the Horns Assembly Rooms, Kennington, on Tuesday, the 2nd ult., when an attractive programme was well rendered. The following artists assisted:—Miss Larkcom, Miss Emelie Kelley, Mrs. Merton Clark, Miss Florence Wydford, Mr. Wakefield Reed, Mr. William Durant, and Mr. Thurley Beale; solo flute, Mr. W. B. Boddington; solo piano, Mr. G. W. Hallett, R.A.M.

A HIGHLY successful Concert was given by Miss Jessie Griffin at the Lecture Hall, Greenwich, on November 27. The bénéficiaire, who met with a hearty and well-deserved reception, was ably supported by Madame Florence Winn, Miss Ethel Winn, Mr. Charles Chilley, Mr. Stedman, and Signor Foli. Mr. Willing presided at the pianoforte, and Mr. Stedman's choir-boys sang the "See-Saw" Waltz. Mr. Jeffries accompanied.

We are informed by Mr. F. Pitman, the publisher of the Sacred Melodist, that a new series of this journal will be issued at the commencement of the year; the music, hitherto printed in the established notation only, being given also in the sol-fa notation on the same page. Several new features, in addition to the above, will be introduced, and the size will be enlarged.

The third annual Musical Competition at Stratford will take place in April or May next, on a day or days to be hereafter named. The prizes will be awarded for choirs, brass bands, quartet and solo singing, pianoforte, organ, violin, cornet, and composition, the judges, as before, being Messrs. W. H. Cummings, W. G. McNaught, and Ridley Prentice.

MR. RICHARD LEMAIRE gave his annual Concert at the Erith Public Hall on the 8th ult. The artists were Miss Mary Davies, Miss Marian McKenzie, Mr. Harper Kearton, and Mr. W. H. Bereeton; solo pianoforte, Mr. E. H. Lemaire; solo violin, Miss Lucy Riley. There was a large audience, by whom the efforts of the several performers were much appreciated.

On Tuesday the 9th ult., the monthly Organ Recital was given at the Stepney Meeting House by Mr. B. B. Barrett (Organist of SS. Peter and Paul's, Clerkenwell), assisted by a choir of 40 voices, under the direction of Mr. J. H. Metcalfe. Mr. Barrett's programme included selections from the works of Bach, Haydn, Gounod, Lemmens, Batiste, and Scotson Clark.

The fifth Concert of the present season, at the Kentish Town Institute, took place on the 2nd ult. The vocalists were Miss Emily Morgan, Miss Thompson, Miss Frances Rogers, Mr. Joseph Langman, and Mr. Edwyn Bishop. Miss L. Burke, L.A.M., and Mr. A. C. Schäfer were the accompanists.

A PIANOFORTE Recital will be given by Mr. A. Victor Benham, at Prince's Hall, on Wednesday afternoon, the trst inst. The programme will include Beethoven's Sonata (Op. 53), Schumann's Fantasiestücke, compositions by Chopin, Liszt, &c. Invitations may be obtained of Messrs, Brinsmead and Sons, 18, 20, and 22, Wigmore Street, W.

HERR ADOLF BEYSCHLAG, the Conductor of the Belfast Philharmonic Society has also undertaken the conductorship of the Queen's College Musical Society in that town. At the first Concert Jensen's "Feast of Adonis," Mendelssohn's "Grant us Thy peace," and a selection of old English Madrigals will be performed.

MR. AUGUSTUS TAMPLIN has been appointed, by the Ven. Archdeacon Dunbar, permanent Organist at his Musical Services, which commenced on Sunday, November 30, at Lancaster Hall, Lancaster Road, Notting Hill.

H.R.H. THE PRINCE OF WALES has been graciously pleased to accept a copy of Mr. Alfred Allen's new song "London."

A MEMORIAL WINDOW to the late Mr. James Henry Godding, which has been placed in Newbury Parish Church, was dedicated on the 9th ult. Mr. Godding was Organist and Choirmaster of the Church for nineteen years. The window is by Messrs. Hardman & Co., Birmingham.

MISS MINNIE HAILSTONE gave her first Pianoforte Recital at Brixton Hall, on Monday evening, the 1st ult., assisted by Miss Annie Matthews, Madame Raymond, Mr. James Budd, Mr. Albert Rowarth (violin), and Mr. Henry Gadsby (pianoforte).

THE Rev. G. W. Botham, Rector of Whittington, Chesterfield, has been appointed Secretary to the Derby Archidiaconal Choral Association, vice the Rev. W. H. Arkwright, who is leaving the neighbourhood.

REVIEWS.

G. F. Händel, sa vie ses travaux et son temps. Par Ernest David. [Paris: Calmann Lévy, 1884.]

M. ERNEST DAVID, the author of a very readable biography of Johann Sebastian Bach, published some two years since, has shown commendable industry in the compilation, so soon after, of the present pendant volume thereto concerning the life of Bach's great contemporary, Handel. This is, moreover, the first work on the subject ever published in France. M. Schoelcher's well-known "Life of Handel," though originally written in the French language, did not find favour with French publishers; while, in its English translation (by James Lowe), it has run through two editions, issued in 1857 and 1859 respectively. Unfortunately for the prospects of M. David's volume in this country, Mr. Rockstro's "Handel" anticipated its publication by several months; the two latest biographers of the master having been simultaneously engaged upon the same task. Very similar in their general scope as both these works are, Very each consisting of one volume, containing (allowance being made for difference of type) about an equal number of pages, the English work is that of a thorough musician who happens to be also an able and conscientious author, while M. David's is the production of an equally conscientious musical littérateur, who confines himself, either designedly or as a matter of discretion, to the merest generalities whenever the merits of this or that of this hero's works are to be considered, and who, moreover, is at a disadvantage when touching upon descriptions of English musical life and its traditions of the past century, as compared with those furnished by a writer so completely en rapport with that subject as Mr. Rockstro. We need not, however, further pursue a comparison of the two works which, under the circumstances, could not be altogether avoided. M. David, it is evident, intended his "Life of Handel" to be circulated as much in this country as in his native France. He, indeed, opens his prefatory remarks with a quotation from Grove's "Dictionary of Music and Musicians" (Part III., p. 257), indicating the desirability of the production of a Handel biography which should steer a middle course between the cumbersome lengths of Chrysander's as yet incomplete (German) work, and the rampant partiality exhibited by Schoelcher; and he has thereby implied the standard at which, in the present volume, he has aimed. We have already in the foregoing remarks sufficiently emphasized our doubts as to his success in this direction. But neither are we prepared to look upon Mr. Rockstro's "Handel" as anything more than a very able and valuable contribution towards a future and more comprehensive English biography of the great master.

It is a very different thing when we come to consider M. David's book as being virtually the first to introduce the life and artistic strivings of our Handel to the French musical public. Handel's works, even his sublimest and world-famed oratorios, are scarcely known in France, any more than those of his great rival, Bach, or those of the gifted disciple of both, Mendelssohn. In presenting to his countrymen an efficient and sympathetic life-picture of the two great masters of oratorio, M. David has not only earned the gratitude of earnest French amateurs, but has prepared the way for a more general and intelligent appre-

ciation of their works in his country. This in itself is a worthy achievement. But from a mere literary point of view also M. David's book on Handel may claim a distinct merit. His style is concise and to the purpose; entirely free from the "exuberant verbosity" of his predecessor, M. Schoelcher. He marshals his facts in strict chronological order (though unfortunately without the aid of headings, or that of a detailed index) while the interest in his story never flags. The striking and even pathetic vicissitudes of his hero's career are here brought into due prominence. It is in the treatment of the historical background to his picture where the essential weakness of M. David's Handel-biography lies. In his description of the musical life of our metropolis during the earlier part of the past century, the author frequently fails to appreciate its salient features, and thus arrives at imperfect conclusions. In illustration of this, we will only instance the en passant treatment accorded by him to such an important event in the history of the English operatic stage as the first production of the "Beggar's Opera"; an event which exercised the most decisive influence, at the time, upon public taste in England generally, and upon the (at all events, temporary) fate of Italian Opera in this country in particular. It is not, however, necessary to dwell in detail upon the shortcomings of an otherwise most meritorious effort to introduce the life and works of George Frederick Handel to the French musical public. The author has, it must be admitted, been most painstaking and judicious in his selection, for his specific purpose, of the vast material at his disposal; and has, at all events, succeeded in gratifying the desire publicly expressed (and likewise quoted in the above preface to the present work) by his distinguished Paris colleague, M. Arthur Pougin viz.: "I am looking forward to the publication of a work upon Handel, a composer as yet so little known amongst us, which shall be equal in merit to that of M. Ernest David's 'J. S. Bach.'"

The Popular Songs of Scotland, with their appropriate melodies. New edition revised.

[Glasgow: J. Muir Wood & Co.]

THE above is, in brief, the title of a new edition of a collection of Scottish melodies published in Edinburgh, in 1848, familiarly known as "Wood's Songs of Scotland." That compilation had the advantage of being under the enthusiastic and skilful editorship of George Farquhar Graham, the author, it may be mentioned, of the article "Music," in the seventh edition of the Encyclopædia Britannica, and a musical antiquary of acknowledged authority. critical notes of the editor were a feature of the work, his skill in the interpretation of tablature enabling him to correct the numerous musical mistakes of previous annotators. Graham's annotations have in their turn been revised by the present accomplished editor, Mr. J. Muir Wood, one of the results of Mr. Wood's researches being the clearer establishment of the nationality of the airs, some of which have been proved to be certainly English, while others may be considered equally English and Scottish, as they belong to the Border Counties on either side. The editor asserts his right to include these airs in a Scottish collection, "on account of the beautiful poetry written for them by Scotchmen, and with which they are much more associated than with the original verses, now indeed known only to the anti-The melodies in the new collection are about two hundred in all. This is some forty fewer than in the first book, while, again, fully twenty songs (of only antiquarian interest), have been cast aside in favour of other airs which, if more modern, have at least received the stamp of popular approval. It is the fault of some of the older Scotch songs that their range is too great for ordinary voices, and that the intervals are not always very vocal, arising simply from the fact that the melodies were, as is very evident, composed for instruments and not for the voice. Some of the finest of our Scottish lyrics also have been wedded to very unsuitable music, as, for example, Burns' exquisite lines, "A rosebud by my early walk," which were set to the jig-like tune, "The Shepherd's Wife," and might have lived as a song had they been more happily mated to a melody. These defects have been remembered in editing the present volume, and songs to which they particularly apply are

added, and that ought indeed to have had a place before, are the Jacobite song, "When the King comes owre the water," and the fine air (for contralto), "Tam Glen." The more modern songs have been, as a rule, well selected. "Caller herrin," clever, but apt to be vulgarized by Scottish vocalists, "The Rowan Tree," the words of both these by Baroness Nairne, "The Nameless Lassie" (music by the late Alexander Mackenzie, father of the distinguished composer), "Lucy's Flittin'," and "Bonny Mary Hay," are good instances of the taste and judgment shown in selecting—a somewhat difficult task. The piano accompaniments and symphonies in the early edition were by G. F. Graham, J. T. Surenne, Henry Dibdin, T. M. Mudie, and Finlay Dun, all now dead, and they have very properly been retained, for, as a rule, they show an excellent perception of the peculiar tonalities of the airs, as well as discretion in invention. The additional melodies have been harmonised by (the late) Mr. T. M. Mudie and Mr. A. C. Mackenzie, and Sir G. A. Macfarren's masterly arrangement of "Caller herrin" has been adopted. Mr. Mackenzie's accompaniments add a special value to the book as may well be sup-They show not only rare discrimination, but are unusually warm and glowing, and thoroughly original. Four of Mr. H. A. Lambeth's popular four-voiced Scotch song arrangements, "as sung at Balmoral," have been added, giving-what was not needed to commend this excellent collection to popular favour—the extra distinctive title, "The Balmoral edition."

Six Two-part Anthems for Ladies' or Boys' Voices. Composed by Myles B. Foster. [Novello, Ewer and Co.]

THE Organist of the Foundling Chapel has hit upon a capital idea in composing these anthems. There are still many churches where, for divers reasons, a full choir is unattainable, but where on certain occasions some departure from the ordinary routine of chants and hymns would be welcomed, provided any suitable music were available. Here we have six Anthems specially adapted for Advent, Christmas, Lent, Easter, Ascensiontide, and Whitsuntide. Mr. Foster's style is essentially modern and melodious, and he does not disdain any lawful means of increasing the effect. The trumpet call in "The night is far spent, the pretty little pastoral tune in "There were shepherds," and the introduction of a line of the Easter Hymn in "Why seek ye?" are simple devices, but they are such as will appeal forcibly to mixed congregations. At the same time, there is no lack of genuine musicianly feeling, and therefore, in all respects, the anthems are well suited to their purpose.

Mendelssohn's Overture to "Ruy Blas." Arranged for the Organ by A. F. Delmar. [Novello, Ewer and Co.]

We have always maintained that organ transcriptions should have a place by the side of music written for the instrument, provided only they are carried out in a musicianly manner. Mr. Delmar's arrangement of Mendelssohn's brilliant Overture is masterly. While he has preserved as much of the scoring as can be conveniently rendered by the hands and feet, he has avoided the mistake of overcrowding. Of course, the transcription is only intended for recital players, and to them it should be exceedingly welcome.

Maude Valérie White's Album of German Songs. [Stanley Lucas, Weber and Co.]

THE songs of this composer have so rapidly sprung into popularity that the present collection of vocal pieces to German words (with an English translation) is certain to meet with a cordial welcome. Miss White's style, although evidently based upon that of the German lieder, has sufficient individuality to enable us to assign her a place far above that occupied by mere imitators; and the Album now before us will most assuredly add to her reputation. All the songs are melodious, and treated throughout with an artistic feeling which cannot fail to win both attention and appreciation. Like most of the works of this school of writing, the pianoforte occupies an important place in the composition; but it is never obtrusive, and accompanists should sympathise with the composer in so essential a characteristic of her style.

Breathing. By Mrs. Carlisle. [Chappell and Co.]

THE authoress of this little book tells us that we have lost the art of breathing; and certainly, in support of her assertion, she writes sensibly enough, although, like most persons who have a pet theory, she exaggerates slightly the evil of which she complains. "It is not the air of Italy," she says, "which makes Italians sing; it is their mode of life, and their power to breathe the air of heaven." Here, at least, Mrs. Carlisle is in direct opposition to Dr. Moffat, who tells us that it is the air itself, and not the manner of inhaling it, which makes the Italians good vocalists. Although there is little new in this Essay—for tight lacing, improper clothing, and want of ventilation are subjects constantly treated of in our popular medical books—Mrs. Carlisle has stored up her experience on these matters to good purpose; and even those who do not agree with her will assuredly read her brochure with interest.

The Professional Pocket Book, or Daily and Hourly Engagement Diary for 1885. Published under the immediate direction of Sir Julius Benedict.

[Rudall, Carte and Co.]

The present issue of this Pocket Book presents no novel characteristics, a fact which may be accepted, we presume, as a proof of the feeling that no change is thought desirable. As the dates of the principal musical events in 1885, however, cannot be decided upon in the latter part of November, 1884, we think that it would be desirable to defer the publication of the work until a little later in the year; for we cannot but feel a sense of disappointment at seeing, for example, under the date of Wednesday, August 26—the first day of the Birmingham Musical Festival—the, to us, uninteresting announcement, "Plymouth Races."

FOREIGN NOTES.

The new Gewandhaus at Leipzig was inaugurated last month with festive performances extending over three days—viz., from the 11th to the 13th ult. The following was the interesting programme: December 11, Overture "Zur Weihe des Hauses" (Bethoven), Prologue written by Herr Rudolf Gottschall; Toccata and Fugue, D minor, for organ (Bach); Psalm 114 (Mendelssohn); Ninth Symphony (Beethoven). December 12, "The Messiah," (Handel). December 13, Symphony, E flat major, No. 3 (Haydn); Air from "La Clemenza di Tito" (Mozart); Violin Concerto, A major (Mozart); Overture "Leonore," No. 3 (Beethoven); Adagio from Violin Concerto, No. 6 (Spohr); Lieder, with pianoforte accompaniment (Weber and Schubert); Symphony, D minor, No. 4 (Schumann). Herr Reinecke most ably conducted the performances, he having been for the last twenty-four years the musical director of this world-famed institution. The new Concert Hall is a very handsome structure, and excellent in its acoustic qualities. Like the old and historical "Gewandhaus," it bears the time-honoured inscription—Res severa verum gaudium.

The sum of 300,000 marks (£15,000) has been handed by a music-lover, who desires his name to remain unknown, to the authorities of the Leipzig Conservatorium, to be expended in the erection of a much needed new building

in connection with that famous institution.

The University of Leipzig has conferred the diploma of a Doctor philosophia et liberalium artium magister honoris causa upon Herr Carl Reinecke, the worthy director of the orchestra of the new Gewandhaus, in connection with the

inauguration festivities of that institution.

During the month of November fifteen performances of opera took place at the new Leipzig Stadt-Theater, comprising that variety of more or less standard works which characterises the répértoires of similar art institutions in Germany. They were the following:—Lortzing's "Undine"; Marschner's "Hans Heiling"; Wagner's "Die Meistersinger"; Auber's "La part du Diable"; Meyerbeer's "Prophète"; Mozart's "Don Giovanni," "Le nozze di Figaro," and "Entführung aus dem Serail"; Weber's "Freischütz," "Euryanthe," and "Oberon"; and Beethoven's "Fidelio." At the old Stadt-Theater, Nessler's latest production, "Der Trompeter von Säkkingen" continues to be the principal attraction.

Messrs. Lucca, the Milan music publishers, have made a very flattering offer to Herr Staegemann, the director of the Leipzig Stadt-Theater, with a view to his undertaking an operatic tour with the personale of his opera in the leading towns of Italy. Wagner's "Lohengrin," "Die Meistersinger," and "Tristan und Isolde" were to have been the chief features of the undertaking. Herr Staegemann has, however, declined the offer both in the interests of the Leipzig public and those of the artistic development of the institution over which he presides; considerations which, in the director's opinion, outweigh the pecuniary advantages to be derived from such an enterprise. The Milan firm will probably have no difficulty in carrying out this project with another German company. Meanwhile, Herr Staegemann has certainly earned the gratitude of the music-loving Leipzig public.

An operatic novelty, in three acts, entitled "Hero," by Herr Ernst Frank, was recently produced, for the first time, at the Berlin Opera, with a moderate success. The orchestration of the work is generally considered as highly effective, while the defects of the text-book, supplied by Herr F. Vetter, are said to have greatly impeded the composer in doing justice to his undoubted abilities in

other respects.

We have to thank the Leipzig Signale for the following humorous anecdote. During the recent first appearances, before a Viennese public, of Herr Pollini's "phenomenal" tenor, Herr Bötel, a well-known wag amongst the members of the Imperial orchestra remarked to the Hamburg impresario: "You have been fortunate enough in converting a cab-driver into a tolerable singer. It remains for you to accomplish another and equally meritorious feat for the benefit of the art." "What may that be?" enquired the sympathetic manager. "You should," was the reply, " induce some of our operatic singers to betake themselves to the honourable and useful profession of cab-drivers."

A second "Wagner Society" has just been instituted at Berlin, under the auspices of leading members of the aristocracy, military officers, and officials of high rank, the chief object of which will be to ensure the continuance of the annual model performances of the master's works at the Bayreuth Theatre. "From the possibility of such an organisation to the State recognition of the claims of the Bayreuth 'Festspiele,'" the Allgemeine Deutsche Musikzeitung hopefully remarks, "there can be but a few

steps.'

A complete "cyclus" of Wagner's music-dramas, commencing with "Rienzi" and closing with "Götter-dämmerung," is planned by Herr Pollini at the Hamburg Stadt-Theater, for next month. The well-known restrictions as to "Parsifal" renders these interesting perform-

ances, of course, only relatively complete.

In connection with the forthcoming celebration of the two-hundredth anniversary of the birth of Johann Sebastian Bach, the German town of Köthen, where the giant master of polyphony occupied the post of capellmeister, from 1718 to 1723, is busily engaged in making preparations for the erection of a monument to the composer, to be unveiled on the 21st of March next. The colossal marble bust of Bach, intended for the monument in question, is the work of a very able local sculptor, Herr H. Pohlmann.

Relative to the death of Gustav Reichardt, referred to in our last issue, the German Dorfzeitung reverts to a fact not generally known in connection with the career of this unassuming patriotic composer. It appears that his world-famed setting to Arndt's political poem, "Was ist des Deutschen Vaterland," had brought him in the sum of about a sovereign from the publishers, and this identical gold-piece he afterwards forwarded, on the fiftieth anniversary of the publication of his song, to the promoters of the erection of a memorial to the poet Arndt on the island of Rugen. The original and honouring recognition of this suggestive donation, on the part of the veteran composer, consisted in the forwarding to him, by the committee of the Arndt monument, of an album containing the portraits of the German Emperor, the Crown Prince, Prince Bis-marck, Field-marshal von Moltke, and of Reichardt himself, accompanied by the inscription: "The 'composers' of the German Fatherland."

first time on November 30, at the Schwerin Hof-Theater, under the composer's direction. The performance was enthusiastically applauded, and repetitions of the work have since met with an equally favourable reception.

A new Opera, "Ingeborg," by Herr Paul Geisler,

talented disciple of the Wagnerian school, was brought out on November 30, at the Bremen Stadt-Theater, with

great success.

We have received the first few numbers of a new musicjournal, published at Dresden, under the title of "Das Orchester." We wish our young contemporary, which appears to be ably supported, every success.

An interesting volume on the subject of "Jean Jacques Rousseau as a Musician," from the pen of Herr Albert Jansen, has just been published at Berlin. We shall probably have occasion to refer to it more at length in our column devoted to Reviews.

A volume has been forwarded to us consisting of extracts from the literary writings of Richard Wagner, translated into excellent French by M. Camille Benoit, one of the champions of Wagnerian art in France. The selection made by the translator is a very judicious one, and should contribute not a little towards a better appreciation amongst our French neighbours of the personality and artistic aims of the poet-composer. The book is entitled "Souvenirs de Richard Wagner," and is published by Charpentier and Co., of Paris.

The subject of the desirability of the adoption of a universal musical pitch (diapason normal) upon the basis of that established in France since the year 1859, which was recently brought before the German Government by an influential combination of musicians and musical instrument makers, has also been represented lately as a matter of urgency to the Austrian authorities under the auspices of the "Gesell-

schaft der Musik-Freunde," of Vienna.

Herr Frappart, of the Vienna Hof-Theater, is engaged upon the production at that establishment of an historical ballet, illustrative of "the development of the 'Wiener Walzer' in Music and dance," from the time of Mozart, through Lanner and Strauss, to the present time. Popular and characteristic Viennese personalities, appertaining to these different periods, are to be likewise interwoven with this somewhat original and attractive scheme.

Herr Franz von Suppé has written a new one-act opera entitled "Die Matrosen" (The Mariners), which will probably soon be brought out at the Vienna Hof-Theater.

A great number of unpublished compositions by Robert Volkmann have been found among his papers, more especially two concert-overtures, a sonata for pianoforte and violin, and numerous vocal quartets and

A new opera by M. Théodore Dubois, entitled "Aben Hamet," the libretto of which is the joint production of MM. Detroyat and de Lauzières, was produced for the first time at the Paris Théâtre Italien on the 17th ult. Dubois is the successful composer of a ballet, "La Farandole," produced at the French Opéra two seasons ago, and the première of his new and more ambitious work had been looked forward to with much interest in the French capital. The following is the succinct account rendered of the work by a correspondent of the Daily News: " 'Aben Hamet' is pretty, delicate, softly sentimental, and presents analogies to certain effects of French landscapes, which are half veiled in summer mists. There are striking, and indeed sometimes startling passages which are more suitable to chamber or Concert performances than to the stage. The hero is the last of the Abencerrages, and loves Bianca de Santa Fé, which character was sustained by Mdlle. Calvé, a young and really charming singer, who received her musical education under the auspices of the Vicomtesse Vigier (née Cruvelli). Aben Hamet and Bianca have discussions about the merits of their respective faiths, which are the occasion for duos that are sweet and elevated in sentiment, but want that sacred fire of corresponding ones in Poliuto. As Washington Irving and Chateaubriand have made the story of Aben Hamet familiar as a household word, I need not repeat it. The scene is laid in the gardens of the Palace of the Alhambra, in which the grandson of Boabdil meets erman Fatherland."

Rubinstein's Opera "Der Dämon" was produced for the than one usually sees at the Italien. Maurel was the enamoured Moor, and brought well out every beauty of Many of the costumes were borrowed from an old book of engravings of the dresses worn by Charles V and his courtiers, which is now in the Royal library of Madrid; others were Moorish and Oriental. Reszké had a prominent part as Bianca's brother. The ballet was an imitation of the Hindoo Nautch. Moors, Zingaris, and Gitanas were introduced in the choruses." The Paris press, we may add, speaks highly of the musical merits of the new work, and considers that it has materially enhanced the reputation of its composer.

M. Gounod's "Messe Solennelle" was performed on November 21, the day dedicated in the church-calendar to St. Cécile, in the church of St. Eustache, of Paris, the composer himself conducting the performance. The chorus consisted of the choir of that church, aided by choristers from the opera, the orchestra being that of M. Lamoureux. There was a crowded attendance, admission having been

M. Léo Délibes has been elected a member of the Paris Académie des Beaux-Arts in the room of the late M. Victor Massé

M. Victor Wilder has completed his French translation of the book of "Die Meistersinger," which is said be a masterly one in many respects. The rehearsals of the work have already commenced at the Théâtre de la Monnaie, of Brussels, where its first performance, in the French language will probably take place towards the end of this month.

The new season of the Brussels Concerts Populaires commenced on the 7th ult., with a first performance of Brahms's Third Symphony, and of a Symphony-cantata, by M. Adolphe Mathien, entitled "Freyhia."

Committees have been formed both in Holland and Belgium for the purpose of aiding the funds now being raised in Germany for the projected Weber monument, to be erected at his native Eutin, in December, 1886, the centenary of his birth, to the world-famed "Freischütz" composer. It is to be hoped that a similar movement will be set on foot in this country, where the revered master's works have done much to elevate the popular taste for high-class operatic music, and where the final effort of his genius, "Oberon," was first brought out under the composer's own direction, shortly before the hand of death placed its untimely veto upon a career which had been distinguished by true and disinterested service to the art.

Herr Gernsheim, the gifted German composer, at present residing in Rotterdam, has accepted an invitation from M. Lamoureux to conduct the first performance of his second Symphony in one of the Paris orchestral Concerts, whereof

M. Lamoureux is the director.

The centenary of the death of the famous Padre Martini, the Franciscan friar, composer and author of theoretical works on music, notably of a "Storia della musica," was celebrated on the 4th ult. at Bologna. Signor Luigi Mancinelli conducted the festive performances, which opened with a production, at the church of San Giovanni in Monte, of the "Missa defunctorum" by that ancient master. On the following day, a discourse was delivered, by Professor Parisini, on Padre Martini's musical compositions, which was followed by such illustrations as a Symphony in B minor for stringed orchestra; chorus and quartet from the tragedy "Giovanni Giscala"; Sonata in G minor for organ accompaniment, all of which works have never yet been published. On the 9th ult. another discourse, treating of the merits of Giambattista Martini as an author and musical historian, was delivered by Signor Leonilda Busi, followed by the performance of a Gavotte for stringed instruments, an Ave Maria for three voices (with quartet accompaniment), an Adagio for violins and violoncellos, a Psalm, "Super flumina Babylonis," and a Sonata for pianoforte, all from the pen of the same honoured maëstro.

A new comic opera by the youthful Maëstro Tommaso Montefiore has been successfully brought out lately at the

Teatro Niccolini, of Florence.

At the Imperial Italian Opera of St. Petersburg, the Maëstro Ponchielli's Opera "I Lituani," under the altered title of "Aldona," has recently achieved a noteworthy success. Indeed, so enthusiastic was the attitude of the audience that, regardless of the physical fatigue involved saved the Philharmonic Society from the fate which awaits

thereby, the composer was, according to the newspaper reports, compelled to appear before the curtain no less than

Herr Xaver Scharwenka, the eminent and sympathetic pianist and composer, has recently given a series of Concerts at the Russian capital, where he has been most

enthusiastically received.

Fanny Elssler, the celebrated operatic dancer and successful rival of Marie Taglioni (whose death we but recently recorded), died at Vienna on November 27, at the age of seventy-three. She was the daughter of Johann Elssler, the copyist and frequent travelling companion of Joseph Haydn, and was born at Gumpendorf, near Vienna, in 1810. Elssler achieved her greatest and, as it appears to us in these days of the decadence of choreographic art, almost fabulous triumphs, some forty years ago, both in Europe and in America. But even the youngest among those who can remember her graceful performance may be said to have beheld her in the full possession of her charms. For Fanny Elssler, unlike many others in the theatrical profession, knew well when to retire from her brilliant career. She quitted the stage so long ago as 1851, and has since lived in quiet retirement in the Austrian capital, where she died.

Traugott Krämer, for many years musical director of the Coburg Opera, died at that town at the age of sixty-six. He was the composer of a number of highly meri-

torious orchestral works.

At Stuttgart died, on the 8th ult., Dr. Sigmund Lebert, a co-founder of the Conservatorium of that town, and well known as a most meritorious music teacher, and author of a number of theoretical works upon the art.

The death is also announced, at Leipzig, in the prime of her career, of Ida Beber-Theissen, one of the most highly-esteemed leading vocalists at the Leipzig Stadt-Theater. Frau Beber was a pupil of Madame Viardot-Garcia and of Professor Engel, of Berlin.

CORRESPONDENCE.

ORCHESTRAL CONCERTS IN LONDON. TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,-I have read with very considerable interest the remarks on this subject in your current number. As, however, the matter seems to be discussed from the point of view only of the Concert-giver, I will offer a few sugges-

tions from that of the Concert-goer.

If very high prices do not necessarily cause failure, what does? I answer that it is a want of confidence in our orchestral conductors. To this fact may very largely be attributed the non-success of many musical undertakings. The same progress in musical education which has enabled audiences to criticise the works performed, has as surely led them to question the manner of their performance. Mr. Manns, at the Crystal Palace, and, more recently, Herr Richter, at St. James's Hall, have taught how great musical works can, and should, be presented. It is absolute faith in Mr. Manns that prompts music-lovers to make a tedious and expensive pilgrimage to Sydenham. Troublesome and costly as it may be, it is better, it is argued, to hear a symphony well done, occasionally, than to listen to half-a-dozen performances of an inferior kind. Precisely similar is the spirit which causes St. James's Hall to fill on the occasion of a Richter Concert, and yet the lowest charge for admission is half-a-crown, while the scale of prices for other seats in the hall is sufficiently high to ensure the speedy wreck of any enterprise, less satisfactory, artistically considered.

You, sir, in your article, have given prominence to the idea that time is required to form a public for Orchestral Concerts, much in the same way as has been done for the Monday Popular Concerts. But this is only true to a limited extent, or how else is the present position of the Philharmonic Society to be accounted for? With a service of over seventy years, a history unique, I believe, in this country, this antique body has fallen into such a melancholy condition, that by courtesy alone can it be considered our first musical institution. Length of service has not

Jeterioration; nor would it save the Popular Concerts, should the Directors be so impolitic as to attempt to carry on their enterprise with artists of lesser rank than those we

are accustomed to.

I repeat, then, that, so far as I am able to judge, Orchestral Concerts in London are never likely to become a permanent success unless the conductorship is in the hands of some musician who possesses the confidence of the bulk

of Concert-goers.

If we look further into the matter we shall find that this lifficulty is not one which is caused merely by sentiment or prejudice on the part of the public, but one which, from ime to time, presents itself in a very practical form to the lirectors of our various musical organisations. On the esignation of Mr. Cusins in 1883, the managers of the Philharmonic Society did not pursue the more usual course of at once appointing a successor, but invited some halflozen well-known musicians to occupy the post of "honoary" Conductor at one or more of the Concerts of their next series. Some have said that economy dictated this leparture from the ordinary course. It is more agreeable, nore dignified, and more creditable to the Society to suppose hat it arose from a genuine desire to find the best man. Mr. J. F. Barnett, Mr. Cowen, Mr. Mount, Mr. Stanford, each in turn presided at the Conductor's desk. lowever, seems to have recommended himself, for scarcely and the last season closed before it was announced that he choice of the management had devolved, not on one of he "honorary" Conductors, but on Sir Arthur Sullivan. Ine other example, and I will conclude. On the death of ir M. Costa last Spring, the direction of the most im-ortant of our provincial musical festivals fell vacant. apparently, without a moment's hesitation, the authorities oncerned appointed Herr Richter to fill the vacancy. hat English musicians accepted the position without any eal protest may be cited as evidence that even they are ot quite sure whether there be a second general amongst hem or not .- I am, Sir, your obedient Servant,

L. L. N. C. RUMSEY.

London, N.W., December 4, 1884.

HALL FOR ORCHESTRAL CONCERTS IN LONDON.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In your article on Orchestral Concerts in London, ou remark that the Royal Albert Hall is too large for his purpose. Respecting the suitability of the Hall for his class of music, I think it may be well to quote a efter which appeared in the Standard of November 17, as

ollows :-

"With reference to the first performance of "Parsifal" in .ondon, it may interest some of your musical readers to lear how Wagner was impressed with the grandeur of the .lbert Hall, and with its peculiar fitness for the performance of great orchestral and choral works such as came up his ideal. In 1877, after his return from London, he said o me, in the course of a conversation: 'On entering the thert Hall for the first time it struck me at once as the cast ideal of a place for performing Beethoven's Ninth lymphony, in a manner and on a scale really worthy of he great master.'"

The opinion of the late Richard Wagner is worth having, nd I think most Londoners hold the same opinion with

eference to the Hall.

With regard to soloists, any of the first rank, such as sually sing at London Concerts, can be heard perfectly in very part of the building, and all soloists could be heard, I they had not to sing against a band. Conductors all wer the country seem to think a soloist is a fair match for no orchestra!

As to the position of the hall, it must be remembered hat it is very difficult to fix on any part of London as cally "central." What is central and easy of access for me Londoner may be five or ten miles away from another.

The Albert Hall is situated in the best part of the West 5 and, and being only ten minutes' walk from the District alway (and two-thirds of this short distance is under sower, which is very convenient on rainy nights) the Hall more readily accessible than St. James's Hall.

The question of distance is not, however, of such importance as some seem to imagine; and a man must have a very feeble love of music who would be deterred from attending a Concert which he knows he would enjoy, because going to such Concert takes him fifteen minutes more than he thinks reasonable.

I am, Sir, your obedient Servant, 44, Chelsham Road, Clapham, S.W. LONDONER.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,-It is certainly high time that the reproach should be taken away from London of having no Concert-hall that will seat 2,000 people, while Bradford, Leeds, Birmingham, &c., have theirs, seating 4,000 and 5,000. No doubt hitherto the difficulty of providing a suitable site has been great. Will you permit me to point out that an opportunity will now arise of meeting that difficulty in the new streets that are at last to connect Charing Cross and Tottenham Court Road, and under which a railway connecting the North and South of London must sooner or later be carried. If such a hall were built at one of the points of intersection, near where a station is likely to be placed, and this hall could be let on moderate terms for instrumental and choral Concerts, meetings, &c., I feel sure it would be a success, and as a Limited Company with small paid-up shares, the capital would be forthcoming. I should like to say a word on the subject referred to so ably by Mr. Ganz. I have been for thirty years connected with musical associations. and know something of the financial difficulties attending those who make themselves responsible for Concerts, &c. The public knows nothing of this; but because a hall is full and the evening an artistic success, imagines that all is well. Often have I been asked the question, "What do you do with all the money?" when I have known that the committee was in fear and trembling for the financial result of the evening, and in doubt where to provide the means for giving the next Concert.

I am, Sir, your obedient Servant, George Maddox.

20, Baker Street, W., December 20, 1884.

CATHEDRAL CHOIRS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I most cordially endorse the letter of Mr. James Walter Brown and your article on the same subject. Permit me to quote from a letter of mine, which appeared

in the Guardian of March 3, 1880 :-

"It is a notorious fact that those who really keep up our musical services—the Minor Canons, Organists, and Lay-Clerks—are inadequately paid; and yet, if you take away the music from our Cathedrals, what will they be worth to the nation? In most cases they will not even afford the advantages of parish churches. In some instances the stipend of one Canon is equal to the aggregate salaries of all the Lay-Clerks, and is frequently four or five times that of a Minor Canon or Organist, and this in opposition to the provision of statutes and a modern sense of justice. If, then, the Commission should be unable to recommend a grant of funds from the Ecclesiastical Commissioners for the worthy object of improving our national Church music, I would suggest, in the absence of any better plan, some reform in this direction—that, if the salaries of Canons cannot well be reduced, their number should be reduced, where there are fove or six, to four; where there are four, to three; not, of course, interfering with existing rights, but as a measure for the future."

Now, I happen to be acquainted with Mr. Brown, and can testify to his disinterestedness—he evidently writes simply in the cause of justice. His letter, like mine, states the broad fact that the men who do the work are not the men who get the pay. But I think he is mistaken if he supposes that Deans and Chapters will take steps to reduce their number without some very strong external pressure. For reduction of number means for them increase of attendance, inasmuch as there must necessarily be always one "Canon in Residence." But, even if this were not so, one "Canon in Residence." But, even if this were not so, the believe that Chapters care too little about the music to take the trouble to move in the matter. I may be wrong, but this is my impression, after holding office in three Cathedrals during the last ten years, and having

opportunities of acquainting myself with the internal working of several others. Therefore I think that the reform must come from outside. The truth ought to be widely known and publicly ventilated. It is absolutely certain that nine-tenths of the public would care nothing for Cathedral Services if stripped of their music. We hoped the Cathedral Commission might do something

for us, but we have been disappointed.

As far as I know it has done absolutely nothing for the cause of music, though many, like myself, sent reports of the existing state of things, with strong appeals for just consideration. So now it is to a musical public that we must appeal and look for reform. We want an outcry for justice that the standard of usefulness may have some weight in regulating the proportions of salaries. I could speak warmly (for I am interested) of the wrongs of Minor Canons who reside all the year round, are responsible for the bulk of all the services, and receive a fifth of what a Canon draws for three months' attendance. But one thing at a time; I recommend Lay Clerks to unite and get this matter brought under public notice. I agree with Mr. Brown that if it were only "taken up with spirit" it might "be brought to a successful issue."

I am, Sir, very faithfully yours, PRECENTOR.

CHORAL COMPETITIONS AT THE INVENTIONS EXHIBITION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I am requested by the Musical Committee appointed by the Executive Council of the International Inventions Exhibition, 1885, to beg a small space in your influential journal for the purpose of calling the attention of Choral Societies to the fact that it is proposed to hold choral competitions on an extensive scale during the forthcoming Exhibition. Substantial prizes will be awarded to successful competitors, and special arrangements will be made with railway companies for the issue of cheap tickets. Moreover, the comfort of the members of the Societies while in the building will not be overlooked. It is hoped that these choral competitions will serve the double purpose of encouraging choral music and also of offering to a large number of music-lovers in all parts of the country the opportunity of paying an inexpensive and pleasant visit to the Exhibition. Further details cannot at present be given, but, in the meantime, the Secretary, Edward Cunliffe Owen, Esq. (Inventions Exhibition, South Kensington), will be glad to receive, as soon as possible, provisional applica-tions from the Conductors or other representatives of Choral Societies .- I am, your obedient Servant,

JOHN STAINER, Member of the Executive Council.

Want of space compels us to postpone until the next number, the appearance of several interesting letters on "Concluding Voluntaries," "Local Colour," &c.

TO CORRESPONDENTS.

, Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date to notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as pos-sible, as we cannot be responsible for any mistakes that may occur. Correspondents are informed that their names and addresses must

accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

J. O. S.—The reason for using Benedicite, Omnia Opera in Advent, if gone deeply into, is somewhat complicated, and would be more suitable for discussion in the pages of the "Garardian" than the MUSIEAL TIMES. Speaking broadly, the use of the Benedicite is a treastional, and especially English, manner of m vining the peniferical seasons, Advent being much on a level with Lent in this

J. H .- Certainly the tone should be adapted to the size of the room,

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABINGON.—The Orchestral Society formed last June, under the Presidency of Sir Julius Benedict, gave an Invitation Concert, on Tuesday, November 25, which was very successful. The principal items in the programme were a Symphony by Haydn; Reinecke's Vorspiel to Manfred; and a violin solo by Mr. H. B. Wilsdon, Conductor of the Society. The vocalists were Miss Louise Phillips, whose singing was greatly admired; and Mr. H. Clarke. Mrs. Slade Baker played as pianoforte solo Liszt's "Muette de Portici," and also acted as a scommanic. as accompanist.

APPLERY, WESTMORELAND.—The members of the Amateur Musical Society, with the assistance of Miss Annie Dawson, and Messrs, Mahlon Firth and A. McCall, gave their fifth Concert on Tuesday, the 16th ult. The first part consisted of Cowen's Cantata The Rose Maidan, the performance of which reflected great credit on all concerned. The chorus of thirty voices had been well trained by Mr. D. Samuel, the Conductor. The second part was miscellaneous. The accompaniments were played by Miss Ridge.

BARNET.—The annual Grammar School Concert was held on the 18th ult., in the old Elizabethan Hall, which was crowded in every part. A miscellaneous selection of vocal and instrumental music was excellently rendered by the members of the Grammar School Choral Society, under their able Conductor, Mr. B. F. Columbine. The chief item was Sullivan's Trial by Jury (by special permission of D'Oyly Carte, Esq.), which was given very effectively, the pianoforte accompaniments being well executed by Mr. H. F. Gregg.

BARNSLEY.—On Thursday, the 11th ult., The Messiah was successfully given in St. John's Church by the choir. The soloists were Masters Charlton, Pickley, Wright, and Wildsmith (sopramo); Messrs. Charlton and Hinchcliffe (alto); Mr. Middleton (tenor); Messrs. Blackburn and Taylor (bass). Conductor, Rev. J. Thursfeld. Organist, Mr. J. Atkinson. The Choir numbered about 140, and included members of St. Mary's and St. George's, Barnsley; St. Thomas's, Worsbrodale; and several members of the Barnsley; St. Cecilia Society.

bers of St. Mary's and St. George's, Barnsley's St. Indmass's, Worsbrodale; and several members of the Barnsley St. Cecilia Society.

Blackhurn.—The members of the Vocal Society, under the conductorship of Mr. W. H. Robinson, gave their first Concert of the Tenth Season, on November 27. Mendelssohn's Lorsley and Hear My Prayer being the chief items in the programme. Miss Albu rendered the soprano music with excellent effect, and the choruses were given with due observance of light and shade. Miss Albu also sang "I Bacio," and "Lo! here the gentle Lark," with flute obligate by Mr. de Jong, who also contributed two flute solos. The rest of the programme consisted of contributed two flute solos. The rest of the programme consisted of vent season, under the conductorship of Mr. J. H. Rooks, of Bradford, in the Exchange Hall, on Monday, the 15th ult. Randegger's Fradois formed the first part of the programme, the soloists being Mr. J. Higginson (Blackburn) Miss E. A. Blackburn (Manningham), Mr. J. A. Broughton (Bradford), and Mr. John Nutton (Durham Cathedral), all of whom sang the parts allotted to them in a highly creditable manner. The band consisted of twenty-one performers, most of whom were selected from the orchestras of Mr. Hallé and Mr. de Jong. The choruses throughout the work were excellently rendered. The second part of the programme was of a miscellaneous character. The Concert was succeeded by a conversazione, in the course of which the choral members presented Mr. Rooks with a silver tea service, as a mark of their high appreciation of his services during the parts there exacton. the past three seasons.

the past three seasons.

BREON.—The members of the Philliammonic Society gave their second Subscription Concert in the Town Hall, on the 11th ult. The soloists were disconded to the theorem of the Society seasons of the Society seasons of the Society seasons of the Society. They were assisted by a string band. The chief items in the programme, which was well endered throughout, were Miss Wilson's songs, Mr. L. Waite's violoncello solo, and Fraulein Reiser's rendering of Chopin's Ballade in A flat for pianoforte. Mr. R. T. Heins conducted with his usual care and ability.—On the 18th ult. a Concert was given at Christ College, the principal feature in which was some excellent choral singing by the boys. The programme included "The Coronach," from Sir G. Macfarren's The Lady of the Lake; W. Macfarren's "The Belfry Tower," and "Chorus of Houris," for trebles and altos, from Schuman's Paradise and the Peri. Mr. Tuckwell, who conducted the concerted music, gave a good rendering of Schubert's "The Linden Tree," and an old English song, "Rouse thee, young knight."

Bernyroad—Mr. Harty E. Warner, Organist of the Parish

song, "Rouse thee, young knight."

BRENTFORD—Mr. Harry B. Warner, Organist of the Parish Church, gave his annual evening Concert on the 4th ult., assisted by the following artists: Miss Agnes Larkcom, Miss Ethel Harraden, Mr. Ch. Abercrombie, Mr. Lucas Williams, vocalists; solo violin, Mille, Bertha Brousil; solo violoncello, Mr. J. Adolphe Brousil; solo pianoforte and Conductor, Mr. Harry E. Warner. The programme was well selected, and gave great satisfaction to a large audience. The performance of Mölle. Bertha Brousil, Mr. J. Adolphe Brousil, and Mr. Warner ellicited several encores; and the vocal contributions (Inclining are controlled to the control of the control of

BRIGG.—On Tuesday, the 9th ult, the Choral Society gave a Concert in the Corn Exchange, which was filled by an appreciative audience. Acis and Galatea and part of Judas Maccabeus were performed by a band and chorus numbering nearly 100, the solos being taken by Mrs. Mason, of Coventry, Mr. A. Kenningham, of St. Paul's Catheda, and Mr. Jackson, of Lincoln. The band was led by Mr. E. Winter, and Mr. Jackson, of Lincoln. The band was led by Mr. E. Winter, leader of the Hull Harmonic Society's band. The Concert was under the direction of Mr. C. W. Cray, the Conductor, and was highly successful.

BRIGHTON.—On Saturday, November 29, Miss Augusta M. Draper gave her fifth annual Concert at the Royal Pavilion. The chief feature in the selection was a Sonata for Clarinet and Piano by Mendelssohn,

which was kindly lent for the occasion by Sir George Grove. The performance of this work by Mr. Lazarus and Miss Draper was exceedingly fine. The other portions of the programme, interpreted by Miss Draper, her pupils, Miss E. Slade and Miss M. Graves, Madame Marie Klauwell, Signor Papini, and Mr. W. C. Hann, were excellently rendered. Mr. J. Crapps, F.C.O., accompanied. Liszt's transcription of Paganini a "Etudes" was brilliantly performed by Miss Draper, and the performance of her professional pupil, Miss Slade, was of unusual merit. usual merit.

BROMSOROVE.—The members of the local Philharmonic Society gave their first Sabscription Concert, on Tuesday, November 25. The their first Sabscription Concert, on Tuesday, November 25. The Society was Sports Lost Yudement, the soloists being Madenne Lila Jarratt, Miss Bailey, and Messrs. C. W. Fredericks, and Daniel Harrison. The Choir, under the leadership of Mr. W. H. Eston, the Society's hon. Secretary and Conductor, sang exceedingly well. The principals were highly efficient, and gave great pleasure to a crowded audience. A miscellaneous selection formed the second portion of the Concert, the choir singing several part-songs by Benedict, Pinsutt, and Bishop with great precision and effect. Mr. P. J. Griffiths and Mr. H. Clough ably accompanied at the pianoforte and organ respectively. The Concert was, financially and musically, a great success, and augure well for the Society's performance of Judas Maccabous in the early Spring.

a great success, and augurs well for the Society's performance of pludas Maccabaus in the early Spring.

BUCKMINSTER.—On Thursday, the 4th ult., special services were held in the Parish Church to commemorate the restoration of the held in the Parish Church to commemorate the restoration of the held of the parish Church to commemorate the restoration of the church and the opening of a fine new organ. There was a celebration of the Holy Communion at 8.30; matins and sermon by the Right Rev. Bishop Mitchinson, Assistant Bishop of the Diocess of Peterborough at 11.113; short service and Organ Recital at 3, and evensong and sermon at 6, when the sermon was preached by the Rev of St. John Vicas of Buckminster. And the service of the programme of the service of St. John St.

BURY ST. EDMUNDS.—The Choral Society gave its first Concert for the present season, on the 16th ult., at the Athenaeum, when Handel's Oratorio Judas Maccabaeus was performed, the soloists being Miss Julia Jones, Mr. Bernard Lane, and Mr. Thurley Beale. The choir showed marked improvement both in quality of tone and precision. Mr. T. B. kichardson was an efficient Conductor. The band and chorus numbered 130.

CHARD.—The Musical Society gave its first Concert this season on the 10th ult. The first part consisted of Stainer's Cantata The Daughter of Jairns, which was satisfactorily rendered under the conductorship of Mr. W. E. Ellen, A.C.O. The solos were taken by members of the Society—Mrs. Powne, Rev. H. S. King, and Mr. J. E. Mansell. The second part was miscellaneous. The Concert throughout was a great succe

CHELMSFORD.—The first Concert of the season, by the Musical Society, was given in the Corn Exchange, on the 9th ult, the works performed being Spohr's Last fluagment and Haydn's Spring. The band and chorus numbered about 120. The soloists were Miss Fusselle, Mrs. Layton, Mr. Holberty Hagyard, and Mr. A. J. Layton. The choruses were admirably sung. Mr. F. R. Frye, F.C.O., conducted.

CHENCESTER.—The rendering of Spohr's Oratorio The Last Judgment, at the Parish Church, on the 4th ult, was in every respect highly
successful. The principal vocalists were Miss Julia Jones, Miss
Emily Dones, Mr. John Hayden, and Mr. Thomas Kempton, and
there was a full band and chorus. Mr. Edward Brind, Organist and
Choirmaster, conducted with his usual ability. The work was preceded by an impressive address from the Rev. J. P. A. Bowers, minor
Canon of Gloucester Cathedral.

Canon of Gloucester Cathedral.

CLekemannan, N.B.—The Tonic Sol-fa Association gave an excellent rendering of Sterndale Bennett's Woman of Sanaria, on the roth ult, in the Parish Church. The choir numbered sixty voices. Miss Cummings and Mr. A. Covie presided at the pianoforte and harmonium respectively. The solos were well sung by Miss J. Love, Miss M. Love, Mr. J. Love, and Mr. G. Fyfe. The second part was elected from the works of Mendelssohn and Handel; the most praiseworthy efforts of the choir being "As the hart pants" (Mendelssohn), "May no rash intruder," and "Let their celestial concerts" (Handel). Solos and duets were also contributed by Mrs. A. J. Robertson, Mrs. J. Millar, Misses Smart, Fyfe, and Mr. Love, and Mr. W. Love. Mr. W. H. Locker conducted.

COLDEBOOK, NEAR WINDSOR.—The Colibrook Choral Class gave a Concert in the Harlington Lecture Hall, on the 18th ult., on behalf of a Sunday school fund. The programme contained Solos, Trios, Quartets, &c. Mr. Richard Ratcliffe conducted.

a large one, many being attracted by the fact that the composition to be performed, Dvorák's Stabat Mater, was now presented in Ireland for the first time. The composer of this fine work has, even on a short for the first time. The composer of this fine work has, even on a short acquaintance, won abundant laurels in musical circles in England, and is looked upon as likely to occupy a much higher place in future. His Stabat Mater is a very remarkable production—a masterpiece in every respect. The treatment of the subject differs entirely from that of Rossini, Pergolesi, Palestrina, and others; it is, in fact, one of those works which stand apart, borrowing nothing from others either in conception or in structure. The solo parts were well rendered by Mrs. Jerome Murphy, Miss O'Hanlon, Miss Reid, Mr. Fitzgibbon, Mr. For in the subject of the Windowski the work, and might well form a subject for anxiety both to conductor and students, but it came offi not merely unimpaired, but with fullest measure of strength and beauty. The work was conducted by Professor T. J. Sullivan, and the accompaniments were well played on the pianoforte by Mr. C. A. Pridmore. The second part of the Concert was miscellaneous, and included pianoforte solos by Misses Reynolds, O Keeffe. Lambkin, M'Donald, and Gorsuch, and songs by Miss O'Connell and Mrs. Murphy, all of which were warmly received.

O'Connell and Mrs. Murphy, all of which were warmly received.

COVENTRY.—A special service, the feature of which was a rendering of Barnby's Cantata Rebeah, took place in St. John's Church, on November 25. The congregation was large, and the performance, as a whole, reflected great credit upon the Conductor, Mr. G. J. Robertson, who has aiready done so much to improve the musical service at St. John's Church. The preparation of a work like Rebehale by a Church Choir, with the service at St. John's Church Choir, with the hand in many places rendered efficient help, notably in the opening chorus, in the accompaniment to the music of Elizer (which was finely sung by Mr. Ward), in the Introduction to the second part, and in the March. Mrs. Mason sang the part of Rebekah throughout in a manner worthy of her high repute, and Mr. H. Clark was highly successful in the music of Isaac.—The performance of Handel's Judas Maccabaus by the Musical Society, at the Corn Exchange, on the sphilt, sutracted a large and most appreciative audience. The principal vocalists were Miss Mary Beare, Miss Garratt, Mr. Joseph Masa, and Mr. Lucas Williams, all of whom were highly successful. The chorus singing was excellent throughout, and great credit is due to Mr. Arthur Trickett for his able conducting on the occasion. Mr. F. W. Trickett presided at the organ. presided at the organ.

CUPAR, FIFE. -On Tuesday evening, the 16th ult., the members of the Choral Union performed Smart's Bride of Dunkerron. The soloists were Mrs. Smith, Mr. T. E. Gledhill, and Mr. Kidd, all of whom were highly appreciated. Mr. Styles and Mr. Charlesworth officiated as accompanists, and Mr. Crookes conducted.

omenated as accompanists, and Mr. Crookes conducted.

DARTORD.—Two excellent performances of Gound's Mock Doctor
were given, at the Victoria Assembly Rooms, on the 9th and roth ult.,
the projector of the entertainments being Mr. Musgrove Tufnail,
R.A.M. By kind permission of Sir George Macfarren, Mr. Tufnail
was ably assisted by Misses A. Allton, A. Rose, M. Etherington,
Maddame Wilson-Osman, Messrs. F. Hoit, Nicholl, and T. Moss,
members of the operatic class of the Royal Academy of Music.
Signor Fiori was the musical director, and the accompaniments were
admirably played by Mr. Septimus Webbe.

Dubling On the right by the the "data" for the days.

admirably played by Mr. Septimus Webbe.

Dublin.—On the 7th ult, the "Acts" for the degree of Doctor in Music took place publicly in the Examination Hall of the University, which was well filled by an attentive auditory. The first piece performed was a setting of the Te Deum in E flat, for solo voices, and eight-part chorus and orchestra. Of this melodious, although short work, some verses were for voices unaccompanied, alternating with the fuller combinations. It was a somewhat unusual circumstance for a candidate graduate to appear in music in a triple capacity, capable of composing and playing a violin solo—playing it with pure intonation to—and then seating himself at the piano, and executing a piece by one of the greatest classical composers, both of which Mr. Carroll did after directing his Te Deum. In short, he won his laurels fairly in open court, and was congratulated upon the result by a numerous assemblage of the general public. Mr. Mahafiy and the Professor of Music were officially present.

Durana—The members of the Musical Society wave their word.

Music were officially present.

DURNAM—The members of the Musical Society gave their usual Christmas Concert, on the 1th ult, in the Town Hall, when Gaults Holy City, &c., was sung. The vocalists were Miss Fanny Moody, Miss Sweeting, Mr. Sweeting, and Mr. Goodhead. Mrs. T. Albion Alderson conducted. The Concert was in every respect most successful.

—The members of Mr. T. Albion Alderson's Amateur Choir gave their tenth Private Concert, on the 15th ult. The programme consisted of Schumann's Advent Hynns, and Bennett's May Queen. The vocalists were Miss Fanny Moody (who made a great impression), Miss Lewis, and Messrs. R. and T. H. Armstrong. Mr. Alderson conducted.

praiseworthy efforts of the choir Deing. "As the hart pants" (Mendessonin, "May no rash intruder," and "Let their celestial concert, of the solos and duets were also contributed by Mrs. A. J. Robertson, Mrs. J. Millar, Misses Smart, Fyfe, and Mr. Deve, Mrs. J. Millar, Misses Smart, Fyfe, and Mr. Deve, Mrs. J. Millar, Misses Smart, Fyfe, and Mr. Deve, Mrs. J. Millar, Misses Smart, Fyfe, and Mr. Deve, Mrs. J. Millar, Misses Smart, Fyfe, and Mr. Development of the grain of the society. Mrs. F. Gardner led the band, and Mr. W. Haydn Cox, Organist of the Parish Church, conducted.

Colnered to the Parish Church, conducted.

Concert in the Harlington Lecture Hall, on the 18th ult, on behalf of a Sunday school fund. The programme contained Solos, Trios, Quartets, &c. Mr. Richard Ratcliffe conducted.

Cork.—The Concert in connection with the Cork School of Music took place at the Assembly Rooms, on the 11th ult. As a test of the progress of the school, the Concert is always looked forward to with a considerable amount of speculation, and the sand school professional players, and the important orchestral effects were magnificently reading the many who took an interest in the proceedings. The audience was a good attendance.

EASTLING.—An Organ Recital was given at St. Mary's Church, on Sunday, November 30, by the organist, Mr. Ernest H. Smith, A.C.O., who is about to leave to take an appointment at Westerham. Mr. Smith has been choirmaster at Eastling for about two years, and as his engagement terminated on Sundayi twas marked by a sort of farewell Recital. The programme comprised Vivianis' "Silver Trumpets" March; Fugue "The Giant" (Bach); Soprano Melody (Smart), Focatat in D (Mailly), Andante in E minor (Batiste), Marche Tunèbre et Chant Séraphique (Guilmant), Adagio in D (Mozart), and Allegro Serioso (1st Sonata, Mendelssohn).

Serioso (as consus, metucessonn).

Ennw Vale.—Handel's Messiah received a very successful rendering on Thursday evening, the 19th ult., by the Choral Society, conducted by Mr. John Williams. The solos were sung by Miss Morris, Miss Jenkins (pupils of Dr. Parry, of Swansea), Mr. D. Howells, and the Conductor. The accompaniments were played by a small orchestra, led by Mr. Newman, Mr. J. W. Wall presided at the pianoforte. There was a large audience. The profits will be devoted to the relief of the Poor.

Enniskillen.—Very successful performances of The Pirates of Pensance were given, on the 11th, 12th, and 13th ult., in the Town Hall, the principal characters being well represented. Mr. M. Arnold

FAREHAM.—The Choral Society gave a very good performance of Romberg's Lay of the Bell, on the 16th ult. The band and chorus, which numbered about ninety, were under the direction of Mr. F. Rutland. The solo singers were Mrs. Seymour Kelly, Mr. C. G. Pillow, and Mr. Seymour Kelly, who sang the part of the Master in a bold and spirited manner, displaying a fine voice and admirable style.

Folkestone.—The second of a series of Sunday afternoons for the people, instituted by the Rev. E. Husband, in connection with St. Michael's Church, took place on the 7th ult. The unusual course which the talented Incumbent of the Church has adopted has undoubtedly given rise to much criticism; but he has the satisfaction of knowing that there are hundreds who fully appreciate the result of his efforts. On this occasion, in addition to Mr. Husband's excellent recitals on the organ, two selections were performed by a septet of giolins; and the reverend gentleman delivered an eloquent address on the text. "I sit wrong to work on Sunday?" in which he warmly advocated the necessity of considering that relaxation and rest should be combined with intellectual amusement. The church was crowded in every part.—A successful Concert was given, on the 9th ult, in the Town Hall, under the direction of Miss Thereas Beney, A.C.O., Organist of Christ Church, in aid of the fund for the enlargement of the church, new organ chamber, &c. The programme included Caldictive hundred by the choir. The principal solo vocalists were Mrs. Fandl. Mr. Charles R. Ross and Mr. Church, and Mr. Dungey, Mr. Coffin's rendering of "Listening Angels" (T. Beney), Air and Duet "Come, ever smiling liberty" (Handel), given by the solo choir boys, and Mr. Eric Condy's rendering of Macaulay's poem "Horatius," were items worthy of special mention. Mr. P. V. Greenwood conducted with much ability.

Mr. P. V. Greenwood conducted with much ability.

GATESHEAD FELL—The members of the Amateur Vocal Society gave their annual Christmas Invitation Concert on the 20th ult. The principal work performed was C. H. Lloyd's Cantata Hero and Leander, the soloists being Miss Emma Thompson and Mr. T. B. Idle, who rendered the music allotted to them with great effect. The choruses were admirably sung by the choir. The beauty of the music and the absence of any great difficulties should make this Cantata a great advariety with choral societies. In the second part Miss Thompson and Handel's "Lascia chio pianga" and Tosti's song "Good-bye" (the latter encored), and Mr. Idle gave Handel's song "Droop not, young lover." The choir contributed part-songs, including Eaton Faning's "Song of the Vikinga," of which they gave a spirited rendering, and were consequently called upon to repeat it. Mrs. W. F. Horsley accompanied, and Mr. Rowley conducted. During the evening the President of the Society (Alderman Richard Cail) presented Mrs. Horsley with a handsome gold watch and chain, in recognition of her valuable services as accompaniet. Mr. Horsley, the energetic excretary of the society, responded on behalf of his wife, and a vote of thanks to Alderman Cail concluded the evening wife, and a vote of thanks to Alderman Cail concluded the evening.—The Glossop-Dale Philharmonic Society gave its second

GLossor—The Glossop-Dale Philharmonic Society gave its second Concert for the present season on the 16th ult., when Mr. E. Prout's Cantata, Hereauad, was performed under the direction of the composer. The solos were admirably sung by Miss Eleanor Farnol, Miss Alima Hallowell, Mr. Selwyn Graham, and Mr. Musgrove Tufnail. There was a complete orchestra, by which the very important instruental effects were excellently rendered, and the choir sang as a whole admirably, especially distinguishing itself in the numbers in which force and vigour were required. The work was very warmly received by a crowded audience, and Mr. Prout was recalled at the close of the performance.

GRIESTON.—The Choral Society gave an excellent Concert on the 17th ult., before a large audience, when Handel's Acis and Galatea was effectively rendered by an efficient band and chorus. The solos were well sung by Miss Vinnie Beaumont, Mr. Brooks, and Mr. Brockbank.

Gravesend.—The Gravesend and Milton Choral Association gave an excellent performance of Mendelssohn's Elijah, on Monday evening, the 15th ult. The solo vocalists were Madame Clara West, Miss Lottie West, Mr. Harper Kearton, and Mr. Bridson. The accompaniments were played by the band of the Royal Engineers; Conductor, Mr. C. R. Green. There was a large and appreciative audience.

HALSTEAD.—A very good Concert was given in the Town Hall by the Musical Society, on the 16th ult. The solo vocalists were Madame Clara West, Miss Clara Wollaston, Mr. George Cox, and Mr. James Bayne. The programme, which consisted of Cowen's Rose Mailen and a missellaneous selection, was admirably rendered. Leader of the band, Herr Strohmeyer; Conductor, Mr. George Leake, A.C.O.

HAYANT.—The Choral Society gave its second Concert on the 8th ult. Miss Gertrude Spurin, one of the Conductor's pupils, gave a very successful rendering of the solos in St. Ceciliats Day (Van Bree), and the orchestra was encored in the Overture to Zanetia. Mr. W. Packham conducted.

HAWICK—The annual Organ Recital, at St. John's Church, was given by the Organist, Mr. W. Fiddes Wilson, on Wednesday evening, the 10th Lit. The vocal music was contributed by members of the Sacred Harmonic Society. The programme commenced with the Chorale and Fugue "Jesus, my Friend" (Bach), the other pieces being selected from the works of Handel, Goulond, Chopi, non Adokeley, with the Internezso" Spring morning on Lebanon, "from Mackensie's Oratorio, The Rose of Sharon. The whole of the performance was exceptionally good.

High Wycombe.—The Choral Association gave its first Concert of the season on the 1st ult. The programme included Mozart's Jupiter Symphony, Lloyd's Hero and Leanier, Mendelssohn's Planoforte Concert on In G minor, Fanning's The Miller's Wooling, &c. The principal artists were Miss Amy Aylward and Mr. Robert Grice. The performance was throughout of the highest order. Mr. J. G. Wrigley, Mus. Bac., Oxon., conducted.

Hobert Tows, Tashania.—On October 17, Mr. J. Finch Thorne, Organist of All Saints' Church, gave an Organ Recital at the Town Hall, in connection with a Bazaar in aid of the newly founded Nurses' Home. His Excellency the Governor had promised to open the Bazaar, but owing to indisposition was unable to be present. There was, however, a large and fashionable attendance, and the funds of the Home were very substantially benefited. Mr. Thorne's programme was chiefly compiled from the works of Bach, Beethoven, Handel, Mendelssohn, &c.

Mendelssonn, &c.

Hull.—The Harmonic Society's first Concert of the season was given at the Public Rooms on November 28, before a large audience. Haydn's Imperial Mass and Mendelssohn's Lobgesang were the works chosen for performance, the principal vocalists being Madame Carina Clelland, Mrs. Upton, Mrs. Whitehead, Mrs. D. S. Macdonaid, and Mrs. G. H. Ditchburn. On the whole, both these compositions were well rendered; and Mrs. J. W. Stephenson, the Conductor, is to be congratulated upon the successful result. Mrs. R. Whiter was leader of the band, and Mrs. W. Hoekins presided at the organ.

the band, and Mr. W. Hoskins presided at the organ.

HURSTPIERPOINT.—The third of a series of Organ Recitals was given in the Parish Church on the 6th ult. by the Organist, Mr. H. C. Young, B.A., Cantab. The programme contained the Overture to Samson, two numbers from The Messish, Smart's Andatic quasi Pastorale and March in G, and selections from the works of Baitstein André, Charles Wesley, and Geissler.—The Choral Society gave its first Concert on the 11th ult., when Eaton Faning's Miller's Wooing was sung with orchestral accompaniment, and Behrend's Ghost occupied the last place on the programme. The principal features were an admirable rendering of De Beriot's second Concerto for violin by Mr. Gray, and the solo singing of the Hon. Mrs. C. Brand, Miss Margaret Thomas, and Mr. Bebington. Two overtures were well played by the small orchestra. Mr. Young conducted throughout.

MEI played by the small orchestra, Mr. Young Conducted chroughout.

IMMNSTER.—On Thursday, the 18th ult, the Choral Society gave
its first Concert of the season at the Assembly Rooms. The chief
feature of the programme was Gaul's Cantata The Holy City, which
was capitally rendered. The second part consisted of a missellaneous
selection. Of the various items, Eaton Faming's Miller's Wooing,
was perhaps the most notable. Altogether the Concert was the most
successful ever given here. Mr. Albert Ham, P.C.O., conducted.

successful ever given here. Mr. Albert Ham, F.C.O., conducted.

LEEDS.—On Sunday afternoon, the 14th ult., a successful rendering of Handel's Dettingen Te Deum, and selections from Stainer's Daughter of Jairns, were given in the Quarry Hill Chapel by an augmented choir. There was a crowded congregation. The principals were Mrs. Dixon, Mr. Franklin, and Mr. Ashworth. Mr. Tom Smith presided at the organ, and Mr. Mosley conducted.—On the 56th ult., a number of old choirmen of St. George's Church entertained Dr. Spark, the late Organist of that place of worship, to dinner at the Bull and Mouth, Briggate. There was a very pleasant gathering, including several of Dr. Spark's personal friends and admirens. In the course of the evening Mr. E. Oldroyd presented an address to Dr. Spark, which embodied the kindets sentiments, and gave expression to the high appreciation in which the Doctor's musical sblittles are held. Dr. Spark, in the course of his reply, remarked how highly he estimated the kindly spirit which had prompted the presentation of these present had enjoyed together at St. George's Church.

LEICESTER.—The first of the third series of Champher Concerts given.

LEICESTER.—The first of the third series of Chamber Concerts given in Leicester by Mr. Harvey Löhr, took place on the 4th ult, in the Museum Lecture Hall, before a large and appreciative audience. The programme contained selections from the works of Mosart, Beethoven, Gounod, Schumann, and Harvey Löhr, the executants being Messrs. W. Frye Parker, and E. E. Halfpenny (violins), Mr. Elliss Roberts (viola), Mr. W. E. Whitehouse (violonello), Mr. Harvey Löhr (planoforte), Miss Kate Bentley (vocalist), and Mr. Ernest Ford (accompanish)

LLANELLY.—The second annual Concert of Mr. A. W. Swindell's pupils was given with much success on the 5th ult. at the Athenaeum Hall. After the reault of the examinations (on the lines of the Trinity College competition) had been announced, an excellent selection of music was well rendered, and fully appreciated by a harge audience.

LOUTH—The Choral Society gave a successful Concert in the Town Hall, on the 10th ult, before a large audience. Gaul's Holy City and Bennet's May Queen were the works selected for performance, both of which were rendered in excellent style. The solo vocalists were Miss Vinnie Beaumont, Miss Eliza Thomas, Mr. G. Banks, and Mr. D. Harrison. Mr. Porter conducted.

LUTON.—The Choral Society commenced its eighteenth season with a performance, on the 15th ult., of Meadelsohn's St. Paul. The soloists were Miss Fusselle, Miss Inwards, Mr. Lawrence Freyer, and Mr.

Robert Hilton, all of whom were much appreciated by the numerous audience. The choruses were excellently sung, and the performance generally reflected much credit on the Society. The band was efficient, and Mr. Charles Inwards conducted with his usual ability

MACCLESFIELD.—Mr. Samuel Moss gave a Ballad Concert on the 3rd ult., which was very successful. The vocalists were Miss A. Moore, Miss L. Briggs, Mr. S. Jackson, and Mr. J. W. Maitby. Mr. Grundy contributed organ solos, and accompanied. The programme was miscellaneous, many of the items being the compositions of

MAIDENHEAD.—On the 2nd ult. the Philharmonic Society gave its first Concert in the Town Hall. The principal item in the programme was Spohr's Last Judgment. A miscellaneous selection formed the second part and included a new part-song by Dr. J. C. Bridge, "It was a lover and his lass," List's "Soirée de Vienne" (No. 6), well played by Mr. J. G. Wrigley, &c. The vocalists were Miss Amy Aylward, Miss Crawino, Mr. Henry Taylor, and Mr. Musgrove Tufnail. Mr. Wrigley, Mus. Bac., Oxon., conducted.

Maxehszer.—An interesting Concert was given by the pupils of Henshaw's Blind Asylum, on the 3rd nit, the programme, which was well selected, being excellently rendered, both by the vocalists and instrumentalists. The performance was announced to be the last given by the Institution before the Christmas vacation.—A" Special Working Men's Concert" was given at the Free Trade Hall, on the 76th tult., the principal artists being Miss Leila Bairstow, L.C.M., Miss Margaret Leyland, Mr. Seymour Jackson, and Mr. Fred. Gordon; solo harp, Madame Priscula Frost, and solo organ, Mr. Kendrick Pyne.

OXHEY, NEAR WATFORD.—An excellent rendering of Spohr's Last 7tdgment was given by the Church Oration's Society, at the Parish Church, on the 4th ult. The solo vocalists were Miss Alice Wilson, the Rev. G. M. Everett, Mr. G. Young, and Mr. W. Brooks, all of whom were highly efficient. The choruses were sung with remarkable precision and effect, and Mr. J. Turpin conducted, Mr. E. H. Turpin presiding with his accustomed ability at the organ.

PRESTON .- A Concert was given in the Public Hall, on Saturday, PRESTON.—A Concert was given in the Public Hall, on Saturday, the 6th ult, by Messrs, Mason and Greenwood. The vocalist were Mrs. Jolly, Mr. R. Hodson and Mr. A. Brown. Instrumental selections were played by Mr. T. Gray's Military Band, and Mr. J. Tomilinson, the Corporation Organist, contributed organ solos. Messrs. J. and J. S. Greenwood presided at the pianoforte.

J Pupsay.—On Monday evening, the 1st ult., a performance of Mendelssohn's "Hymn of Praise," and Rossin's Stabat Mater was given in the Public Hall, under the auspices of the Puble Choral Union, and was a decided success, both artistically and financially; all the numbers been readered in a highly redditable manner. The solo vocalists were Miss Emilie Norton, Miss Lilly Parratt, Mr. Dunkerton, McCall. Conductor, Mr. E. C. Owston; leader of the band, Mr. H. Heap.

RUGHY.—On Thursday evening, the 4th ult., the members of Miss Emily Lawrence's Choral Society gave a very successful Concert in the Town Hall. The programme was well rendered, the claim solos of Miss Frances Thomas being a special feature. Miss Lawrence presided at the piamoforte and conducted with her usual ability. The Concert was in aid of St. Augustine's Mission.

RUSHDEN.—The members of the Choral Society gave an excellent rendering of Judas Maccabeus on the 2nd ult, with a band and chorus numbering too. The solo vocalists were Miss Vinnie Beaumont, Miss A. M. Carter, Mr. D. Jones, and Mr. J. Farey, all of whom were well received. Mr. W. Skinner conducted with much ability

ST. LEONARDS-ON-SEA.—Two special services were held in St. Paul's Church during Advent. On the 4th ult., Spohr's Last Judgment was sung by the choir, assisted by members of the choral union. Mr. E. Kennard presided at the organ, and accompanied throughout with much ability. On the 17th, Mendelsschn's Hymn of Praise was performed, Mr. H. C. Nixon, Mus, Bac., being the Organist. The Symphony was finely played, and in both works the choruses were well sung, the solos being taken by pupils of Dr. Abram, who conducted.—As the result of the Edijak Concert given by the Choral Union last month, Dr. of the Edijak Concert given by the Choral Union last month, Dr. "Infirmary," which makes over I too contributed by him, with the saistance of bis class, this was to that institution. assistance of his class, this year to that institution

ST. Ngors.—A very successful Concert was given, on the 15th ult., by Miss Cosa Gregson (violinist), under the patronage of Lady Erné Gordon. Miss Kate Winifred Payne, R.A.M., and Miss Janet Russell, R.A.M., gave great satisfaction in the rendering of their solos, andwere loudly applauded. The violin solos played by Miss Cosa Gregson (accompanist, Miss Wilson), were highly appreciated, each solo being encored. Songs were also contributed by some gentlemen amateurs.

encored. Songs were also contributed by some gentlemen amateurs.

Salisaury.—The Vocal Union gave an excellent Concert to a crowded audience, in the Hamilton Hall, on the 3rd ult. The principal attraction was Louis N. Parker's Cantata Siivia, which was performed with the greatest success. The solo vocalists were Miss Julia Jones, Miss Lily Mullings, Mr. J. M. Hayden, and Mr. Arthur Cricial I of whom were warmly received. Mr. Alfred Foley presided at the organ. The composer, who accompanied on the pianoforte, had a most fastering reception at the close of the performance, being repeatedly recalled. The second part was a miscellaneous selection. The above-named soloists received encores for their various songs, and Mr. Alfred Foley was very successful in two violin solos. Miss Winifeed Harwood accompanied the songs, and Mr. John M. Hayden conducted. The Concert was the most successful yet given by the Vocal Union.

SHERBORNE .- A special Service was held in the Abbey Church, on SHERBORNE.—A special Service was held in the Abbey Church, on Friday evening, November 28. The anthem consisted of a Cantata Enoch, composed by Mr. G. E. Lyle, Organist of the Abbey, which was away by the choir, strengthened for the occasion by additional lenor and bass voices. At the close of the service a collection was m. do on behalf of the "Choir Boys Endowment Fund." The solos, &c., in Cantata were sung by Master Clark, Messrs, T. D. Davis, Witherington, and the Kev. H. Roe; Mr. Lyle presiding at the organism of the Choir Boys. H. Roes, Mr. Lyle presiding at the organism of the Choir Boys. H. Roes, Mr. Lyle presiding at the organism of the Choir Boys. H. Roes, Mr. Lyle presiding at the organism of the Choir Boys. H. Roes, Mr. Lyle presiding at the organism of the Choir Boys. H. Roes, Mr. Lyle presiding at the organism of the Choir Boys. H. Roes, Mr. Lyle presiding at the organism of the Choir Boys. H. Roes, Mr. Lyle presiding at the organism of the Choir Boys. H. Roes, Mr. Lyle president of the Choir Boys. H. Roes, Mr. Lyle president of the Choir Boys. H. Roes, Mr. Lyle president of the Choir Boys. H. Roes, Mr. Lyle president of the Choir Boys. H. Roes, Mr. Lyle president of the Choir Boys. H. Roes, Mr. Lyle president of the Choir Boys. H. Roes, Mr. Lyle president of the Choir Boys. H. Roes, Mr. Lyle President of the Choir Boys. H. Roes, Mr. Lyle President of the Choir Boys. H. Roes, Mr. Lyle President of the Choir Boys. H. Roes, Mr. Lyle President of the Choir Boys. H. Roes, Mr. Lyle President of the Choir Boys. H. Roes, Mr. Lyle President of the Choir Boys. H. Roes, Mr. Lyle President of the Choir Boys. H. Roes, Mr. Lyle President of the Choir Boys. H. Roes, Mr. Lyle President of the Choir Boys. H. Roes, Mr. Lyle President of the Choir Boys. H. Roes, Mr. Lyle President of the Choir Boys. H. Roes, Mr. Lyle President of the Choir Boys. H. Roes, Mr. Lyle President of the Choir Boys. H. Roes, Mr. Lyle President of the Choir Boys. H. Roes, Mr. Lyle President of the Choir Boys. H. Roes, Mr. Lyle President of

SLIGO.—The third season of the Musical Society was inaugurated on November 27, by a performance, in the Town Hall, of Judas Maccabaus. Most of the solos were very creditably rendered by local amateurs. Mr. A. T. Froggatt conducted.

SUNBURY-ON-THAMES. —The first Concert of the present season was given by the Choral Society, at the Institute, on the 18th ult., and was a decided success. The vocalists were Miss Emily Palmer, Madame Hoering, Mr. G. W. Pollexien, Mr. Edwyn Bishop, and Mr. Ernest Steward; the instrumental portion being sustained by Miss Jessie Hudson, R.A.M. (first violin), Mass Gertrude Hudson, R.A.M. (second violin), Master F, Hoering (tenor), and Herr A. Hoering (violoncello). The chorus singing was very good throughout, an Ave Maria and Madrigal, from Birch's Cantata The mersie men of Sherwood Forest, being especially noteworthy. Mr. David Knott conducted.

SUTTON .- A good Ballad Concert was given in the Public Hall, on SOUTON.—A good Ballad Concert was given in the runce Hanjud Saturday evening, the 20th ult. The vocalists were Madame Clara West, Miss Lottle West, Miss Ida Bawtree, Mr. Charles Chilley and Mr. Bantock Pierpoint. Planoforte, Miss Lina Sykes; concertina, Mr. E. W. Townly; accompanist, Mr. Alfred Stubling.

THORNTON HEATH.—The Eleventh Season of the Musical Society was inaugurated, on Tuesday, November 25, at the Public Hall. The first part of the programme consisted of Dr. Stainer's Cantata The Daugiter of Jairus, the solos being sustained by Miss Marie Etherington, Mr. Hulbert Fulkerson, and Mr. Charles Copland, all of whom acquitted themselves in a very satisfactory manner. The choruses were well sung throughout. The second part consisted of glees and songs, with pianoforte solos contributed by Mr. Walter Mackay, who was also an efficient accompanist. Mr. Ernest Kiver conducted with much ability.

WARWICK.—On the 4th ult., the members of Mr. C. S. Birch's Choral Society gave an excellent Concert, when The merrie men of Shevmood Forest was performed by a chorus of sixty voices, assisted by Miss Vinnie Beaumont, Mr.

WEYBRIDGE .- Mr. J. H. Cornish, Organist and Choirmaster of St. WEYBRIDGE.—Mr. J. H. Cornish, Organist and Choirmaster of St. Michael's Church, gave his fourth annual Concert in the Village Hall, on November 26, before a large audience. The vocalists were Miss Florence Cater, R.A.M., Miss Minnie Kirton, Mr. Alex. Colbourne, and Mr. Cornish. Messrs. Hill and Gough and Herr Röver (piano, cello, and volini), played several trios, which were thoroughly appreciated, and Herr Röver's violin solo was a feature of the evening. Mr. Sidney Hiel was the solo pianist, and was ably assisted by Messrs. Cornish and Stuttfield as accompanists.

Whitey.—The Messiah was performed by the Choral Society, on the 9th ult., under the direction of Mr. Hallgate, the Conductor. Misses Vinnie Beaumont, and J. Eynn, and Messas. Verney Blinns, and J. Rutton, were the solo vocalists, all of whom were well received. Miss Beaumont's "I know what my Redeemer," being redemanded.

WHITCHURCH, SHROPSHIRE.—On Wednesday, November 26, Mr. William E. Rogers, Organist and Choirmaster of the Parish Church, was (on the occasion of his marriage) presented by the rector, on behalf of the congregation with a silver card tray together with a purse containing thirty sovereigns as a mark of their esteem and in apprecia-

WORGESTER.—The second of Mr. Spark's Concerts for the present season took place at the Public Hall, on the 17th ult, when Dr. William Spark (of Leeds) performed with his usual ability a selection of pieces on the organ, all of which were highly appreciated. The vacalists—Madame te Sholl Passet, and Mr. Gilbert Campbell—were very successful in their pieces; and aglos were contributed by Mr. Herbert W. Warcing, Mus. Bac. (planoforte), and Mdile. Bertha Brousil (violin). Dr. Spark conducted.

Organ Appointments.—Mr. George Ivison Longstaff, Organist and Choirmaster, to St. Mary's, Whorlton.—Mr. Harry E. Warner, to the Parish Church, Kew.—Mr. Robert Hy. Tickle, to St. Mathias', Bethnal Green.—Mr. Henry G. Mead, Organist and Choirmaster to St. Mary's Church, Theydon Bois.—Mr. Herbert Thorne, Organist and Choirmaster to St. Saviour's, Brixton Rise.—Mr. E. P. Atkins, to St. Mark's Church, Battersea.—Mr. Samuel Moss, Organist and Choirmaster to the Congregational Church, Park Green, Macclesfield.

CHOIR APPOINTMENT.—Mr. Charles Frederick Champion (Alto), to St. Peter's, Eaton Square.

DEATHS.

On November 22, at Grove Ferry, near Canterbury, CHARLES

On November 22, at U1096 FCH2, HEA CADEY, aged 73.
On November 24, at 29, Rutland Terrace, Hammersmith, CHARLES JAMES ROWS, aged 58, after a short and painful illness.
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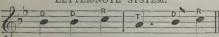
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THE MUSICAL TIMES

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FEBRUARY I, 1885.

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ROYAL ALBERT HALL CHORAL SOCIETY

PATRON: HER MAJESTY THE QUEEN.
PRESIDENT: H.R.H. THE DUKE OF EDINBURGH, K.G.
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Mackenzie's THE ROSE OF SHARON, on WEDNESDAY, FEBRUARY 4, at 8. Artists: Miss GRISWOLD, Miss HILDA WILSON, Mr. BARTON McGUCKIN, Mr. M. TUFNAIL, and Mr. WATKIN MILLS. Organist: Dr. STAINER. Prices: 7s. 6d., 5s., 4s., 9s., and Gallery, 1s. Tickets at Messrs. Novelo, Ewerand Co. 1, Berners Street, W., the usual Agents, and the Royal Albert Hall.

Handel's MESSIAH on ASH WEDNESDAY, FEBRUARY 18, at 8. Artists: Miss ANNA WILLIAMS, Madame PATEY, Mr. BARTON McGUCKIN, and Mr. SANTLEY. Organist: Dr. STAINER. Prices: 7s. 6d., 5s., 4s., 3s., and Gallery, 1s.

CHESTER TRIENNIAL MUSICAL FESTIVAL.

JULY 22, 23, 24.
Works to be performed in the Cathedral:
WEDNESDAY MORNING.—THE REDEMOTION

THURSDAY MORNING .- Bach's Motett, BLESSING, GLORY,

CONCERTO for Organ and Orchestra—HANDEL,
DANIEL—A New Oratorio by Dr. JOSEPH C. BRIDGE.
STABAT MATER.—ROSSINI.
FRIDAY MORNING.—ST. PAUL.
FRIDAY EVENING.—BEETHOVEN'S PASTORAL
SYMPHONY and MISCELLANEOUS SELECTION.
THURSDAY EVENING.—BEETHOVEN'S PASTORAL
SYMPHONY and MISCELLANEOUS SELECTION.
THURSDAY EVENING.—BEETHOVEN'S ARTISTS.—Miss ANNA WILLIAMS, Miss MARY DAVIES,
Madame PATEY, Mr. EDWARD LLOYD, Mr. JOSEPH MAAS,
Mr. BRERETON, and Mr. SANTLEY.
CONDUCTOR.—DT. JOSEPH C. BRIDGE, M.A., Organist of the
Cathedral.
C. HYLTON STEWART M.A Presentor.

C. HYLTON STEWART, M.A. Precentor, Hon. Sec

COLLEGE OF ORGANISTS.

&c.

COLLEGE OF ORGANISTS.

February 24, a Paper will be read by Mr. B. Berakspeare, and March 24 by Mr. A. HILL, MA., on "The Archaelogical History of the Organ during the Mediewal Renaissance Periods," with illustrations; April 28, May 26, and June 23, by Dr. E. J. HOPKINS.

The Annual College Dinner will take place on April 13.

The Midsummer Examination will be held on July 7 (Fellowship), July 3 and 9 (Associateship).

July 10, Presentation of Diplomas.

The Annual General Meeting will be held on TUESDAY, July 28.

Full particulars will be duly announced.

The Council announce with recret that no compositions sent in competition for the recently offered Prizes for the Meadowcroft Prize Anthem and Organ Postlude are considered worthy of either Prize. Anthem and Organ Postlude are considered worthy of either Prize. Anthem and Organ Postlude are commended. MSS. will be returned on receipt of stamps necressary for postsy gre.

A Christmas Anthem, bearing Greek motto, and an Anthem with the motto "In domino confide," are commended. MSS. will be returned on receipt of stamps necressary for postsy gre.

Westey, che Council are enabled to offer a Special Prize of Five Guillage, Esq., the Council are enabled to offer a Special Prize of Five Guillage, Esq., the Council are enabled to offer a Special Prize of Five Guillage, Esq., the Council are enabled to offer a Special Prize of Five Guillage, Esq., the Council are enabled to offer a Special Prize of Five Guillage, Esq., the Council are enabled to offer a Special Prize of Five Guillage, Esq., the Council are enabled to not the same and address of the correspondingly endorsed, and containing the name and address of the writer.

Est. Turklin, Hon. Sec.

Sp. Great Russell Street, Bloomsbury, W.C.

LURPIN, Hon. Sec.

Sp. Great Russell Street, Bloomsbury, W.C.

LURPIN, Hon. Sec.

FB. 5.—Mr. WALTER BACHE'S ORCHESTRAL PERFORMANCE of ORIGINAL WORKS OF FRANZ LISZT, 8t James's Hall, Half-past Eight, Liszth 'Dante' Symphony; Liszt's Concerto in E flat (pianoforte-Mr. Walter Bache); Liszt's 'Angelus,' for strings alone; Liszt's 'Sche Dramatique, 'Jeanne D'Arc', 'Ec. Orchestra of 85 Performers; Choir of 100 Ladies, 'Jeanne D'Arc', 'Ec. Orchestra of 85 Performers; Choir of 100 Ladies and Mr. Walter Bache,-Stalls, 10s. 6d.; Balcony, 3s.; Admission, 1s. Stanley Lucas, Weber and Co., 48, New Bond Street; Chappell and Co., 50, New Bond Street; Chappell and Co., 51, James's Hall.

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THE SOCIETY OF ARTS PRACTICAL EXall NATION in VOCAL AND INSTRUMENTAL MUSIC
will be held in London, at the Society's House, in the week commencing June 8. Full particulars on application to
H. TRUEMAN WOOD, Secretary.
Society's House, Adelphi, London, W.C.

THE SATURDAY POPULAR ORGAN RE-CITALS at Bow will be resumed for the Spring Season SATURDAY, January 31, at 8 o'clock, by Mr. W. S. Hoyte, Vocalist, Miss Hope Glenn. Accompanist, Mr. F. Meen. Admission, Threepence. Chairs, Sixpence.

MR. JOSEF CANTOR'S OPERATIC CONCERT COMPANY, in their new and attractive Programme, entitled GEMS OF THE OPERAS, comprising extracts from many of the most popular Operas, Operas-bouffe, Operettas, and Cantatas, for Soli, Chorus and (ad lib.) Petit Orchestre.

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The Manchester Examiner says: "An admirable idea, admirably

The Manchester Examiner says: "An admirable idea, admirably carried out."

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The Preston Guardian says: "A splendid concert."

The Birkehead News says: "Both vocalists and instrumentalists were excellent. A most enjoyable concert."

The Ouen says: "A cleverly-constructed programme."

The Liverpool July Poist says: "A great advance upon the stereotyped form of ballad concert."

Secretaries of Choral Societies, Concerts, &c., within 100 miles of Liverpool, are requested to write for detailed opinions of the press, with other particulars. Specimen programmes, to occupy from one to three hours in performance, will be forwarded on application. The Company consists of twenty-two artists of repute, and for an introductory engagement merely nominal terms would be accepted. Negotiations pending with many of the principal cities and towns in the North of England. All communications to Mr. Cantor, 50, Church Street Liverpool.

THE BIRMINGHAM CONCERT PARTY .-Soprano, Miss Clara Surgey; Contralto, Miss Dews; Tenor, Mr. S. Ford, Bass, Mr. Monteith Randell. For Concerts, and Critiques of Press, apply Mr. Randell, Professor and Teacher of Singing, Holly Lodge, Monument Road, Birmingham.

HENRY HAYWARD, deceased, pursuant to the

PROFESSIONAL NOTICES.

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(Compass, A to C.)
For Oratorios, Classical and Ballad Concerts, and Organ Recitals, or Festival Services, address, Point House, Brigg, Lincolnshire, and 7, Bedford Place, Russell Square, London.

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MISS BLACKWELL (Soprano).

(Pupil of Madame Sainton-Dolby.)

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MISS FRASER BRUNNER (Soprano). For Oratorios, Operatic, or Ballad Concerts, address, 44, Icknield St. or Messrs. Rogers and Priestley's, Colmore Row, Birmingham.

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For Concerts, Oratorio, Grand Opera, and Criticisms, address,
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MISS MINNIE JONES (Soprano), R.A.M.
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For Oratorios, Concerts, &c., address, 238, Brixton Road, S.W.

MADAME ELLEN LAMB (Soprano). For Oratorio and other Concerts and Lessons, address, 54, Fortess Road, Highgate Road, N.W.

MISS CLARA MARNI, R.A.M. (Soprano).
For Oratorios, Dinners, and Miscellaneous Concerts.
Address, 32, Stoke Newington Green, London, N.

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Oratorios, &c., Coundon Street, Coventry.

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MRS. ALFRED J. SUTTON (Soprano) Is open to engagements for Concerts and Oratorios. 54, Duchess Road, Edgbaston, Birmingham.

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(Medalist for Singing, R.A.M., 1884.)
For Oratorios, Classical and Ballad Concerts, &c., address, 27, Wynne Road, Brixon, S.W.

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MISS LONSDALE (Contralto), Cert. R.A.M. For terms, &c., address, 66, Lowther Street, York.

MISS PATTIE MICHIE, L.A.M. (Contralto). (Pupil of Signor Schira.)
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MR. JAMES BLAMPHIN (Solo Harpist). For terms, dates, &c., address, 35, Mornington Crescent, N.W.

MISS VINNIE BEAUMONT (Soprano). Engaged: January 1, Belper ("Messiah"); 6, Scunthorpe; 10, Higham Ferrers ("Christ and His Soldiers"); 22, Market Rasen ("Judas"); 28, Kirton; February 2, Burton-on-Trent; 3, Notting-ham; 4, Horncastle ("Rose Maiden"); 17, Cheltenham ("Hymo Praise" and "Creation"); 27, Barrow. Others pending. Point House, Brigg, Lincolpshire.

MISS EVA D. FARBSTBIN (Soprano), Pupil of Signor Arditi, Conductor of Her Majesty's Opera, is booking engagements for coming season. For terms and vacant dates, address, 20, Story Street, Hull, or N. Vert, 52, New Bond Street, W.

MISS BESSIE HOLT, R.A.M. (Soprano), of the London, Manchester, and Newcastle Concerts. Engagements: Clayton-le-Moors, February 2; Durham, 4; Droylesden, 5; Hasling-den, 7; Manchester, 9; Heywood, 14; Oldham, 17; Greenfield, 21; Elland, 24; Rochásle, 26; Bury, 28; Bacup, March, 7. Other engagements pending. 128, Shelton Terrace, Lower Broughton Road, Manchester.

MISS JULIA JONES (Soprano Vocalist) begs that all communications respecting engagements for Oratorios, Concerts, &c., be addressed, 214, Bridge Road, Battersea, S.W.

MISS BERTHA MOORE (Soprano), 103, Ladbroke Road, Bayswater, W. Engaged: February 3, Portsmouth ("Alfred"); 9, Manchester (Gentlemen's Subscription Concerts); 13, Lincoln; 16, Keithly; 17, Brighton; 18, Peckham Rye ("Stahat Mater"); March 11, Albert Hall, London. ("Redemption"); April 3, Peckham Rye ("Elijah"). Other engagements pending.

MADAME LAURA SMART (Soprano) requests that all communications respecting Oratorio, Operatic or Ballad Concerts, be addressed, 50, Church Street, Liverpool.

MISS SELINA HALL (Contralto), Pupil of Henry Parker, Esq., is prepared to accept ENGAGEMENTS for Oratorio, Ballad Concerts, &c. For testimonials, Press notices, or terms, please address, 149, Maryleboue Road, N.W.

M ISS ALICE KEAN (Contralto) having returned to town from successful provincial tour, is now open to accept ENGAGEMENTS for herself or complete party. For terms, vacant dates, &c., address, 128, Gower Street, W.C.

MISS BLIZA THOMAS (Contralto).— Dates booked:—January 27 ("St. Paul"), Lincoln (and engagement); February 2 (Ballada), Kneresboro' (Ath engagement); February 27 ("Nose Maiden"), Horncastle; February 11 ("Woman of Samaria"), Norwood (and engagement); February 12 ("Twelfth Mass"), Holloway Hall; February 23 ("Messiah"), Wincheater (3rd engagement); February 25 (Ballada), Freemason's Hall (and engagement). 49, Upper George Street, Bryanston Square, W.

MISS F. LOCKWOOD, Harpist to the Carl Rosa Opera Company. London address, 6, Frederick Place, Gray's

M.R. ABERCROMBIE (Tenor) is open to accept ENGAGEMENTS for Oratorios, Ballad Concerts, &c. Engagements already booked for February: Promenade Concerts, H.M. Theatre, 3 dates; Monday and Saturday Popular Concerts, 2 dates; St. James's Hall, 2 dates; Gloucester, Bath, Bristol, Worcester, Hereford, Birmingham, Hanwell, Clapton and City, 3 dates. Miss Agaese Thorndike, Miss Mary McClean and Mr. Grime having completed their studies with Mr. Abercrombie, he has vacancies for three professional pupils. Sussex House, Bentinck Terrace, Regent's Park, N.W.

M. R. GEORGE BANKS (Tenor). Engaged:—
January 21, Hay (Ballads): 27, Ledbury ("Elijāh"); 28, Here
ford (Ballads); Pebruary 2, Llandudno (Selections from "Elijāh," &c.);
10, 25, Hereford (Ballads); 28, City Hail, Glasgow (Farmer's "Cinderella"); March 21, Hereford (Ballads); 16, Swansea ("Redemption").
Address, Cathedral, Hereford.

M. R. E. DUNKERTON (Tenor), of Lincoln Cathedral. Engaged: Broughton, January 2; Leeda ("Daughter of Jairus"), January 6; Downham ("Rose Maiden"), January 6; Waisham ("Stabat Mater"), January 21; Nottingham (Ballads), January 22; Hull (Miscellaneous), January 22; Lincoln (Ballads), January 22; Lincoln (Ballads), January 22; Lincoln (Ballads), February 7; Ayr ("Creation"), February 13; Spalding ("Hymn of Praise"), February 25; Nottingham (Miscellaneous), March 24. Other engagements pending. Address, Cathedral, Lincoln.

M.R. HOLBERRY HAGYARD (Tenor) will sing January 22 (Berlioz's "Messe des Morts"), Glasgow Choral Union; 28 ("Creation"), Hawick, N.B.; 30 ("Nehemiah," first time of performance), King's Lynn; February 4, Stanstead (Ballads); 23 ("Creation"), Borough of Hackney Choral Association. Other engagements pending.

MR. HOLBERRY HAGYARD requests that all communications respecting engagements be addressed to Trinity College, Cambridge.

M. R. SEYMOUR JACKSON (Tenor), Manchester, is engaged on the following dates:—February 2, Leek; 5, Lancaster; 7, Manchester; 9, Sale; 11, Barrow-in-Furness; 14, Manchester; 17, Macclesfield; 21, Manchester; 23, Dunfermline, Scotland; 24, Manchester; 26, Burslem; 27, Heaton Moor; 28, Bury; March 2, Colne; 6, Uttoxeter; 7, Nelson. For terms, address as above.

M. R. ALFRED KENNINGHAM begs to announce that his NEW ADDRESS is "Grovedale," Parsons Green, S.W. Engagements already booked: Handel's "Samson," Walthamstowe; Ballads, City; Mendelssohn's "Elijah," Stamford Hill; Ballads, City; Ballads, St. James's Hall; Mendelssohn's "Hymn of Praise" and Rossinis "Stabat Mater," Dover; "Messiah," Gravesend; "Acis and Galatea," &c., Reigate; "Messiah," Great Yarmouth; Haydn's "Creation," Sheffield; also several engagements for Bach's Passion Music. For vacant dates, address as above.

MR. PERCY PALMER (Tenor) requests that all communications may be addressed to him at his residence, 7, Peterboro' Villas, Fulham, S.W.

M.R. FREDERICK BEVAN (Bass, H.M. Chapel Royal, Whitehall) begs to announce that he is open to accept ENGAGEMENTS for Oratorios, Classical, Operatic, or Ballad Concerts, &c. 21, Bonham Road, Briston Rise, S.W.

MR. E. JACKSON (Bass), Engaged: Gainsbro (Selections), January 16; Belper ("Judas"), January 22; Lincoln (Ballads), January 21; Nottingham (Ballads), January 22; Horncastle ("Rose Maiden"), February 4; Loughbro (Selections), February 23; Nottingham (Ballads), March 24. For terms, address, Cathedral, Lincoln.

M.R. THOMAS KEMPTON (Bass). Engaged:
Rensington, Miscellaneous; St. Leonards, "St. Paul"; Deal,
"Crusaders"; Canterbury, "Hero and Leander"; St. James's Hall,
"Prometheus"; Swindon, Ballads; Albert Hall, "Bach's Mass!",
Paddington, "Stabat Mater"; St. Leonards, "Elijah"; North
London, "Elijah" &c., &c. For vacant dates and for Quartet party,
to 52, St. Paul's Road, Canonbury, N.

M R. ERNEST A. WILLIAMS (Bass), of Crystal Palace and London Concerts. For Oratorios, Ballads, &c. Képertoire, Terms, &c., The Professional, 9 and 10, St. Bride's Avenue, E.C.

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MODERN SONG-WRITERS
III.—ANTON RUBINSTEIN.
By Fr. Niecks.

THE subject of the present article differs no less from those of the preceding ones than these differ from each other. Sweet pensiveness we found to be the most prominent feature in Robert Franz's artistic character, and quick reflectiveness in Franz Liszt's; in Rubinstein's we shall find it to be fresh impulsiveness.

Anton Gregory Rubinstein was born on November 30, 1829, at the Moldavian village of Wechwotynez, in the neighbourhood of Jassy, near the frontier of the Russian province Bessarabia. Soon after his birth the family settled at Moscow, where his father established a pencil manufactory. The boy's love for music began to show itself at an early age, for whenever his mother, who was a good pianist, played, the little fellow took up a position near the instrument and watched and listened unweariedly. From his sixth year he received musical instruction from his mother, and in two years had made such progress that he was placed under Alexander Villoing, a pupil of Field's, and the best pianoforte teacher of the town.* Already in 1838-that is, in his ninth year-he made in Moscow his first public appearance as a pianist. A year later he went with his master to Paris. At a concert which he gave there in 1840, the boy of ten played compositions by Bach, Beethoven, Hummel, Chopin, and Liszt, and won the applause not only of the general public, but also of the many distinguished pianists that had come to hear him. Among these latter was Liszt, who congratulated the young prodigy, and encouraged him to study diligently, advising his master to take him to Germany, the most favourable ground for the development of musical talent. On leaving France, Anton Rubinstein visited first England, and then travelled very slowly homeward, stopping and playing here and there, by way of Holland, Germany, Denmark, and Sweden. Moscheles, who then lived in London, and heard him, mentions the "Russian boy whose fingers are as light as feathers and yet as strong as a man's" in his diary (1842), and does not hesitate to call him "a rival of Thalberg." Schumann, reviewing, in 1843, in the Neue Zeitschrift für Musik, Anton Rubinstein's (Op. 1) "Undine," + a study for pianoforte, speaks of the young composer as "the talented boy who has already acquired a high reputation as a player." Let us see what the elder composer has to say about the youngest of his confrères. "Whether he has productive talent can neither be affirmed nor denied from the present achievement. That in the little piece the melodic element - without being exactly a beautiful melody—predominates, gives hope that he has begun to understand the true nature of music, and will develop in this sense more and more felicitously." Rubinstein returned to Russia in 1843, and played during the year's stay he made there at several concerts. After this he went with his mother and younger brother, Nicholas, to Berlin, as Moscow did not offer the advantages needful for the proper and full development of their talents. Meyerbeer advised Madame Rubinstein to place her sons under Professor Dehn. The advice was

taken, and both Anton and Nicholas studied for two years harmony and counterpoint most assiduously under this learned theorist. Fétis relates that Anton Rubinstein told him one day that no sign of talent showed itself in him. "I had the will to write great things, and indeed undertook pianoforte concertos, operas, cantatas, and symphonies; but all this was only smirched paper." This is a startling revelation, not only because Nicholas never distinguished himself as a composer, but even more because one of the most striking qualities of Anton as a composer is his easy and copious productivity. A severe illness of her husband, soon followed by death (1846), recalled Madame Rubinstein to Moscow, whither her younger son accompanied her. Anton Rubinstein went to Vienna, and there made a livelihood by teaching. In the following year he undertook, with the flautist Heindl, a concert tour in Hungary. He then intended to go to America, but was persuaded to stay in Berlin, and there he remained, chiefly occupied with composition, till the outbreak of the revolution in 1848 induced him to betake himself to Russia. He chose St. Petersburg for his residence, and there for some years gave lessons and an annual concert. Of course, he was not idle as a composer. One of the works he then wrote, the Opera "Dmitri of the Don," composed in 1849 and performed in 1852, drew upon him the attention of the Grand Duchess Helen, who invited him to take up his abode in her palace of Kamenoi Ostrov. In 1854 he went once more abroad, and remained absent from Russia for four years. The Counts Wielhorski advised him, and their and the Grand Duchess's liberality enabled him to do this, their wish being that he should make himself known and perfect himself. Till the middle of 1855 he stayed in Germany, and then proceeded to Paris. England saw and heard him again in 1857. Rubinstein had ceased to be merely a promising youth, he now presented himself as a mature artist. On his reappearance in Western Europe he was at once, and unanimously, acknowledged a virtuoso of the first rank. "His prodigious execution," wrote a Parisian critic in 1857, "combines the force and impetuosity of Liszt and the delicacy of touch which characterised the playing of Chopin. No difficulty arrests Rubinstein. masters his instrument as a Cossack of the Don masters his full-maned, long-tailed horse, whose savage ardour he bridles at will." But, as the same critic remarked, he was not content with this, he aimed also at the reputation of a composer, and his ambition was of the highest. Rubinstein's activity as a composer was then, as it is now, truly prodigious. According to Fétis, he wrote between the years 1848-1857 fifty works, most of them of large dimensions, including four operas, the oratorio, "Paradise Lost," four symphonies (among which is the Ocean Symphony, one of his chefs-d'œuvre), six quartets, one octet, five fantasias, three trios, and three sonatas. On his return to Russia, in 1858, Rubinstein was appointed Court pianist, and soon after concert conductor. The Russian Musical Society, founded in 1859, chose him for director, and the St. Petersburg Conservatorio opened in 1862 with him as principal. In 1867, however, he gave up these posts, and made a concert tour, which resembled a triumphal procession; Berlin, Vienna, Paris, and London vieing with each other in their admiration of the great artist. This is not the time and place to describe Rubinstein's repeated concert tours in Europe, or that in America (1872-73), where he is said to have played in eight months at 215 concerts, and earned 351,000 dollars. Nor shall I attempt to give a detailed account of his subsequent public achievements in Russia. His private life too-he

^{*} Heugel, of Paris, published a "Méthode de Piano" by Villoing.
† This is one of the ten compositions subsequently cancelled by
Rubinstein, who then began to count anew with Op. 1.

married in 1865, and has his home at Peterhof, near as it were, the unquestionably superior ones. In St. Petersburg—shall not be made a subject of dis-short, Rubinstein's case may be summed up in the cussion. But, besides his occasional appearances as conductor, more especially of his own works, outside of his own country, I must not omit to mention his brilliant generalship of the concerts of the Vienna Gesellschafts-Concerte during the season 1871-72. The Parisian critic quoted by me said that Rubinstein mastered the piano as the Cossack masters his horse, in the same way Rubinstein masters the orchestra. Indeed, there is only one thing he cannot master, and that one thing is his inmost self with its passionate impulses. However, let it not be thought that Rubinstein is a man all impulse and no reflection, all heart and no brain. Nothing could be farther from the truth. I found him, as, I think, all must find him who come in contact with him, one of the most thoughtful and best read musicians it is possible to meet. That his opinions and judgment are far above the common, those who have not enjoyed his conversation may gather, for instance, from his contribution to Joseph Lewinsky's "Vor den Coulissen," reprinted in the Signale (June, 1882, No. 38), in which paper (April, 1883, No. 32) may also be read some interesting notes on the difficulties of the execution of works of bygone times. The first-mentioned of these writings, I may say in passing, is a protest against oratorio and a plea for sacred opera.

The quantity of Rubinstein's compositions is enormous; this, however, is better shown by the titles than by the number of his works. To take only the most important of his operas, sacred and profane, tragic and comic (most of which do not bear an opus number), we have "Paradise Lost," "The Tower of Babel," "Dmitri of the Don," "The Children of the Heath," "Feramors," "The Demon," "The Maccabees," "Nero," "Kalashnikov, the Merchant of Moscow," "The Sulamite," and "The Parrot." And what a long list of symphonies, quartets, trios, sonatas, and the like extensive instrumental works! And then the almost innumerable pianoforte pieces and songs, single and in sets! Here we are chiefly concerned with the songs, and they alone shall be enumerated. The figures in parentheses indicate the number contained in the set. The first songs which Rubinstein published are the five single ones, Op. 2, 3, 4, 5, and 6, of the ten compositions which he afterwards cancelled. Since his new start in counting he had published the following sets of songs: Op. 1 (6), 8 (6), 27 (9), 32 (6), 33 (6), 34 (12), 36 (12), 57 (6), 72 (6), 76 (6), 78 (12), 83 (10), 101 (12), and 105 (a series of Russian songs). Along with these songs, for a single voice with pianoforte accompaniment, may be grouped the beautiful two-part songs Op. 48 and 67.

greatest pianist of living composers, the greatest composer of living pianists." This is pretty juggling with words. But, it will be asked, What about Liszt? Moreover, whether true or false, this epigrammatic judgment does not help us to see more clearly in the difficult question with which it plays, but rather complicates it unnecessarily. What position does Anton Rubinstein occupy among the great composers of our and of all time? That is the question one would like to have an answer to. I think he occupies a higher position in reality than in the opinion of the musical world, although this is by no means low. Some of the inadequateness of appreciation is attributable to the antipathy that exists between him and the Wagnerites (in connection with which his

the future historians would find it more embarrassing to draw Rubinstein's portrait than their predecessors found it to draw the portraits of Handel, Bach, Haydn, Mozart, and Beethoven. For not only does the totality of the work of any one of these masters enable us to form in our minds a firmly outlined picture of his character, but even each single composition of theirs confirms the truthfulness of any intelligent picturing of this kind. But, he asks, how is it with Rubinstein? "Can a work like the 'Ocean Symphony' and the opera 'Feramors' have sprung from the same source?" Rubinstein reminds him of King Purmentor in a legendary tale of Kotzebue's, the august personage in question being a mighty giant up to midnight, but from the striking of that hour till sunrise a shrunken pigmy. If genius is the capacity of taking infinite pains, then Rubinstein is not a genius. Of course, this capacity of taking infinite pains is not genius, but it certainly is one of the constituents of genius, one without which the highest development of the artist and the noblest ideal of the art cannot be attained. Here we are touching a weak point in Rubinstein's artistic constitution. He seems to be always impatient to finish a thing. Hence the limited number of larger works that give unmixed pleasure. And what is the character of Rubinstein's style? One tells us that it is an offspring of Mendelssohn's, a second that it is related to Schumann's, and a third that it resembles Beethoven's. In fact, there is some kind of connection with each of these masters. Mendelssohn's straightforwardness in melody, harmony, and form, Schumann's warmth of feeling and colouring, and Beethoven's grandeur and vigour, may in turn and simultaneously all be found more or less in Rubinstein. Still it cannot be said that he is a follower of any one of them. He is an independent personality, one that rests on the broad basis of universality. In this respect he is the very opposite of self-contained individualities of the Chopin type. Narrowness, exclusiveness, and littleness of any kind are indeed foreign to his nature. Years ago I made elsewhere the attempt to sketch the artistic character of this remarkable artist. As I do not think I could do it better were I to do it over again, I shall transcribe a part of what I then wrote, not, however, without making some slight alterations:-"What strikes one first in Rubinstein's playing and in his compositions is an all-pervading freshness and air of inartificiality, which tell us at once that the outcome of the musician is a faithful reflection of the man. All is healthy and strong. The health seems to be indestructible, and the strength is Of Rubinstein it has been said that he is "the so exuberant as at times to burst out irrepressibly and tumultuously with a Titanic animality. Passages

paradox: Less would be more. Ambros thought that

in his works, and moments in his pianoforte performances, will no doubt suggest themselves to the reader. But the Titan who now ejaculates words of command or imprecation, who raises or hurls colossal rocks with superhuman strength, who grasps his enemy with iron hands, breathes out in the next moment his love in tender whispers, and caresses with more gentleness than hands of woman ever did. In short, a healthy manliness is the chief feature of his character. With the morbid, the vague, the dreamy, the transcendentally sensuous, he has dreamy, the transcendentally sensuous, he has nothing to do. He shows a predilection for great canvases and grand and simple subjects. He is less successful in miniature-painting, and in things that Hebrew origin has to be kept in mind), but for the require much attention to detail. This is not said in most part it is owing to the inequality of his work, ignorance of his short pianoforte pieces and songs, the mass of relatively inferior compositions swamping, many of which are very beautiful, but in which it is impossible to overlook his penchant for grandeur and The accompaniments, too, are of a simplicity that breadth. Then he rather walks the broad highways is dangerously akin to baldness. This, however, than explores the narrow by-paths of feeling. . . . Rubinstein belongs to no school, he is too independent for that; neither, I think, will he found a school, to do that he would require to have greater originality than he has (although that is considerable), or to be more of a mannerist. As the form of his countenance shows some similarity with that of Beethoven, so also does his character as expressed by his music. He has something of Beethoven's sweep, grandeur, and massiveness; but he lacks Beethoven's power of digesting, sifting, evolving, and ordering. He is not fastidious enough in the choice of his thoughts-he does not know how to wait for the happy moment, and hence we find in many of his works commonplaces side by side with noble thoughts. Indeed, he has published much that is unworthy of him, and only a few of his larger works attain that perfection of contents and form which satisfies all claims that may justly be made on a work of art."

Some of the above remarks seem to me to stand in need of explanation. Let me see if I can bring out my meaning with a little more precision. Delicate workmanship is not Rubinstein's specialty—he prefers fresco-painting to miniature painting*—still he has written many delicate little things, in which, however, sweet simplicity, rather than elaborate minuteness, prevails. And then with regard to his penchant for grandeur, it shows itself much more in the pianoforte pieces than in the songs. Indeed, these latter present themselves, for the most part, with a modesty and naïveness that contrast curiously with the bold heroism of most of the master's works, but are in accord with the nature of the artist who combines in his playing "the impetuosity of Liszt and the delicacy of Chopin." Breadth, rightly understood, is a quality which is nowhere out of place, and with this composer is noticeable in great and little things.

Rubinstein's songs are songs in the strict sense of the word. They have what Hauptmann said every song ought to have-namely, something of the nature of the folk-song. They are songs that can really be sung; whereas most modern songs can only be declaimed. I imagine the master sang them when he conceived them. They must have come welling up from the rich bourne of melody within him. In form they are sometimes strophic, sometimes throughcomposed; the composer evidences a preference for the former structure even where he employs the latter, for he generally respects the poet's formal disposition. But in the songs, as elsewhere, Rubinstein is unequal. In these short works the inequality does not of course show itself in one and the same composition. Every one, or almost every one, of the songs is melodious; not all, however, have that distinction which impresses the hearer; that flavour, that fragrance, that indescribable something which charms This circumstance makes a selection very desirable, and Messrs. Novello, Ewer and Co.'s "Album of German Song," No. III., which contains twenty-five of the composer's best songs, is therefore a most welcome publication. + The editor, Mr. Hueffer, who has also furnished the translations, may be unreservedly congratulated on the happy accomplishment of his task of sifting; his selection is a real anthology.

In the early opus numbers-for instance, in Op. 1 and in Op. 8-there is a vein of melody that is flowing and natural, but, at the same time, commonplace.

soon changes; for whilst always remaining subordinate to the voice part, and, for the most part, unpretentious, the accompaniments become interesting and, in the noblest sense, effective. My favourite sets of Rubinstein's songs are three in number, and of these comes first and foremost Op. 72, six songs, the original German words of which are by G. von Boddien, Th. Storm, and C. Lemcke. Mr. Hueffer inserted no less than five of the six songs in his selection, and I, for one, shall not blame him for it. Another very fine set is Op. 34, the music of which Rubinstein composed to twelve of Bodenstedt's "Songs of Mirza Schaffy." These Persian songs (see "Album," pp. 29, 32, 34, 36, 38, 42, and 44) have a character of their own, and are of great piquancy. The third of my favourite sets is Op. 32, six songs of Heine's (see "Album," pp. 16, 18, 23, and 26), among which is the "Album," pp. 16, 18, 23, and 26), among which is the magic "The Asra." To come wholly under the spell of this composition, which, if one analyses it, seems insignificant, you must have the original German words, with their vague, romantic suggestiveness and exquisite perfectness of form. The specimens culled by the editor of the "Album" from Op. 33, 57, and 76, show that the beautiful songs of Rubinstein are not all contained in Op. 72, 34, and 32. Indeed, the selection might easily have been enlarged without weakening it. One song I missed with regret—namely, No. 7 ("Vernehmet ihr") of Op. 36, twelve songs translated into German by Bodenstedt, from the Russian of Lermontov, Poushkin, and the Countess Rostopchin. Among those songs of Rubinstein's I care least for I reckon foremost his settings of poems by Musset and Lamartine, Part I. of Op. 83. If I were to indulge in minute criticism I should not want interesting matter for discussion, in the Persian songs more especially—for instance, the long introductory and concluding symphonies of No. 10 ("The golden sun is shining"), which are respectively in E flat major and G major, whilst the song itself is in G minor; and the curious prelude, which forms the introductory symphony to No. 8 ("Bend, fairest blossom"). And how enthusiastically might I not expatiate on the beauty of my favourite songs—on the bewitching suavity of "The dewdrops shine" (Op. 72, No. 1), the piquant naïveness of "Like to a lark" (Op. 72, No. 2), the touchingly expressive simplicity of "Budding stands the Queen of Roses" (Op. 33, No. 2), and so on. Very interesting, too, would be a comparison of the settings of the same words by several composers; for instance Liszt's and Rubinstein's settings of Heine's "Du bist wie eine Blume" ("A flower thou resemblest"), and of Goethe's "Freudvoll und leidvoll" ("Clara's Song"). However, I shall spare the reader all this, and only say one word in conclusion. Before a final judgment can be pronounced on the composer Rubinstein, we shall yet for a long time have to flounder between the Charybdis of momentary impressions and the Scylla of chronic hallucinations; but even now I venture to assert confidently, without fear of contradiction from those acquainted with the matter, that the best of this composer's songs belong to the best that has been created in this genre.

HANDEL MYTHS By WILLIAM H. CUMMINGS.

II.

In February, 1835, the New Monthly Magazine printed the following letter which was subsequently reproduced in the Times, April 17, 1835.

"An inquiry was made through the medium of a late musical periodical if any information could be I given by its correspondents concerning the origin of

^{*} And even of scene-painting there is enough and to spare in his works. I say enough and to spare because it is to be found in what we may call easel-pieces, where it is out of place, being indeed rather the result of negligence than of judicious calculation. I Perhaps it will be asked: How is it that Rubinsian is numbered with the German song-writers? The anawer to this question will be: Because he wrote most of his songs to German words.

Handel's charming melody of 'The Harmonious Blacksmith,' and why it was so called. No reply seems to have reached the Editor, for we looked for it in vain. The following traditionary particulars may not be unacceptable. When Handel was at Cannons, the far-famed residence of the magnificent Duke of Chandos, near Edgware, he was one day overtaken in his walks by a heavy shower of rain. The great composer took shelter under a blacksmith's shop by the road side, where its laborious occupant was beating the iron on the anvil and singing at his work. The varying sounds of the falling hammer on the metal mingled with the rude tones of the man's voice, and entered into the very soul of the attentive listener. He carried home with him the feeling, the character, the inspiration of an idea admirable alike for the beauty and simplicity of its development, and gave us, for a 'rich' legacy, the notation of the few touching phrases which we have received under the name (bestowed upon them by himself) of 'The Harmonious Blacksmith,' an effusion the sweetness of which has drawn tears from many a gentle eye, and equally impressed with its melodious power the minds of the most refined musicians of Europe, for now nearly a hundred years; a composition, indeed, replete

With image, music, sentiment and thought Never to die.

A visit to the truly unique and beautiful little sanctuary of Whitchurch, formerly the chapel built for the ducal mansion, and now used for parish worship, is well worth a nine or ten miles journey from town. It contains the organ upon which Handel played, during his occasional sojourns at Cannons, for four years; and a silver plate, inserted in the instrument, informs us that he availed himself of its aid while composing his majestic oratorio of 'Samson,' one of the finest of his works. Here is a true object of pilgrimage for the musical devotée!"

I have already, in my first, paper, refuted the

have already, in my first paper, refuted the erroneous notion that Whitchurch was the chapel of Cannons, and also shown that the organ which stood in the Duke's Chapel was sold and re-erected in Trinity Church, Gosport, where it still may be seen and heard. I now propose dealing with that miserable myth which associates Handel with the so-called "Harmonious Blacksmith," mentioned in the foregoing letter. It may be well to note that the writer of the letter was at no pains to be accurate even in minor details, he speaks of a silver plate, which is, in fact, brass; and also cites Samson, whereas the

inscription names Esther.

Unfortunately this letter attracted the attention of Mr. Richard Clark, one of the Choir of St. Paul's Cathedral and Westminster Abbey, who had a wonderful scent for hunting a false trail; his enthusiasm was commendable, but wanted the curb of knowledge and common sense, and it is to be feared that he was only too ready to be imposed upon, when in pursuit of a favourite hobby. Mr. Clark immediately visited Edgware, and by degrees made himself believe all the preposterous statements contained in the letter, and much more; the result of his investigations were introduced to public notice in 1836 by the publication of a folio pamphlet of twenty pages, entitled "Reminiscences of Handel," which included the music of the "Harmonious Blacksmith" (printed in gold), with a special staff containing the anvil part. more pitiable exhibition of musicianship it would be difficult to find. No one worthy the name of a musician could seriously entertain the notion that the stroke of a hammer on an anvil could by the utmost stretch of imagination be associated with Handel's air. But Clark did worse,-he set to work to discover the identical anvil, and persuaded his life and subsequently, has never had any change or

friends to subscribe to put up a wooden memorial in the churchyard, over the grave of Powell, with the following inscription:-

"Sacred to the Memory of William Powell, the Harmonious Blacksmith, died February 27th, 1780, aged about 78. He was Parish Clerk of this Church many years, and during the time the immortal Handel resided much at Cannons with the Duke of Chandos. Erected by permission of the Rev. G. Mutter, free of expense, through the exertions of Richard Clark and Henry Wylde." Clark moreover placed the following on a house in

Edgware :-

"'The Harmonious Blacksmith.' In front of this house stood the Blacksmith's shop belonging to Wm. Powell, who was Parish Clerk at Whitchurch, where the immortal Handel was organist, in which shop he took shelter during a storm of rain. This house, now belonging to Mr. Tomline, the poulterer and pork-butcher, was Powell's dwelling house, and is upwards of 300 years old. The original Music and Account may be had within."

The "Music and Account" was sold at 10/- per copy, in order to obtain funds to "Keep up the painting, lettering, and repair of the board to perpetuate Powell's memory, until the principal and interest shall enable him (Clark) to put up a stone in

the churchyard instead of wood."

Clark died in 1856, and it was not until 1868 that the large grave-stone was erected, which now obtrudes itself to notice close to the gate of the churchyard. The present inscription is not an absolute reproduction of its predecessor: it runs, "In memory of William Powell, the Harmonious Blacksmith, who was buried 27 February 1780, Aged 78 years. He was Parish Clerk during the time the immortal Handel was organist of this church. Erected by subscription May 1868." The first memorial gave the date of death as 27 February, the present says he was buried on that day. The first said he was aged about 78, the present gives it aged 78; at the head is a representation of an anvil and hammer, and also the notes of the anvil as printed by Clark:-



In 1720 Handel published an oblong volume, ninetyfour pages, with the following title, "Suites de Pieces pour le Clavecin, Composées par G. F. Handel." In the preface he says, "I have been obliged to publish some of the following Lessons, because Surrepticious and incorrect Copies of them had got Abroad. I have added several new ones to make the Work more usefull, which if it meets with a favourable Reception; I will still proceed to publish more, reckoning it my duty, with my Small Talent, to Serve a Nation from which I have receiv'd so Generous a Protection.—G. F. Handel."

On page 57 of this book we find the tune now known as the "Harmonious Blacksmith" but with the simple title "Air." The book was published in June, 1720, at which time Handel was living in London; probably he had not then even visited Cannons and Edgware: the Duke's chapel at Cannons, as we have seen, was opened in September, three months after the date of Handel's publication, and as the palace at Cannons was not finished for some time afterward, the Duke continued to reside in Cavendish Square; a pupil of Handel's, the Princess Amelia, resided close by. Handel was moreover a constant visitor at this period to the Earl of Burlington, whose house was in Piccadilly.

Handel's volume, frequently republished during his

addition made to the titles of the various suites, the one under consideration has always retained the simple prefix "Air." It is absolutely certain that Handel never gave the name "Harmonious Blacksmith" to

any piece whatever.

The first appearance of the air with the title "Harmonious Blacksmith" was about the year 1800, when Lintern, a fashionable music publisher of Bath, printed the air and variations with the taking title which has become so popular; whether the enterprising publisher had an eye to business in thus specially labelling a very taking piece is not clear. Lintern's own account (vouched for by the late Mr. Windsor of Bath, and Dr. Rimbault), was that his father, with a general love of music, professed an extreme partiality for Handel's air with variations, and he (the father) being a blacksmith by trade, the son published the music with the novel title as a mark of filial affection.

Possibly Julius Plumer, Esq., who placed the fabulous description on the organ in Whitchurch, may have met with a copy of Lintern's publication, and built up in his own imagination the absurd romance which afterward obtained such remarkable credence. In another case, which must now be mentioned, some such process must have taken place. In a volume entitled "Contributions towards a history of the ancient Parish of Prestbury, in Cheshire," by Frank Renaud, M.D., the author speaks of a certain Charles Legh, who married in 1733, and succeeded to his patrimonial estates on the death of his father in 1739. The author informs us that Mr. C. Legh "was a friend of Handel, who composed the 'Musical Blacksmith' whilst on a visit to Adlington (Cheshire). Mr. Legh had asked for an original composition whilst the two were out walking. The request was made when they were near to Hollingworth smithy, and whilst they walked home through the park Handel whistled the tune and afterwards wrote it down. The whole originated in the natural music made by the smiths whilst plying their trade." In 1882, this story was improved. In "Nooks and Corners of Lancashire and Cheshire" the author says: "Close by the station (Adlington) is the old smithy; as we go by, the smith is hard at work, the sparks fly merrily, and under the strokes of his ponderous hammer the anvil rings melodiously, as it did a hundred years ago, when, on a bright morning, Handel, whilst taking a constitu-tional with his host, Charles Legh, of Adlington, listened to it, and first conceived the idea of the 'Harmonious Blacksmith,' the score of which he wrote down immediately on his return to the Hall, where it was long preserved."

The facts already stated respecting Handel's residence previous to 1720, when he published his music,

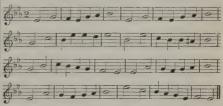
sufficiently refute this latest imposture.

The question remains, "Was the air now known as 'The Harmonious Blacksmith' Handel's own composition or did he merely compose the variations upon it?" There is not a tittle of evidence to show that the melody existed before Handel penned it. A few years since Wekerlin included in his book " Echos du Temps passe" a song entitled "Plus ne suis ce que j'ai été," the words by Clément Marot, the French poet, who died in 1545, to music almost identical with Handel's air, prefixing a note that "the music of the song is undoubtedly of later date than the poetry." He states that he found the song (music and words) in a book of songs by Moncrif. A notion soon prevailed that Moncrit's volume was an ancient one and a conclusive proof that Handel had stolen the "Air." M. Wekerlin thereupon wrote the following letter,

which was afterward published by M. Schoelcher:— Handel's own compose "The collection of Moncrif (one volume in 12mo, will agree with my jupinted in 1757) is exceedingly rare, I know only two contrary be produced.

copies of it; one of which is in the library in the Rue Richelieu, the other in a private collection. It is beyond a doubt that the theme of 'Plus ne suis' is borrowed from the Pieces de Clavecin, by Handel, and that Moncrif committed a fault in not affixing the name of the author. Perhaps he was himself ignorant of it; for he was not very well acquainted with music. I only made this discovery after the publication of my book, otherwise I should not have failed to mention it in my notes.

I think this ought to satisfy all candid enquirers. The late Dr. Gauntlett includes the "Harmonious Blacksmith" tune in the collection called "The comprehensive tune-book," and boldly says it is taken from the Marot and Beze Psalter, but he gives no reference. I have searched for it in vain, but Mr. E. H. Turpin, who has devoted much time and research to the question, says "I have looked through a copy of 'Les Pseaumes de David mis en rime Françoise per Clement Marot et Theodore de Beze,' printed in Paris in 1662, and here give the melody to the 150th Psalm, which forms the basis of the statement regarding Handel's adopted melody." Mr. Turpin then argues that Handel may have been familiar with the tune: "He might remodel it, or build his own version upon a half forgotten recollection of the church tune he knew in his early days; or it is possible the tune itself had undergone revision and modification before he knew it, in such way as to bring it nearer his own treatment. The advance of the tune to a condition of greater rhythmical shapeliness would yield interesting matter for study." The answer to this is that the tunes as first printed by Marot and Beze remain the same to this day in all the churches, French and German, which have adopted that version. I possess a very large collection of Psalters (Marot and Beze) in French, Dutch, and German, dating from 1550 to 1873, and in every case the tunes remain as in the very earliest edition. The only change is that the melody is now sung by sopranos instead of tenors, and the key is often changed; in the case of the 150th Psalm it stands thus in the edition printed at Lausanne (1873) :-



If we change the clef of the above to the C (alto) on the third line, and substitute one flat instead of three, to put the air into F major, we get the identical notation of the oldest edition, excepting that the modern version uses notes of half the length of the old. I confess that I fail to find in the above tune any suggestion of Handel's air; I have, for years, searched foreign Psalters on the chance of discovering Handel's tune, but, up to this time, have found nothing printed earlier than 1784. I possess a book of that date with the following title: "Choralbuch enhaltend alle zu dem Gesangbuche der Evangelischen Bruder-Gemeinen von Jahre, 1778, geherige melodien"; on page 135, there is printed, in 4-2 time, Handel's tune, without composer's name, to the words, "Herz und Herz vereint zusammen."

My own belief at present is that the air was Handel's own composition, and I think my readers will agree with my judgment until evidence to the

PROGRESS OR RETROGRESSION?

Is the boasted advance of musical culture and practice, of which we hear so much, a fond delusion carefully nursed by those with whom the wish is father to the thought? The question may sound strange and startling to those who have calmly accepted the generally prevailing opinion without enquiry into the evidence by which it is supported. But an article from the eloquent and humorous pen of Mr. F. Corder, which appeared in the last number of THE MUSICAL TIMES, showed at any rate the possibility of taking the facts as they exist at present, and weaving therefrom an indictment against the English public, none the less forcible because it was couched in the language of banter and ridicule. The picture drawn by Mr. Corder was calculated to offend the amour propre of many, while to distant readers, whether provincial or foreign, it would convey the most dismal impressions of the condition of music in the largest and richest city of the world. It may, therefore, be not amiss to take a grave and judicial survey of the situation with the double object of checking the evils that must assuredly accrue from a spirit of easy complacency, and of preventing out-siders from regarding our metropolis as the abode of rampant Philistinism.

That music has advanced within the last half-

century cannot be doubted, and it would be waste of time to offer comparisons between the thirties and the eighties. But have we made any real progress during the present generation—say from 1860, when, I presume, Mr. Corder started on his travels in Eastern Tartary? This is a question of the utmost moment, for we have either moved forwards or backwards. There is no standing still in art matters; stagnation means retrogression. Even Mr. Pessimus Brown would be forced to admit that in one respect we have made giant strides, namely, in the matter of high-class musical education. A quarter of a century ago the Royal Academy had the field to itself, and so small was the demand for its ministrations that it was on the point of yielding up the ghost, in despair of prolonging a useful existence. At the present moment it is exhibiting exuberant vitality though contending with such formidable rivals as the Royal College, which appeals to the select few, and the Guildhall School, which offers every possible advantage to those possessing but slender purposes. At these three establishments over 3,000 students are receiving instruction, while private schools and academies without number are competing successfully with them and offering a complete curriculum of musical education, very different from the slipshod and superficial system of tuition supplied to amateurs at exorbitant terms in former days. At the bottom of the scaleif Mr. J. S. Curwen will pardon the term—there is the Tonic Sol-fa College, which in the words of the president, as reported in a daily paper recently, is "a vast organisation for making the common people of England practical musicians. Every week a million school children are learning to read music by our system and the number is rapidly increasing." So far then as the training of all classes from the highest to the lowest is concerned, we have

We now come to the question of public performances, and here it must be confessed there is room for difference of opinion, the evidence on the surface being by no means wholly satisfactory. To plunge at once into figures, it would seem from contemporary records there were in 1860 about sixty-eight high-class

the argument.

tral, classical, chamber, and unaccompanied partmusic—at St. James's and St. Martin's Halls, and the Hanover Square Rooms. The number of such performances, given and announced from October last year to June this year, at St. James's and the Albert Halls, is 103. The population of London Albert Halls, is 103. The population of London during the period has increased about thirty-six per cent., while the number of first-class Concerts has risen at least fifty per cent. But this does not convey the true rate of progress. Many of the Concerts given in 1860 were very exclusive affairs, supported by wealthy dilettanti. The Philharmonic Society and Musical Union did not in any sense appeal to the public at large. At present no society governed by sane individuals would dream of giving a series of performances without making provision for a large number of shilling or half-crown seats. Again, supposing Exeter Hall to have been crowded at each of the fifteen Concerts of the Sacred Harmonic Society, the total could not have exceeded 30,000; last season the Albert Hall Choral Society's performances alone attracted 70,000 persons. No account whatever is taken in this reckoning of the innumerable Chamber Concerts now given in the smaller halls, or of pianoforte recitals, though these enter-tainments are almost wholly of recent growth. It will thus be seen that, after making full allowance for increase of population, there has been a substantial gain, not sufficient to justify vain boasting, but enough to prove that the tendency is strongly in the right direction. It may, however, be urged that London cannot be called a musical city while other forms of amusement are so much more sought after by the masses of population. There are at least thirty theatres open nightly for the greater part of the year, while of large concert halls we have only two, and one of them is only occupied some twenty or thirty times in the course of the season. At the first blush this argument seems irresistible, but a little consideration will show it to be fallacious. People who have a taste for the drama must go to the theatre to gratify it, but those who are musical need not go to Concerts. There are no theatres in the suburbs, but the number of suburban choral Societies that have sprung up within the last twenty years is truly astonishing. Some of the largest of these we hear of from time to time when they give performances on a complete scale, but the vast majority pursue their humble, but useful, career unnoticed save by their own people. And what at first sight is surprising is that these small societies and singing classes mostly abound in the poorer districts, such as Walworth, Bermondsey, Bow, &c., rather than in lordly Kensington or Bayswater. It would be interesting to know the actual number of these bodies, but the Musical Directory for 1885 mentions only three of them, namely, the Bow and Bromley Institute, the South London, and the Hackney Choral Association, under the heading "Principal London Concerts, &c.!" In an enquiry of this kind a grain of precise information is more valuable than a bushel of conjecture, however well founded, but in the absence of statistics, conclusions must be drawn from circumstantial evidence, and it would probably be well within the mark to assert that the study and progressed by leaps and bounds, and in this practice of part music in London has increased at one particular, Mr. Optimus Smith has the best of least tenfold within the last quarter of a century. If this be so, it follows that a vast number of persons of both sexes are now devoting at least one evening a week to the art, and the total is rapidly increasing. There is no corresponding movement in the theatrical world, for the amateur dramatic clubs are few in number, and the roll of members in each is necessarily limited. In the more affluent classes of society improve-Concerts—that is, performances of oratorio, orchesment is chiefly exhibited in the kind of music heard at social gatherings, and in the manner of its performance. It needs but a slight familiarity with what is called polite society to recognise the great change for the better that has taken place during the period over which our present observation extends. Formerly nothing more artistic than the leading airs from the last new opera and pianoforte solos of the Thalberg school were to be heard in fashionable drawing-rooms. Now-a-days at musical "At Homes" we meet with trio and quartet parties of instrumentalists, and while the vocalists very properly continue to bring forward new songs by the best English composers, they also include in their répertoire the choicest lyrics of the great masters. Albums of songs by Schubert, Beethoven, Schumann, Mendelssohn, and Franz are to be seen on the counters of the leading music publishers, who must be the most self-sacrificing of mortals if they issue these neat and cheap editions solely as offerings on the shrine of art. But not only is there a striking improvement in the quality of music in the home circle. Executive ability has advanced with rapid strides, and the skilled amateur, whether vocalist or instrumentalist, is becoming a source of alarm and terror to the professional performer. Formerly it was necessary to engage paid executants at all choral performances on a large scale, for amateurs could not be expected to take up the leads, or observe the marks of expression. The professional chorus singer lingers in the theatre, but elsewhere he is as extinct as the dodo, and the secondrate vocalist, pianist, and violinist is threatened with like effacement. Naturally those who are personally interested look upon the aggressiveness of the amateur as an unmixed evil, but regarding the subject from the highest stand-point, it must be acknowledged that the despairing cry of out-cast musicians is not altogether discordant, for it proves that a spirit of emulation is active among the ranks of the public, from whom alone the musical advancement of a nation can proceed. In this connection the increased study of orchestral instruments, especially the violin, and the formation of amateur orchestral Societies may be noted. For obvious reasons professional assistance is likely to be required for all time in amateur bands, for it argues a certain amount of eccentricity to make a voluntary study of some of the necessary wind and percussion instruments. But in the string department there appears to be an abundance of material at disposal, and Societies for the practice of instrumental works are well nigh as numerous as choral bodies a generation ago. Lastly it is necessary to take into account the performance of sacred music in churches at special seasons, which would have been considered profane by our fathers, but which the clergy now recognise as aids to devotion-and to the collection of funds for various purposes. It is not too much to say that the admirer of oratorio can gratify his tastes on every evening of the week during Lent and Advent by visiting different places of worship in turn. Everywhere he will find crowds of attentive listeners only too glad, apparently, to obtain a musical treat at a nominal cost. Enough has now been said to justify the assertion that it would be unjust to measure the taste of the public for music by the number of concerts, and also to prove that within the period selected for comparison there has been an advance in general taste, significant of even better results to come.

Before passing to the last and, perhaps, most important branch of the subject, it may be advisable to say a word or two with respect to opera. In 1860 there were two Italian Opera schemes in full swing, while the Pyne and Harrison enterprise supplied English Opera during the winter season. In other words, lyric drama of some sort was to be heard for nine or home.

ten months of the year. At the present moment Italian Opera is in its death throes, and its English and German rivals evince no disposition to occupy the ground in a really satisfactory manner. One will assert that here is evidence of retrogression, and another that, on the contrary, the fall of Italian Opera may be considered as proof of a desire for something better, and that the flimsy ballad operas, which were formerly considered distinctively English, are now hopelessly out of date. It would be easy to point out the road to success in national lyric drama, but we are now only concerned with facts as they are, and must therefore pass on.

It may be frankly owned that the question of "music for the people" presents almost superhuman difficulties, the chief of which is the all but total absence of data on which to found an argument. To paraphrase the words of the famous natural historian, it might be said, "Concerning music for the people; there is no music for the people." Well-intentioned efforts are doubtless being made in various directions at the present moment, to supply the poorer classes with something better than the variety show. The work done by the Kyrle People's Entertainment and People's Concert Societies, the Bow and Bromley Institute, and the Committee of the Victoria Coffee Hall, is admirable in its way, but at the best it is but a few drops of water in the ocean. Mr. Corder says that the masses truly love and enjoy the fare provided at the music hall, not because they can get no better, but because it is most suited to their intelligence. Not possessing a constitution hardened by a quarter of a century of travel I dare not follow his example and go the round of the music halls. But for the credit of my fellow countrymen I fervently hope he is wrong in his impressions. This much may be said, that the experiment of giving a superior class of entertainment with the same facilities for obtaining creature comforts as are provided at music halls, has not yet been tried. The nearest approach to anything of the kind was Evans's, but there the price of admission was too high for the working man. It would be absurd to expect the masses to attend ordinary concerts where they would be crowded together in hot galleries and have to dispense with their pipes and beer. In some of the large cities of Germany, notably Dresden, one can listen to a programme of orchestral music varying from symphonies to Gungl's waltzes performed by about forty or fifty tolerable players for a sum varying from threepence to ninepence, and at the same time sup, smoke, or drink at pleasure. It never seems to occur to any of the large restaurant or café proprietors in London that some entertainment of this kind would probably increase their profits. The expenses of an orchestra would be infinitely smaller than a variety troupe, with its "star comiques" and sensational "artistes." Perhaps some superfine persons will sneer at such a proposal, but as a matter of fact the common people of other countries have not gone beyond café and open-air concerts, and why should our own working classes be considered more capable of receiving purely intellectual food than their brethren in Germany? Anything that would wean a portion of them from the degrading atmosphere of the music-hall would be a blessing.

To sum up the whole situation, we have progressed, not retrograded, during the past twenty-five years; but the little we have accomplished shows how much more remains to be done. The thin end of the wedge has been successfully inserted; it remains for all of us who can to assist in driving it

A PLEA FOR MUSICAL AMATEURS By CHARLES L. GRAVES.

THANKS to the introduction of a Transatlantic practice of questionable value, we have recently been favoured in the columns of an enterprising "daily" with the report of an interview between their representative and Sir Arthur Sullivan. Passing over for the present such statements as "Exing over for the present such statements as "Ex-cepting Wagner... the last great German name is Schumann," and "Take purely French music from Grétry... to Gounod, and tell me what it all amounts to?" we wish to call the attention of the readers of The Musical Times to that portion of Sir Arthur's remarks which treats of the musical amateur, and, if possible, to enlist their sympathies on the side of a personage whom he has so vigorously assailed. The gist of his indictment is contained in the following passages:--" When (English) singers and instrumentalists are proficient, they are met by a serious competitor in the shape of that new development, the musical amateur." 'Is he or she very formidable?" "Extremely so, as interfering with the bread and butter of the profession. . . . Musical amateurs as a body go very little to public performances. . . . Many of them sing and play very well, and . . . make their own and their friends' music instead of paying professional performers. Such joys are cheap ... but they lop off an important item from an artist's income. I should think half the music of London is performed by amateurs to one

So far Sir Arthur, and with the accuracy of most of his statements we have little fault to find. It is only of his apparent resentment towards the attitude of the musical amateur—a perfectly legitimate attitude under the circumstances, to our way of thinking
—that we wish to complain. For we state it as our unhesitating conviction that the root of the evil is just this "bread and butter" view of their profession which, as Sir Arthur has unwittingly hinted, characterises only too large a proportion of our native performers. Let us then endeavour to state the case as fairly as we can from the point of view of the musical amateur, "nothing extenuating or setting

down aught in malice.'

At the present day our best native performers cannot be said to be drawn from the ranks of "Society." Our best choral singers are many of them operatives, and our best instrumentalists and vocalists-when they are not Jews or foreigners naturalised amongst us, or American, Welsh, Scotch, or Irish-are seldom of gentle birth, and therefore, though excellent musicians and persons of the most estimable character, are too often wanting in that refinement of enunciation, that grace and repose of manner which lends such a signal charm to the rendering of good music, before any audience fashionable or unfashionable. Paradoxical as it may sound, nowhere is refinement and a ladylike bearing more appreciated than by the roughest Yorkshire or Lancashire auditors. On the other hand, the musical talent of the great majority of those who possess this refinement is more than mediocre, or confined to mere appreciativeness; it is a negative or critical talent, which sees the evil without being able to give practical demonstration of the good. At the same time, there is a section of cultivated amateurs who "sing and play very well," as Sir Arthur Sullivan says-though we are inclined to believe that he slightly exaggerates their numbers

Franz, to mention no others; who hold that "French music from Grétry to Gounod amounts to "-a great deal that is noble and inspiriting and piquant; and who, free from any unpatriotic cosmopolitanism, share von Bülow's affection for "Carmen," preferring it to "Cox and Box," as they do Wagner to Wellings,

or Berlioz to Behrend. Holding such convictions, heretical it may be, but sincere, is it to be wondered at that these amateurs, despairing of hearing the vocal music of their choice, new or old, from professional compatriots; and regarding the modern ballad with its taking waltz refrain (vide the columns of the Daily Telegraph) to be anathema maranatha—is it to be wondered at that they should prefer to make music to one another rather than frequent those performances where the ears of the groundlings are split and their heads set a-wagging by the "latest inspiration" in tempo di valse of Messrs. Hutchison and Jaxone? If English artists have lost the support of the intelligent public, as Sir Arthur Sullivan is inclined to believe, he may be sure that it has not been without just cause. If these musical amateurs have really become so numerous as he represents, and are so proficient as to enter into serious competition with professional artists, then the remedy is in the hands of the latter, and the sooner they set about rectifying their artistic frontier thus rudely menaced by amateur antagonists the better it will be for the musical world at large. Let them work harder and more conscientiously, and sing better music, aye, and make it, too, and they will soon regain the allegiance of the intelligent musical amateur whose absence from the concert-halls of London Sir Arthur seems to resent so deeply. Amateurs can learn an immensity from merely listening to a fine song finely delivered by a great artist, if they do not allow imitation to degenerate into mimicry; and, on the other hand, in some minor matters, our professionals might do worse than copy some of the best of the amateurs. Instead of seeing more give and take in the matter, we are met everywhere with this soreness and jealousy on the part of professionals, and this policy of mutual delectation and admiration on the part of the amateurs. What struck Berlioz—a great critic besides a great composer, pace Sir Arthur-on the occasion of his visit to Berlin in 1842, as the cause of the flourishing condition of music in the German capital, was the fact that it was "equally honoured by all, artists and amateurs." He further observes, and the passage is worth quoting, "Ladies of the highest rank do not think it derogatory to sing an oratorio of Bach beside Mantius, Boeticher, or Fräulein Hähnel." If music in London in 1885 is not altogether in a flourishing condition we are convinced that at least one of the causes is the fact that it is not equally honoured by all; how should it, when to too many, alas! it is merely a means of bringing in bread and butter? Ladies of rank, we trust, think it no more derogatory now than they did forty years back to sing alongside of first-rate professionals; but now-a-days, if amateurs are talented enough to take the principal parts in public performances, there arises a cry from the ranks of professional artists that the bread is being taken out of their mouths. So far from there being any real danger of the kind, we think there can never be too many such amateurs. If they really are worthy to appear on a footing with those who make a livelihood by music, by all means let them. Such amateurs are persons for whom, musically speaking, we should thank -who, while cherishing a sincere admiration for for whom, musically speaking, we should thank Schumann and his great forerunners, recognise the heaven. For they will demonstrate to such artists claims of other and more modern German composers as are able to take a lesson that the ideal rendering to greatness, in spite of Sir Arthur's opinion; who of a song is not attained by mere certainty of attack, are stirred by Brahms, and charmed by Jensen and or by faultlessness of intonation or production. To

protest against the employment of such amateurs, was hacked and hewn in terrible wise; the wrong unpaid, for important work, if they are qualified to renderings mimicked and corrected; frequent repetiundertake it, is futile and childish. The aim of the tions of fervent words demanded to secure accuracy, conductor or entrepreneur should be to secure the best artists he can with the funds at his disposal, but he is not therefore to be debarred from availing himself of the talents of gifted amateurs if the latter are superior to any of the professional performers his finances enable him to secure. We do not think that the latter is a likely contingency, but it is occasionally a possible one, and its possibility, so far from alarming professionals into a sort of Trades Union attitude, in which they are ready to "Boycott" any conductor who employs amateur soloists, should rather stimulate them to greater exertions and teach them to regard their Art from a less mercenary point of view. For it is pretty well known that the alluring vista of financial success opened out to the possessor of a fine voice by the judicious use of a few royalty songs exercises such a deadening effect upon the profession that of our native vocalists there are but a bare handful who have the ability and inclination to study difficult good music, new or old. Our modern ballad music seems to have reached the grand climacteric of its folly, and no amount of satire will overthrow the utilitarian basis on which the nuisance rests. It pays, and that is enough, and as we ponder over this degradation of a noble art, for which, in the last resort, the public are to blame, we recall the sentiment of the great French critic already quoted, "Music is like a nighborn maiden, who must be able to live poor and unmated rather than form a mésalliance." Could a more striking example of this resolve be found than in the pathetic story of the Bohemian peasant who strove in beggary for ten long years to scale the fortress of fame and carried it in the end? Such a struggle deserves to be recorded as a veritable musical Iliad. Could we but find a parallel on English soil, the stigma that so justly attaches to us of dealing with music like shopkeepers might be fairly obliterated.

In a contemporary especially devoted to Church intelligence we recently lighted upon an article headed "At a Choir Practice," in which the writer, after telling us that on entering a church, the door of which happened to be slightly open, he saw a gesticulating figure in the chancel, and a few men and boys in the choir-stalls, continues his narration thus: "He of the many gestures, who stood in the middle of the chancel, with a book in his left hand, seemed to be Choirmaster, and the guiding spirit of the place. The boys, for the most part rosy-cheeked and sturdy, though doubtless born and bred in London air, appeared to be putting strong restraint upon their feelings, and only lapsed at intervals into furtive contemplation of tops and chestnuts drawn from their trousers pockets. But such aberrations provoked the unqualified dissent of their instructor, who seemed to think that he occupied an identical position with a clergyman in his pulpit, and might raise his voice even to a yell if he wished, so the refractory boys were often arrested in their irreverence (to the Choirmaster) by peremptory shouts, which long lingered for a short time to receive a few "finishing lessons amidst the dusty rafters of the church. The men from our leading professors. A movement of the seemed more conscious of the place in which they were assembled, and confined their conversation and through the evening Psalms, it is said, interrupted by occasional shouts from the irascible Choirmaster; but over "Rock of Ages" the tired boys became

and great scorn heaped upon the offenders, until one thought that the favoured and blessed hymn would never again have its old charm for us." All persons in the habit of attending choir practices must have been quite as much struck with the want of reverence displayed by the boys of the choir as was the author of this article; but the difficulty is to devise a remedy. Unquestionably we should imagine that a Choirmaster would be selected by a competent tribunal, and paid a salary proportionate to the important and responsible duties entrusted to him. Unfortunately, however, it is too much the custom to imagine that anybody who can read notes and shout at the boys-or even, as we have been credibly informed, inflict summary chastisement upon themwill do for the office, in proof of which we cite the following advertisement, which appeared lately in a provincial paper: "Steady Young Man, to take charge of the Choir at - United Methodist Chapel, and to preside at the harmonium. Salary £3 per annum." Let us not talk of reforms in choir practices whilst such pitiful terms as these are offered to one from whom these reforms should emanate.

WHATEVER differences of opinion may be entertained respecting the advancement of England as a musical nation, and its position as compared with Germany in the cultivation of the art, it is satisfactory to find that foreign critics are disposed to admit that in the all-important matter of the cultivation of the voice we are distinctly ahead of our Teutonic neighbours. Perhaps the performances of German Opera in London by artists who hold more or less eminent positions in the lyric theatres of the Fatherland have done something towards the perfecting of enlightened opinion on the subject. It was generally remarked, even by those most favourable to the establishment of German Opera in our midst, that the performers at Covent Garden last summer could act and declaim admirably, but that, with one or two exceptions, they could not sing. these adverse strictures, proceeding alike from friends and foes, wounded the amour propre of the countrymen of the slighted artists. At any rate, the London correspondent of the Kölnische Zeitung-a journal of no mean authority-had the courage to declare recently that although German pianists and violinists of merit are certain of a warm welcome on our shores, their vocal compatriots are deemed inferior to singers of English birth and cultivation. Putting the case in the strongest possible way, he says that he "cannot sufficiently recommend German singers to study the method of Lloyd, Santley, Patey, and Hutchinson, before claiming equality with them." The artists named may be trusted to appreciate at its utmost value the compliment thus indirectly conveyed to them, and we trust that the practical effect will be to induce German vocal students either to undergo a complete course of study at our academies, or at least to visit this unmusical country from our leading professors. A movement of this kind would do something towards redressing the balance and checking any possible agitation in favour suppressed laughter to moderate limits." They got of "fair trade" in musical matters. Seriously, those who are most anxious for musical progress in this country and are dissatisfied with the present condition of affairs in respect of some of the higher restive. "Distracted minds wrought many errors, departments of the art-the cultivation of the symand each succeeding slip decreased the scanty sum phony, the sonata, and the opera--may find some of our Choirmaster's patience. So that noble hymn consolation in the thought that the English method

of voice-culture has become, since the decadence of Italy, the best in the world. This may seem a bold assertion, but its accuracy cannot well be disproved.

An article in the Sunday Times of the 18th ult., under the heading "Enthusiasts Interviewed," gives an account of a conversation with Mr. S. Arthur Chappell which cannot fail to interest all musical readers. a rule we do not look with favour upon the custom of "interviewing," more especially when, as is usually the case, little but personal talk is elicited from the individual thus "drawn out" to satisfy public curiosity; but as Mr. Chappell commences his friendly gossip by saying "You must forgive me if I do not undertake to talk about myself," we know that he is going to relate something about art and artists, and are delighted to find that he gives us in a few words the history of the "Monday Popular Concerts." When St. James's Hall was built, he tells us, at a cost of £70,000 (a very large portion of which was subscribed by himself and his brother, Mr. Tom Chappell), finding that very few persons engaged it for Concerts, he talked over the matter with Sir Julius (then Mr.) Benedict, and they decided to give three Concerts during the Cattle-Show week of 1858, by which they made a net gain of £180. Encouraged by this, the brothers Chappell arranged another series of performances which they called "Monday Popular Concerts," the success of which was moderate. Luckily, however, Mr. J. W. Davison, the critic of the "Times," suggested that the experiment of providing the public with a weekly programme of classical music should be tried, and on February 14, 1859, the "Monday Pops" were fairly started, the analytical programmes of Mr. Davison being a conspicuous feature of the In spite of slender support, Mr. undertaking. Chappell and his brother stuck manfully to the plan they had inaugurated, with what result we know. The greatest artists were engaged, and the highest class music was played; the Saturday afternoon Concerts were added to those of Monday evening, and the proportions to which the répertoire of these per-formances has extended is shown by the fact of the catalogue containing upwards of 750 instrumental works. It is good that the lovers of Chamber music should not forget who first brought works of this class before the general public; and the unvarnished tale of Mr. Chappell, therefore, almost reconciles us to the practice of "interviewing."

WHEN Mrs. Kendal, in her paper upon the Stage, read some time since before a meeting of the Social Science Congress, enumerated amongst the items enjoyed by modern audiences that of "good music," we question whether she could have sufficiently maintained the truth of her assertion had she been called upon to do so. Of course, the next step, after deciding that we should not see the orchestra, adopted at some theatres, would, many persons imagined, be that we should not hear it; but this appeared to be too bold an innovation upon our old-world notions, and at some few establishments, therefore, a reform in the character of the music performed was instituted. Assuredly this is a step in the right direction, but to play high-class compositions it is necessary to have a high-class body of instrumentalists; and seeing that this cannot be secured at a house exclusively devoted to the drama, the plan of selecting works written for, or capable of being satisfactorily rendered by, a limited orchestra, should be the rule, and not, as at present, the exception. No doubt the enthusiastic amateur who delivered a lecture upon the genius of Handel, with illustrations on the flute, would assert that he was giving the public classical music; but then as it exhibition, and hardly for purposes of enjoyment?

was not that adapted for his instrument, the public could experience but little pleasure in listening to it. So when at theatres we hear great dramatic overtures with some of the wind instrument parts played upon strings, and others left out altogether, we cannot but feel either that there should be no orchestra at all or that music should be chosen fitted for a small band. That compositions of this class lie around us is an indisputable fact; and it rests therefore with leaders of theatrical orchestras to prove the truth of Mrs. Kendal's assertion: for surely works, whatever may be their artistic value, when not only feebly rendered, but presented with a mutilated version of the original score, can hardly be termed "good music."

In the Rev. C. Hylton Stewart, M.A., Precentor and Sacrist of Chester Cathedral, we have one more earnest advocate amongst the clergy of the absolute necessity of the performance of high-class music as an aid to worship in our churches and cathedrals, and more especially of the representation of Oratorios in those sacred buildings the dimensions of which will allow of all the accessories necessary to do full justice to compositions on so large a scale. In a paper read before the Church Congress in October last, at Carlisle, the author says, "As my last point in connection with Cathedrals, I would urge very decidedly the performance of Oratorios in them. The question to my mind is a very simple one: Were these grand works of Handel, Bach, and Mendelssohn meant to be used? If so, where is so appropriate a place as in a Cathedral? Reverence alone seems to demand it, rather than in a music-hall, where the sacred works are greeted with applause akin to that bestowed on a popular song, and where, probably the night before, the audience have been entertained by a travelling troupe of nigger melodists, or by a political demonstration." We may strengthen the force of this observation by saying that we recollect to have been present at a Festival performance of "The Messiah" in a Concert-hall, when, during the final chorus, the room was being prepared for a ball which was to take place a few hours afterwards. On this subject, of course, all true artists have been long agreed; and we are glad therefore to take every opportunity of adding to the testimony we have already given as to the feeling amongst the clergy themselves. "If," says the Rev. lecturer, "the ordinary and regular services of the Cathedral are carefully attended to, and not interrupted, I do not see that any one can have the whereat to grumble; and I should respectfully ask all objectors to stay at home." This is plain speaking; but it is much to the purpose, and deserves serious attention.

WE read with much pleasure a leading article in the South Australian Advertiser, not only in praise of the organ at the Town Hall of Adelaide, but in the deepest sympathy with the great works written for that instrument which, as it is truly observed, are still unknown, even to many earnest lovers of the art. "In most of the considerable cities of our time," says the writer, "which can boast of the possession of such an instrument, there are regular recitals occurring with more or less frequency, in many cases patronised and enjoyed by large numbers of the population. For there is a something about the music of the organ that appeals to the ear even of an unskilled audience. Why then," it is afterwards said, "should an instrument, presumably so rich and powerful, belonging to the entire constituency of Adelaide, stand in the hall chiefly for purposes of The use of a musical instrument is not to be looked at and admired, but to be played and listened to.' We are glad to supplement these remarks by informing our readers that this organ is no longer to be kept as a mere ornament. Mr. T. H. Jones, Organist at the Congregational Church, North Adelaide, purely with the desire of fostering a taste for classical music, has arranged to give a series of Recitals on the instrument, the first of which took place on the afternoon of October 21. The programme contained Mendelssohn's Third Sonata, an Adagio of Schubert, Chopin's Funeral March, Lemmens's "Storm Sonata," and Handel's Concerto, No. 2. All these works were excellently played; and, considering that Mr. Jones bestows his services gratuitously, we cannot but think that his efforts in the good cause deserve to be recorded and warmly acknowledged, even outside the Colony the musical education of which he has done, and is still doing, so much to advance.

ROYAL ALBERT HALL CHORAL SOCIETY.

This month we have only to record performances of "The Messiah" and "The Creation," which naturally require very little criticism. Handel's oratorio was given on the 1st ult., and, notwithstanding the frequency with which it has been heard in London this season, there was an audience very nearly filling the huge building. Madame Valleria increased her reputation as an oratorio singer by her fine rendering of the soprano solos, and a very favourable impression was created by Mr. Watkin Mills, a young baritone with a well-trained voice of rich quality. A more promising vocalist has not appeared for years, and we shall be much surprised if Mr. Mills does not take the very highest rank in his profession. Madame Patey and Mr. Lloyd completed the quartet of soloists. The choir acquitted itself as well as usual, and Mr. Barnby acceded to a demand for an encore of "For unto us a Child is born." "The Creation" no longer holds the position of the second most popular oratorio, having been compelled to yield that place to "Elijah." At the same time, Haydn's melodious work is not likely to be quickly put on the shelf. The rendering at the Albert Hall, on the 14th ult., was of fair but not of surpassing excellence. Mrs. Hut-chinson was very successful in the soprano airs, her sympathetic voice and pleasing style enabling her to render full justice to Haydn's florid music. Mr. Charles Wade is an acceptable vocalist, but his voice is not sufficiently powerful to fill so large an area. Mr. Santley was the bass. There was some falling off in the strength of the choir, the natural result being a diminished volume of tone.

SACRED HARMONIC SOCIETY.

It is not often that London amateurs are treated to such an eclectic and interesting a programme as that offered by the above Society on the 23rd ult. That the tastes of its patrons had not been misjudged was evident by the large attendance, and the enthusiastic applause which prevailed, especially during the performance of Berlioz's sacred Trilogy "The Childhood of Christ." It seems strange that this remarkable work, as beautiful as it is original, should not have been taken into the repertory of many choral Societies ere this. It was first introduced into this country by Mr. Charles Hallé, at Manchester, in January, 1881, and repeated under his direction in London a few weeks later. Most likely it is also due to the initiative of this energetic conductor that we owe the performance now under notice. Theatrical and bizarre in all that he did, Berlioz has treated his subject with daring freedom, his libretto being a compound of Scriptural narrative, apocryphal legends, and the product of his own fertile imagination. It is quite possible that to some sober English minds his dramatic method of handling sacred things may be somewhat repulsive; but it must be acknowledged that there is not the slightest suggestion of irreverence in the book of the Oratorio. The music stands apart from the rest of the composer's important works by reason of the even in the hands of a Rubinstein or a Bulow such arrange-simplicity of the orchestration. We are accustomed to ments cannot be made satisfactory to musicians. In the

associate Berlioz with huge masses of brass and per-cussion, but in "L'Enfance du Christ" the effects are obtained by the fewest possible instruments, even the full complement of an ordinary orchestra being only needed in one movement. And yet the work is full of the most charming and picturesque devices, affording a lesson to young composers who are apt to mistake noise for music. What could be more graphic than the Night March of the Roman guards through the streets of Jerusalem or the incantation music? The strains allotted to the terrorstricken Herod, if not beautiful, are wholly appropriate, and when we are transported to the stable at Bethlehem the music becomes exquisitely melodious and peaceful. How Berlioz deceived his prejudiced Parisian critics by asserting that the lovely little chorus, "Farewell of the Shepherds," was a seventeenth century composition discovered by him is too well known to need repeating in detail here. Perhaps the most remarkable section of the work is the final solo and chorus, "O my spirit," where the master of orchestration withdraws his beloved instruments and adopts a genuinely archaic style, the music fading away at the close to the faintest pianissimo. In brief, "The Childhood of Christ" is a singularly happy inspiration, and a better English translation than that of the late H. F. Chorley would seem to be the only thing needed to ensure its popularity in this country.

The Sacred Harmonic Society's performance was, on the whole, worthy of great praise. At first the choir was a trifle coarse, but the later numbers were given with all needful precision and delicacy. Perfection was attained by the ladies of the Royal Academy, who were entrusted with the distant choruses of angels. Mr. Hallé conducted with his accustomed ability, and the soloists, Miss Carlotta Elliot, Mr. E. Lloyd, Mr. Hilton, and Mr. Santley, were all admirable. The second part was occupied with Goetz's beautiful 137th Psalm, "By the waters of Babylon," and Bach's deeply solemn Cantata "God's time is the best." Neither of these masterpieces is as familiar as it should be. The former is one of the finest of modern sacred works, and the latter is peculiarly suitable for performance at the funeral obsequies of great men, or at In Memoriam Concerts. Both works were well rendered, though Bach's Cantata would have been more effective with an organ accompaniment. Miss Mackenzie sang the alto solo "Into Thy hands" with much taste.

MONDAY AND SATURDAY POPULAR CONCERTS.

THE uniformly large audiences by which these entertainments have been attended during the past month, notwithstanding the absence of any sensational features, either in the way of striking novelties or phenomenal executants, afford proof of the strong hold Mr. Arthur Chappell's enterprise has gained on the public, and suggest the idea that a larger amount of good music might be offered in January, with profit to Concert givers as well as to art. The first Popular Concert after Christmas took place on Monday the 5th ult., when the programme included a new Sonata in C, for pianoforte and violoncello, by Signor Piatti. The repertory of high-class music for the instrument of which Signor Piatti is so consummate a master, is so scanty that the additions thereto he makes from time to time must be received with gratitude. The new Sonata is in four movements, but with the exception of the first they are not on an extended scale. Naturally the most important work is given to the violoncello, and an able executant could not desire a more effective medium for displaying his skill. The themes throughout are very graceful and melodious, and the treatment is more remarkable for refinement and polish than complexity or depth of thought. In other words the Sonata is a pleasing rather than a great work. It was performed to perfection by the composer and Madame Haas, and the former was recalled three times by the delighted audience. Two quartets were given, namely Beethoven's in C minor, Op. 18, No. 4, and Haydn's, in D minor, Op. 42. Madame Haas might easily have selected a more interesting piano solo than Liszt's transcription of Bach's organ prelude and fugue in A minor. She played neatly, and with quiet artistic expression, but

absence of Mr. Lloyd through hoarseness, Miss Carlotta Elliot sang a fine song by Franz, "Im Herbst," and other

selections by Godard and Gounod.

The main attraction on the following Saturday was Beethoven's ever popular Septet, which was given for the last time this season. Mozart's beautiful Trio in D minor, No. 2, was the only other concerted work. Herr Straus played four movements from Bach's Violin Sonata in D minor, and Miss Agnes Zimmermann contributed some of Henselt's pianoforte studies. Mr. Santley rendered Schumann's arduous ballade, "Belshazzar," in his best manner, but strangely enough the audience failed to recognise the merit of this fine composition. On Monday, the 12th, Rubinstein's Pianoforte Trio in G minor, Op. 15, was performed for the first time. This is the second of two early trios by the Russian virtuoso, and its introduction was probably due to Madame Essipoff, who was the pianist on this occasion. Like most of Rubinstein's works, its themes are striking, and in some instances beautiful, but their development is vague and uninteresting, the effect, therefore, being laboured and patchy. The pianoforte part is the most important, and Madame Essipoff rendered it as prominent as possible by her vigorous style of playing. She did not give unqualified satisfaction in her solos, the embellishments introduced in Mendelssohn's Prelude in E minor being wholly unjustifiable, while her touch in forte passages seemed hard and unsympathetic, though this may have been the fault of the foreign instrument on which she played. Schumann's Quartet in A minor, Op. 41, No. 1, and Chopin's Polonaise in C for pianoforte and violoncello were included in this programme, and Mrs. Hutchinson was the vocalist. The Concert of Saturday, the 17th, may be dealt with briefly. It opened with Haydn's Quartet in C, Op. 76, No. 3, perhaps the most popular of the entire set of eighty-three on account of the variations on the Austrian National Hymn, and it closed with Rubinstein's Sonata in D, Op. 18, for pianoforte and violoncello, one of the most acceptable of the Russian composer's works. Madame Néruda played in her finest manner three movements from Franz Ries's Violin Suite, Op. 27, which she had given five times previously with acceptance. Madame Essipoff brought forward a curious selection of pieces for a classical Concert. The first was Schumann's Aria from his Sonata in F sharp minor, Op. 11, a trifle that suffers apart from its surroundings; a flimsy caprice by Saint-Saëns on themes from Gluck's "Alceste," a portion of which was mercifully omitted; and Thalberg's showy Etude de Concert in A minor, once a favourite piece of display. Credit, however, is due to Madame Essipoff for her firm resistance to the customary demand for an encore, Miss Ambler (Mrs. Brereton) was successful in songs by Schubert and Friedemann Bach.

The appearance of a new pianist is always an event of interest, and there was a large gathering to witness the débût of Mr. Max Pauer, on Monday, the 19th. Doubtless Mr. Pauer has received a thorough musical training at the hands of his father, Mr. Ernst Pauer, who enjoys a high reputation alike as an executant, a teacher, and a writer on musical subjects. Beethoven's Sonata in A flat, Op. rro, is not a work to be interpreted by a student, and it was quickly shown that Mr. Pauer had mastered the technique of his art. His touch is pure and sympathetic, and his execution clear and accurate. He gave a somewhat uncommon reading of the Sonata, the first movement being taken slower than usual, with free indulgence in the rubato style, and the fugue proportionately quicker. We have no desire, however, to dwell on minor imperfections. The débût was a marked success, and the young pianist weakly, though naturally, accepted an encore, giving Beethoven's Rondo a Capriccio in G, Op. 129. The concerted works at this Concert were Spohr's melodious Quartet in A, Op. 93, an especial favourite with Madame Néruda, three of Schumann's Stücke im Volkston for pianoforte and violoncello (Op. 102), and Mozart's Trio in C (No. 7). Though Mdlle. Maria de Lido was only moderately successful as the vocalist, she made an interesting selection cessul as the vocalist, she made an interesting selection to fsongs by Tschaikowski, Lassen, and Goring Thomas. The duplicate title is somewhat of an anachronism There was even a denser crowd than usual on the following Saturday, two of the most popular works in the repertory being included in the programme. We allude to identify the symphony with Wales, or any other tory being included in the programme. We allude to particular nationality. It nevertheless possesses many Mozart's string Quintet in G minor, and Beethoven's characteristic beauties, and received an excellent interpre-

Sonata Appassionata. The former divinely beautiful creation was rendered to perfection, and was enthusiastically received. Madame Essipoff made her last appearance this season, and may be congratulated on having for once selected a work worthy of her powers, in place of the trifles with which she had previously contented herself. She gave a powerful and spirited interpretation of Beethoven's colossal Sonata, and was three times recalled. Another enjoyable item was Schubert's Trio in B flat. Op. og: though why this work should be given so often, in preference to the much finer Trio in E flat, it is difficult to say. Mr. Maas was announced to sing, but an apology was made for him, and Mr. Thorndike, who took his place, won favour in Purcell's "Twice ten hundred Deities," Dvorák's "Als die alte Mutter," and Schumann's "Frühlingsnacht."

The Concert of Monday last contained no feature of special interest, unless the performance of Dvorák's Trio in F minor, for the second time, can be so called. This remarkably fine and original work improves greatly on acquaintance, and must be numbered among the gifted Bohemian composer's best efforts. It was perfectly rendered by Mr. Charles Hallé, Madame Néruda, and Signor Piatti, and very cordially received. Mr. Hallé was in splendid form, and gave an interpretation of Beethoven's Sonata in E flat (Op. 31, No. 3), which it would be difficult to surpass. The programme included Mozart's beautiful Quartet in D (No. 7) and three of Heller and Ernst's Pensées Fugitives, for pianoforte and violin. An apology was made for Miss C. Elliot, but she sang with good taste songs by Franz, Dvorák, and Sterndale Bennett.

MUSIC IN LIVERPOOL. (FROM OUR OWN CORRESPONDENT.)

THE close of the old year and the ushering in of the new have brought with them the usual flush of musical events, evidencing no decadence in the spirit of local enterprise, and little if any depreciation in the public patronage accorded.

Foremost in chronological order, the series of "Messiah" performances with which the past year concluded stand out as thoroughly in keeping with precedent. The first of these was given on Christmas Day, in St. James's Hall, by the Liverpool Cambrian Choral Society, the soloists, of whom there were a goodly number, being chosen from amongst the ranks of local amateurs and professionals. On December 27, the Young Men's Christian Association Choral Union made the sublime oratorio the subject of their second appearance this season in the Philharmonic Hall, the soloists being Miss Mary Davies, Madame Antoinette Sterling, Mr. B. Davies, and Mr. Bridson.

The third and last rendering of the "Messiah" was given in St. George's Hall, on New Year's Eve, by the Liverpool Philharmonic Choral Society. The band and chorus numbered 350 performers, and the solo quartet comprised Miss Clara Samuell, Miss Janet F. Russell, Mr. Shakespeare, and Mr. Herbert E. Thorndike. The facilities possessed by this Society ensured a perfect rendering, the massive choruses being given out with all the requisite breadth and grandeur. Mr. Randegger conducted, Mr. H. Grimshaw presiding, in place of Mr. Best, at the great organ.

The Philharmonic Society gave its sixth performance of the season at the Philharmonic Hall on Tuesday, December 23, with a rendering of Handel's "Jephtha." Mr. Lloyd, Miss Mary Davies, Miss Eleanor Rees, and Mr. Frederic King were the soloists. Miss Rees possesses a contralto voice of beautiful quality, especially in the upper register, and is a decided acquisition to the ranks of oratorio singers. The choruses were given with commendable steadiness throughout, and all went well under Mr. Hallé's bâton.

The second half of the Society's programme was commenced on the 6th ult., with a miscellaneous selection, the chief feature of interest being the introduction to Liverpool of Mr. Cowen's Fourth (Welsh) Symphony.

welcome, sang in her usual artistic manner "Dove Sono, and four songs "In from "Le Nozze di Figaro," and four sone Memoriam," composed by Miss Maude Valèrie who herself accompanied them on the pianoforte.

The fifth Concert of Mr. Halle's present series was held in the Philharmonic Hall, on Tuesday, the 13th ult., deservedly attracting a large audience. Antonin Dvorák's Symphony in D major was the first item on the programme, and the attention and favour accorded to it showed how highly the audience appreciated this representative work of a composer who has so rapidly risen from obscurity to prominence and fame. Signor Piatti, by his finished style and execution, lent an interest to a Concerto by Rubinstein, possessing no particular merit; he also played a largo and gigue, by Veracini, and in response to an encore, gave with great expression and delicacy, No. 44 of Mendelssohn's Lied

ohne Worte. Miss Mary Davies was the vocalist.

The recently formed Liverpool Society of Professional Musicians held its inaugural dinner on the 8th ult., in the presence of the president, Sir George Macfarren, who made a happy speech as to the laudable objects which such a

society should have in view.

The return of the Carl Rosa Opera Company to Liverpool has been specially memorable by the introduction to this city of several comparatively new operas, including Boïto's "Mefistofele," Millöcker's "Beggar Student," and the first representation in England of Massenet's "Manon." Mr. Rosa having only recently assumed the proprietorship of the Royal Court Theatre, with all the advantages which such a personal proprietorship implies, has been enabled by the facilities at his command to place these and his other long list of operas before the public in an exceptionally complete manner, both as regards staging and general accessories, and it is therefore gratifying to state that the successes achieved have been thoroughly earned. event of the season-the first production of "Manon"took place on the 17th ult., exactly twelve months after the original performance at the Opera Comique in Paris, and must be recorded as an unequivocal triumph. Patronised by the presence of the Mayor in state, and a number of the nobility, with an audience filling every part of the house to repletion, the occasion will stand out as memorable in the annals of operatic successes. "Manon" has received the stamp of approval by a provincial audience noted for critical discrimination; whether it has sufficient body and stamina to live amongst the roll of popular operas, time only can show. The plot of popular operas, time only can show. The plot of "Manon" (adapted from the story of the Abbé Prevost) is from the pen of MM. Meilhac and Gille, the extremely onerous task of writing the English version having been undertaken with marked ability by Mr. Joseph Bennett. The intention of the French text has been rigidly adhered to, and if there is at times any deflection from the graceful rhythm of the original libretto, the fault lies rather with the English language than with the translator. It would be impossible to compress within limited compass a complete description of the romantic story upon which the opera is based. In fact, its very comprehensiveness interferes somewhat with the continuity of the drama, which is rather represented by a series of phases and incidents, all full of life and realistic truthfulness. The difficult transition from the fourth to the fifth act is necessarily somewhat crude, the concluding scene verging almost upon an anti-climax, but the beauty of the mounting and the pathos of the situation save it from such a fate. The story, belonging to the early part of the 18th century, is that of a simple but wayward village girl, whose attractions soon secure her a wealth of admirers, and suddenly plunge her into the midst of Parisian gaiety and frivolities. The frailty of her character cannot stand the test, and, at first the queen and idol of fashion, she sinks to the level of the gambling-house and the demi-monde, and dies a felon, wrecked and ruined by the hollow pleasures which were once the goal of her ambition. This is the pathetic history of Manon, and round her circle a series of characters all truthfully pourtrayed. Her lover, the ever faithful and constant Chevalier des Grieux; her cousin Lescaut, a gay and reckless soldier; the old roue Guillot Morfontaine, who eventually wreaks

tation by Mr. Halle's band. M. Jules de Swert was the a spiteful revenge by procuring Manon's arrest; the fascisolo violoncellist, and Mrs. Hutchinson, who is always nating trio of actresses whose charms first awakened Manon's nating trio of actresses whose charms first awakened Manon's yearning to see something of "life"-are all vivid, speaking pictures, and realise the intention of the original plot.

Such a story, essentially French in every detail, requires a musical setting of great elasticity and diversity, this Massenet has been singularly successful. If en If entire originality cannot be claimed in the structure of "Manon, neither, on the other hand, can the composer be charged with the crime of plagiarism. The orchestration throughout is eminently fitted to the work; at times light and fantastic, it develops with the thread of the story into passages of high dramatic intensity-particularly is this the case in the third act, the scene in the chapel between Manon and Des Grieux, and at the conclusion of the fourth scene, where Manon's gay career is brought to a tragic ending. Massenet is always happy in the concerted music which abounds throughout the opera, and evidences in the structure of the work his musicianly training. The employment of the Leitmotiv, now becoming almost a fundamental principle, is clearly apparent and never fails in its effect, and the introduction of a subdued chorus issuing from the chapel in the third act not only lends an impressive reality to the scene, but in its broad skilful writing evinces the composer's just appreciation of the laws of counterpoint. In the general plan of the opera Massenet has followed closely in the lines which have now become-whether advisedly so or notthe fashion in the writing of modern operas: -we allude to the almost entire exclusion of "airs." The exceptions are but two, a delightful flowing dreamsong, in which Des Grieux entices Manon with the prospect of their future happy country life, and the laughing worldly song, "List to the voice of youth when it calleth," which has been specially interpolated in the third scene, and in which Manon revels in the abandon of her sensual existence. These were appreciated by the audience, being encored in both

The tenor solo referred to has a delicious soothing accompaniment of muted violins. The device is a happy one, and is evidently a favourite, from its frequent adoption at other points in the opera, notably the dying scene, the pathetic realism of which is heightened by the free use of the harp, the melody being relegated to the oboes.

With all the poetic and musical beauties which "Manon"

undoubtedly possesses, we cannot avoid the expression of opinion that the absorbing interest in the story, developed by the second and third acts, is scarcely sustained to its conclusion. Practice and repetition will probably bring the length of the work within more reasonable limits, but if an opera is to become popular it is manifest that the interest of the auditory should not be allowed to diminish, and if the hastening of the climax could be judiciously arranged, we believe it would conduce to the permanence of the opera.

We have now only to refer to the performance, and of this nothing but praise can be recorded. Manon, in her many sided character, was impersonated by Madame Marie Roze, and her creation of the part in England will rank high with her many other rôles, the naïveté of the village girl and the gaiety of the Parisian queen being fully realised. Mr. Barton McGuckin as the luckless hero, Des Grieux sang his music in splendid style, and his truthful reading of the character in all its tenderness and delicacy was a perfect study. By his assumption of the part Mr. McGuckin has made a distinct advance in the histrionic art. Mr. Ludwig, as Lescant, a comparatively minor character, showed the true artist, and the other parts were all filled by a strong and efficient cast. Mr. Goossens conducted the performance without a hitch, and the demonstrative approbation of the audience must have been gratifying to all concerned. The scene of enthusiasm at the close of the third act was beyond all precedent.

Boïto's "Mefistofele," new to Liverpool, has also met

with considerable success. This opera although from the same fount as Gounod's "Faust" is unlike it in many respects. Boïto, as author and composer, deals with Goethe's poem in all its completeness, and concludes with the death of "Faust." The music also is mainly of the weird, supernatural character, the melodies being few but none the less sweet and telling. The duet at the commencement of the second act between Helen of Troy and Pantalus deserves special notice for its delightful rhythm and grace, and the beautiful classical character of the surroundings render this scene one of the brightest phases of the opera. Madame Marie Roze, Miss Burton, Mr. McGuckin, and Mr. Ludwig each gave a satisfactory rendering of their respective roles, Mr. Ludwig's impersonation of the evil spirit being thoroughly artistic. The work depends very largely upon the setting, and with the facilities at Mr. Rosa's disposal, he has secured a mise-en-scene far superior to ordinary provincial performances.

Millöcker's "Beggar Student," of Continental fame, is also new to Liverpool, and has been accorded a large share of patronage. It would be hypercritical to cavil at the taste or judgment of an impresario in including a work in his season's programme which, although light and trivial in its pretensions, has proved its own popularity, and has at least served the purpose—not an unimportant one—of throwing into grander relief the more serious operas comprised in Mr. Rosa's repertory.

Amongst the other successes of the season have been Goring Thomas's "Esmeralda" and Bizet's ever popular

"Carmen."

The forthcoming Handelian Bicentenary, which takes place during the present month, is to be celebrated in Liverpool by a performance of "Judas Maccabæus," in St. George's Hall, by the Philharmonic Choral Society, on the 19th inst., under the official patronage and presence of

the Mayor and Mayoress.

All musicians, whether amateurs or professionals, will feel a common interest and concern in the fact that Mr.

W. T. Best, the greatest of English organists, has for several weeks been suffering from a dangerous illness, which at one time gave cause for the gravest apprehensions. It is now, however, hoped that Mr. Best has passed through the worst phases of the malady, and with care and rest we trust that his entire recovery will be speedy and certain. His place at the St. George's Hall organ is, in the interval, being taken by Mr. F. H. Burstall, of the Cathedral, Mr. H. Grimshaw, and other local organists.

MUSIC IN BIRMINGHAM. (FROM OUR OWN CORRESPONDENT.)

SINCE the customary Christmas Concerts, which the exigencies of publication rendered it impossible to deal with last month, Birmingham has not devoted over much thought or time to musical art, outside the somewhat frothy variety associated with the rule of Dame Terpsichore. Of dance music, indeed, there has been enough and to spare, both in public and private; and as the Town Hall and other principal music rooms are engaged nearly every night for balls, and the three local theatres are still in the grip of the Pantomime Demon, with no chance of release for another month or two, it is not easy to see how relief is to be obtained by the lovers of a more rational species of entertainment.

"The Messiah" performance on Boxing-night, by the members of the Festival Choral Society, was, as usual, a great popular success, in spite of one or two holiday contretemps, of which the most conspicuous was the indisposition of Mr. Maas, which compelled him to quit the orchestra without completing his allotted task. There were evidences of infirmity and inequality in his singing of the Passion music, but he was nevertheless warmly applauded by an indulgent holiday audience. Towards the close of the second part, however, when it came to his turn to sing "Thou shalt break them," he was not to be found, and when the Conductor, Mr. Stockley, who went in search of him, returned with the disappointing intelligence that Mr. Maas had left the hall in consequence of an attack of neuralgia, a few hisses mingled with the sympathetic applause of the majority. In other respects the performance was a fairly effective one. Miss Samuell impressed the audience very favourably in the principal soprano music, Madame Bolingbroke proved quite equal to the requirements of the contralto part, and Mr. Brereton was effective in the bass solos, "The people that walked" and "Why do the nations?" The chorus singing was not wanting in vigour, spirit, or assurance, but some of the lighter numbers might have been rendered with more delicacy. The band was quite up to the average of a Christmas performance.

On the following evening, the Philharmonic Union, which had for some time previously been in eclipse, owing to the unsuccessful financial results of its catering, gave a performance, in the Town Hall, of the first two parts of Haydn's "Creation," followed by a short miscellaneous selection, with Madame Georgina Burns, Mr. C. W. Fredericks, and Mr. H. Harrison as vocal principals. There was a fairly numerous and efficient chorus, and a band quite equal to the exigencies of the score, with Mr. Stimpson as organist and Dr. Swinnerton Heap conducting. Madame Burns, who was previously known here only as an operatic singer, took the audience fairly by suronly as an operate single, took the addeduction prise, by the breadth of tone and phrasing and the dignity of style which she revealed in "The marvellous work," "With verdure clad," and "On mighty pens," and the singing of her two male associates was very praiseworthy. Of the choral performances, generally, it may be said that they were smooth and correct, rather than impressive, owing to deficiency of numbers. The instrumental portion, however, received ample justice at the hands portion, nowever, received ample justice at the names of the orchestra. In the second part of the Concert Madame Burns greatly delighted her hearers by her brilliant execution of the Polacca from "Mignon," after which she was honoured with a double and enthusi-astic recall. In the March and Chorus from Wagner's "Tannhäuser," the choir was a little overweighted. Weber's Overture to "Der Freischütz," spiritedly played by the band, brought the Concert to an effective con-

clusion. A homely little Concert was given in the Town Hall, on the 6th ult., in aid of the Jaffray Suburban Hospital, and owing not so much perhaps to its intrinsic attractions as to the popularity of the cause, it brought together a large and appreciative audience. The programme was of the miscellaneous order, but comprised a fair proportion of new and unhackneyed pieces, both vocal and instrumental. In the latter department Mr. Abbott won much applause by his playing of Ernst's always welcome "Elégie," and a Concerto, by Ferdinand David, as well as in a couple of movements from Mendelssohn's D minor Trio, and the Duo for violin and piano, by Benedict and De Beriot, on airs from "La Sonnambula." Dr. Winn's playing of the pianoforte par in the concerted pieces, and of a telling Valse by Mosskowski, and a Gavotte by Bach, was also very creditable; and Mr. A. J. Priestley produced a favourable impression in his violoncello solos, Dunkler's Rêverie and Tarantelle. Miss Esmè Lee, Miss Fanny Edwards, Miss Blanche Murray, Mr. Courtice Pounds, Mr. Musgrove Tufnail, Mr. Hervè d'Egville, and Mr. F. Yardley contributed the vocal portion of the entertainment, which was very warmly received.

Messrs. Harrison's third Concert, on the 19th ult., was scarcely up to the high standard of its predecessors, either in musical interest or artistic éclat, but it appeared to afford entire satisfaction to the large audience which it brought together. The vocal honours were carried off by Madame Alwina Valleria, Madame Antoinette Sterling, and Signor Foli, whilst instrumental art was worthily represented by Madame Essipoff, pianist; Miss Lilian Dixon, violinist; M. Hollman, violoncellist; and Signor Bisaccia, pianist and conductor. Madame Valleria, who was in admirable voice, delighted the audience especially by her singing of the tuneful Bolero from Verdi's "Vepres Siciliennes." Miss Eleanor Rees gave evidence of the possession of a mezzo-soprano voice of excellent quality in "O mio Fernando." Madame Antoinette Sterling's most effective numbers were a couple of Beethoven's Schöttische Lieder, Op. 108, Nos. 6 and 7, and Signor Foli's grand voice found effective scope in a song of Blumenthal's,
"Across the far blue hills, Marie," as well as in Hatton's
humorous "Wedding of Shon Maclean." Mr. Redfern Hollins and Mr. Clifford Hallé (son of the eminent pianist) impressed the audience favourably by their performances. Madame Essipoff, who had not been heard in Birmingham for some eight years prior to this occasion, showed that her playing had lost nothing in delicacy, charm, or finish. The violoncello playing of M. Hollman and Signor Bisaccia's pianoforte selections were highly appreciated. Miss Dixon's violin playing was distinguished rather by refinement than by power, and would have been more effective in a smaller room.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

THE lull in the musical atmosphere which followed the Christmas festival has passed away, and we are once more in the full swing of an unusually busy season. Among the most important of the Concerts which have taken place in this district during the past month has been the fourth Bradford Subscription Concert, which took place in St. George's Hall, on the 16th ult. The audience were favoured with the appearance of Madame Valleria, whose important connection with the last Leeds Musical Festival has placed her high in the estimation of Yorkshire musicians, and with that of another artist whose visit to Bradford was one of exceptional interest-M. Jules de Swert, the Belgian violoncellist. M. de Swert appeared in the double capacity of composer and instrumentalist. His well-known second Concerto for cello and orchestra proved one of the best features of the programme, and being admirably played, its gracefulness and freedom of style were appreciated no less than the delicacy and sweetness of tone which the soloist produced from his instrument. Of the orchestral items, Beethoven's C minor Symphony stood out in bold relief, and its wonderful contrasts and subtle developments were followed with intelligent interest by the audience. This was by no means the first performance of the work in Bradford, but it was none the less enjoyable on that account, for Mr. Halle's well-known enthusiasm for Beethoven is shared to the fullest extent by his Bradford friends. The programme included three Overtures, familiar to most people, yet invariably interesting, and more particularly so in this instance from the marked contrasts of style which were afforded by their production at the same Concert, namely, the Overtures to the "Midsummer Night's Dream," "Tannhauser," and "Semiramide." Bizet's orchestral suite "L'Arlèsienne" also constituted a charming feature.

The progress made by some of our younger societies deserves to be noted as among the most remarkable things appertaining to musical life in the vigorous population of the West Riding. The Concert of the New Leeds Musical Society, which took place on the 12th ult., may be referred to as a favourable example in this respect. The Society, which has attained its second year of existence, gave a highly successful performance of Romberg's "Lay of the Bell," with the assistance of Madame Carina Clelland (soprano), Mr. W. H. Harrison (tenor), and Mr. D. Billington (bass). The chorus was well balanced and efficient, and did full justice to the work. The second part of the programme consisted of miscellaneous selections. Mr. J. W. Longley was again the Conductor, and Mr.

Thalberg Binns the pianist.

An interesting Concert of a type which is being in a special sense revived, was given by the Huddersfield Glee and Madrigal Society, on the 14th ult. This was the second Concert of the season given by the Society, and the attendance proved that the taste for the quaint productions of the fathers of English music is still keen. Examples of part music, madrigals, and other similar com-positions occupied almost the whole of the evening. The singing was both refined and effective. Among other items rendered by the Society and the Arion Quartet party were Bishop's Sestet "Stay, prithee, stay," Benet's Madrigal "Come, shepherds, follow me," Caldicott's "Jack and Jill,"
Di Lasso's "Ye Nightingales," Battye's "Child of the
sun," and Stevens's "Ye spotted snakes." The Concert
was very enjoyable. Mr. W. H. Cross was the Conductor. The solo vocalists were Mrs. Rhodes, Mrs. Paterson, and Mr. R. Weavill. Signor Raspi gave several bassoon solos, and Mr. J. E Sykes presided at the pianoforte.

A Concert of unusual artistic merit was given at Halifax, on the 5th ult., by Messrs. Pohlmann & Son. The occasion served to introduce M. Henri Logé, a pianist who, though young, has already made his mark, and who has done good things as a composer. A pupil of Rubinstein, his playing is creditable to his master, for, like him, the most difficult music has apparently no terrors for him, and his taste is beyond question. At the same Concert Miss Laura C. Bissill, contralto, a Royal Academy medalist, gave proof of vocal accomplishments of the highest order.

connection with the Royal Academy, also earned golden opinions from the audience, and the other artists-Brousil (violinist) and Signor Giulio (baritone)-contributed admirably to a Concert full of unqualified enjoyment.

An Organ Recital of considerable interest was given in the Leeds Parish Church, on the 12th ult., by Dr. Creser. Selections from Bach, Augustus Moricani (the Organist of the Patriarchal Basilica of St. Peter), Handel, S. S. Wesley, E. T. Chipp (Organist of Ely), and Guilmant comprised the programme. Dr. Spark continues his Recitals on the fine instrument in the Leeds Town Hall with the appreciation of large audiences. The music is usually selected with a view to its instructiveness, and Dr. Spark's programmes are therefore both agreeable to the public and

helpful to students of music. It is not often now-a-days that one hears of the performance of Haydn's "Seasons," for notwithstanding its melodious beauty, it is voted by many people old-fashioned and wanting in elements of popularity. Its revival by the Leeds Philharmonic Society, on the 7th ult., was, however, not only an interesting event, but afforded much satisfaction to the large audience which assembled. Coupled with it, or rather with the two parts of it, "Spring" and "Summer," which were selected for performance, was the "Walpurgis Night," a work which was appreciated none the less because it was familiar. The great feature of the performance was the solo singing. Mrs. Ash, a vocalist of great culture, refinement, and natural ability, did wonderful things with the soprano music of the "Seasons," and fairly captivated the audience by her rendering of the familiar scena from "Der Freischütz," known as "Softly sighs." The tenor solos of both works were given with much refinement by Mr. Seymour Jackson, and Mr. Watkin Mills produced a good impression in the music allotted to the bass. Mrs. Alfred Broughton was successful in the part of the Aged Woman of the "Walpurgis Night." The band and chorus were efficient as usual, and the performance was ably conducted by Mr. Alfred Broughton. The Society's next Concert will include Dvorák's "Stabat Mater.

Sir Julius Benedict visited Halifax on the 13th ult. with Madame Cave-Ashton's Opera Company, which occupied the boards of the Theatre Royal for a week. Sir Julius, who conducted the band throughout the per-formance of "Il Trovatore" and in selections from some of his own works, met with a most hearty reception.

The Bradford Festival Choral Society has, in conjunction with the committee of the Bradford Joint Hospital Fund, taken steps to celebrate the bi-centenary of Handel's birth by giving a Musical Festival in St. George's Hall on the 24th inst. It is intended to give a morning performance of "Judas Maccabæus" and a miscellaneous selection in the evening. A guarantee fund of £500 has already been subscribed. The proceeds are to be devoted to the

three local hospitals. The productions of Schubert were prominently brought before the public of Bradford by a Lecture-Concert, which took place on the 20th ult. Mr. Ward, Conductor of the Bradford Old Choral Society, who was the lecturer, after alluding to the neglected genius of Schubert, reviewed his compositions and made special reference to his inventive capacity. Among the selections introduced by way of illustration, and performed by Mrs. Stevenson Arnold (soprano), Mrs. Ashcroft Clarke (contralto), Mr. Rees (violin), Mr. Ward (pianoforte), and a chorus of twenty ladies associated with the Society, were the choruses "God in Nature," "The Lord is my Shepherd," "Coronach," and a serenade with alto chorus, all of which were novelties and beautiful specimens of the composer's skill.

The Glasgow Select Choir created something in the nature of a sensation on the occasion of a recent visit to Leeds, and the Concert which was given in the Victoria Hall, on the 22nd ult., was remarkable not only for an enormous gathering of the "clans" who have settled in Yorkshire, but for the large assemblage of Yorkshire people themselves. The welcome received by the choir was of an enthusiastic kind, and was fully deserved on artistic grounds. Our Yorkshire choruses have more than once called forth the praise of musical authorities for the sweetness and purity of their tone, but Mr. Allan's choir, as few Miss Jenny Eddison, who has taken similar honours in could deny, showed the possession of many qualities hitherto unacquired by many of our local societies. Doubtless much of the fulness, roundness, purity of tone, and marvellous precision which characterise their singing is the result of constant practice together. The programme consisted of Scotch songs and choruses, with the addition of a few English songs and glees and two organ solos by Dr. Spark. Needless to say, the Concert was greatly enjoyed.

MUSIC IN MANCHESTER. (From our own Correspondent.)

PROBABLY in no part of England is the festival of Christmas celebrated with more musical fervour than in this district. By a very large, and apparently increasing, number of people to attend an annual performance of Handel's "Messiah" is regarded as an almost sacred obligation. Year after year, at the seasonable repetitions of this nationalised work, may be seen the beaming and excited faces of many who certainly could not be classed as regular frequenters of our concert-rooms, but who crowd to listen again and again to strains that touch their sympathies in a way that no other music could, and excite emotions that no other influence could stir. It may be that, primarily, many are moved by feelings responding to the season (not entirely devoid of the glow of a patriotic tinge) that warms them to, and culminates in, an exalted, enthusiastic, devotional spirit of a more absorbed kind than, ordinarily, their minds are attuned to. It is evident that, although powerfully attracted by the promise of any unusual excellence of performance, their interest lies in the oratorio itself, almost irrespective of any peculiar merit of interpretation; and that the pleasure derived consists, to a very large extent, in a rekindling of memories, a return to valued associations that in the battle of every-day life have little chance of indulgence. To thousands the great Saxon musician, being dead, yet speaks with a force, eloquence, and pathos that graces no other tongue. How else could we account for the breathless attention, the pent-up emotion of an audience-nay, of a congregationthat would, ordinarily, be considered essentially unmusical; and for the fact that the overflow of one hall will, rather than be altogether disappointed, turn into the nearest place wherein the same work is being, ever so much more humbly, performed? At our Free Trade Hall, at the Association Hall, in many of our suburban Town Halls, and in almost every one of the surrounding towns, wrapt enthusiasts have (this Christmas, perhaps, more than ever before) testified to the immortality of the music that, to multitudes of English people, has become consecrated as a symbol and a channel of their highest emotions. And it may be that the very love of our people for the Oratorio itself causes them to tolerate, and even in the power of the music to overlook, demerits of performance that, in the interpretation of less esteemed works, would be strongly resented. It is certain that no other great work is so carelessly rendered, or presented in so hap-hazard or expressionless a manner. Still, we certainly have advanced beyond the intelligence of the time when one of our local critics besought the conductor not to repeat such an innovation as a choral rendering of the strains "Since by man came death" and " For as in Adam all die"; but to return to the quartet mode of performance designed by the composer (!), and hallowed in our memory by so many and such disgraceful messes. By the way, I noticed the other day in the same journal that Dvorák's great "Stabat was written for the last Worcester Festival, instead of having been completed somewhere about ten years. Perhaps the composer may like to correct his record of work. And this reminds me that Mr. Hallé has lately offered to his subscribers an admirable performance of the Symphony in D major of the now popular Bohemian, and a really splendid interpretation of Beet-hoven's "Eroica." In both works, as well as in the recent specimens of Wagner and in many overtures, the improvement, as well as the augmented string-power, of the orchestra has been demonstrated. At his last Concert in December Mr. Hallé—in consequence of the non-arrival of the band parts of Rubinstein's Concerto— repeated Saint-Saëns's rather loosely constructed G minor

Pauer made his first appearance here, under Mr. Halle's auspices, on the 8th ult., playing with vigour, and rather massively, Gernsheim's Concerto in C minor. At the following Concert Mrs. Hutchinson introduced the air, "The Lord is my Shepherd," from Mackenzie's "Rose of Sharon." Although perhaps not quite so effective as in its place in the work, the song made considerable impression. the graceful orchestration (much too loudly played) being greatly admired. The Symphony was Schumann's heavy "Rhenish," certainly a solid, if not a fanciful, work. Belgian cellist, M. Jules de Swert, made a most favourable impression; his executive capabilities being of the highest character. In addition to all these performances we have had a repetition of Rossini's "Moses in Egypt," and a ninth performance of Berlioz's "Faust," a work which, in Manchester, never fails to attract and interest an immense audience.

Mr. de Jong continues his Concerts on Saturday evenings, alternately with the cheaper Working Men's Entertainments which afford desirable opportunities of publicity to local singers. At both series the music has been of a popular—not to say a "royalty"—style, not needing record. Mr. Cross, also, at the neighbouring Association Hall, has similarly, and successfully, catered for his friends. Mr. Pyne's Organ Recitals, at the Town Hall, retaining their popularity, happily attest the desire of at least a select few for more serious music. The same gentleman has, in the same place, been lecturing on the history of the piano and the organ. At the former lecture an attractive feature was the introduction of several of the older instruments of the piano tribe, including a clavichord by Silbermann, a virginal, and a valuable spinet. To many present the opportunity of hearing tones like those which charmed our foremothers was very interesting.

At the Concert Hall the entertainments during the last month have been rather promiscuous. Perhaps the most interesting matter to a Manchester audience was the first appearance of Mr. Clifford Hallé. Both for his father's sake and because of his own evident promise, the young baritone was warmly welcomed. With a pleasing, though not very powerful, voice, a gentlemanly demeanour, and a sympathetic style, Mr. Clifford Hallé ought to enjoy a prosperous and useful career. At the same Concert, Miss Emily Shinner played excellently Mendelssohn's Violin Concerto, reflecting great credit upon her tutor (Herr Joachim), and evineing great skill and intelligence.

The first Concert in the new year was an amateur performance, mainly under the direction of Mr. C. J. periorinance, mainly and the discount of the presence of Mr. C. Harford Lloyd to conduct his short Cantata "Hero and Leander," which had previously gained here a favourable reception, having had the advantage of one or two highly finished vocal renderings. The choruses were fairly given; but, unfortunately, the orchestration was beyond the reach of the band, and considerable difference of opinion concerning pitch detracted from the pleasure of the audience. Whether the somewhat mixed scheme adopted by the directors of the Gentlemen's Concerts will tend to promote the longevity of the institution or not, there can be no doubt that Mr. Halle's afternoon Pianoforte Recitals have exactly met a general desire, and have, with very great advantage, superseded the feeble lectures upon music which were formerly the only amusement provided in daylight for musical amateurs. Several Organ Recitals have, during the month, been given by Mr. James Lowe, a skilful local player. At Newton-le-Willows he had the advantage of the assistance of Miss Wallington, a young soprano who is just now exciting a great deal of interest in this neighbourhood, and who, at Wigan (12th ult.,), at a Chamber Concert given by Messrs. Alexander and Dawber, certainly warranted that friendly interest. Miss Amina Goodwin, at a Concert given during the Christmas holidays, displayed very considerable skill in pianoforte playing. Doubtless time will bring her more certainty, expression, and grasp of the musical intention of the authors whose works she essays.

the orchestra has been demonstrated. At his last Concert in December Mr. Hallé—in consequence of the non-arrival of the band parts of Rubinstein's Concerto—I am glad that the perseverance of the Choir has been thus rewarded, for the singing was marked by great taste Concerto, which he had played once before. Herr Max

Should the Choir visit Manchester again next season it

may count upon a warm welcome.

I am very glad to be able to end my monthly report by noticing a really creditable (but only partly amateur) performance at the Concert Hall, on the 26th ult., of Gade's "Crusaders" and Mendelssohn's "Lauda Sion." Under Mr. Hecht's spirited guidance, the St. Cecilia Amateur Choral Society has attained an honourable local position; and, as the regular band of the "Gentlemen's Concerts" was engaged for the occasion, there was, at least, unanimity of pitch. Not unnaturally, the power of the orchestra occasionally overshadowed the efforts of the vocalists. But a critic would indeed be difficult to please who could not be gratified by a performance in which evidence of earnestness and skill, and of intelligent realisation of the composer's intention, were distinctly

MUSIC IN THE WEST.

THE Bristol Madrigal Society gave its forty-ninth annual "Ladies' Night" Concert at the Victoria Rooms, on the 15th ult., and, in spite of the bitter wind, long before the opening of the doors a great crowd had gathered before them, eager to be admitted, and quite three-quarters of an hour before the time of commencing the programme the large saloon was nearly filled. The choir numbered 119 voices, divided thus: trebles, 44; altos, 19; tenors, 28; basses, 28. Four boys came from Windsor, four from Gloucester, eight from Bristol Cathedral, six from St. Mary Redcliffe, and twenty-two belonged to the Society. Amongst the altos were Mr. Packer, from the Chapel Royal, Windsor, and Messrs. Bilton and Booth, from Cambridge. Amongst the tenors were Messrs. Hunt and Clinch, from Windsor. As the President, Secretary and Conductor took their respective places on the orchestra they were warmly greeted. There were two novelties in the programme, the one in the first part being an eight part composition by Mr. Williams, Organist of Gloucester Cathedral, "When twilight dews are falling fast," and in the second part a madrigal by Mr. Lloyd, of Christ Church, Oxford, "When in Corinna's eyes I gaze." Both composers were present, and were loudly called for at the close of their pieces, which were warmly encored. The rendering of each work was exceedingly good. The rest of the programme was as follows: "Sing we, and chant it," Morley; "Lady see! on every side," Marenzio; "Stay, Corydon," Wilbye; "Fly hence with me," Mendelssohn; "Ladye, when I behold," Wilbye; "O sing unto mie roundelaye," Wesley; "Light of my soul," Pearsall; "Down in a flow'ry vale," Festa; "To shorten winter's sadness," Weelkes; "In dulci jubilo," Pearsall; "Die not, fond man," Ward; "In going to my lonely bed," Edwards; "All is still," Macfarren; "Fair Oriana," Hilton; "This pleasant month of Maie," Beale; "The Fisherman's Good Night," Bishop, and "The Waits," Saville. Most of the pieces were well known favourites at these Concerts, and the work of the choir was most admirable throughout, the phrasing being especially good, and the tone excellent. Owing to the number of encores, the trebles showed signs of fatigue towards the close of the evening, and began to sing flatly. This could not be wondered at, considering the severe strain put upon them, and it is much to be regretted that the practice of allowing any number of encores remains in force at these Concerts. "In dulci jubilo" was deli-ciously sung, as was also "Fly hence with me," but it is almost invidious to particularise where all was so good. The Concert was in every respect a great success, and we offer our hearty congratulations to Mr. Rootham, the Conductor, on the result of his careful rehearsals.

Colston Hall on the roth inst. The performers engaged are as follows: -Mdlle. Marie Marimon, Miss Jennie Dickerson, Mr. H. Guy, Mr. Barrington Foote, Mr. Farley Sinkins, vocalists; solo pianoforte, Signor Tito Mattei; solo violin, Signor Papini; solo violoncello, Mons. de Munck; solo cornet, Mr. Howard Reynolds; solo contra-basso, Signor

Bottesini. The annual "Ladies' Night" of the Orpheus Glee programme will be given. The Plymouth Vocal Association is preparing a Handel Selection for the bi-centenary, and Gade's "Crusaders" for the next Concert.

The Sarum Choral Society will perform Handel's

"Messiah" at the Easter Concert.

Organ Recitals were given in the Victoria Hall, Exeter, by Mr. D. J. Wood, on December 20, and on the 3rd, 10th and 31st ult.; two by Mr. G. W. Lyon, on December 26; and one on the 24th ult. by Mr. J. White, of Teignmouth.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

HAVING closed my last letter rather earlier in the month than usual, I could not notice some important Concerts occurring towards the end of the year, and for the sake of continuity I should like to say a few words about them. On the 22nd December the third of the Choral Union Concerts took place in the Music Hall, the programme being an orchestral one. Mr. Frederic H. Cowen conducted on this occasion in room of Mr. Manns, and the composer's Cambrian Symphony was not unnaturally selected as the Cambrian Symphony was not unnaturally selected as the leading item of the evening. The general opinion seemed to be that while the music is pleasing, and has special charms for the musical ear, either of a Scotchman or a Welshman, for it is difficult to decide to which nationality the melodic figures incline, the Symphony is rather lacking in spontaneity, though on the other hand it may more likely be abiding than what is at first more taking. Among other selections performed were the Hebrides Overture of Mendelssohn, and the Leonore Overture, No. 3, of Beethoven, the band playing in all with great steadiness under Mr. Cowen's bâton. Herr Franz Rummel took the solo part in Schumann's Piano Concerto, Op. 54, in a manner which proved highly satisfactory to the audience, and also played the Chromatic Fantasia and Fugue by Bach. Not the least important feature of the Concert was the performance of a string quartet-Beethoven, Op. 59, No. 3-which was played by Mr. R. Heckmann's Cologne party with purity and expression. Miss Russell was the vocalist, one of her selections being "Lascia ch' io pianga," from Handel's "Rinaldo." The fourth Concert of the series took place on the 29th December, when Mr. Manns was again at his post. The oldfashioned, though exceedingly tuneful and highly descriptive, Overture, by Méhul, "La chasse du jeune Henri," headed the programme. It was capitally played. The Prelude to A. C. Mackenzie's "Colomba" followed, and obtained a splendid reception. A masterly piece of orchestral writing, and faithfully foreshadowing the Corsican story of revenge, the Overture must now always command a place in programmes of modern instrumental music, and the city of Mr. Mackenzie's birth may well be proud of the composer. Two instrumental movements, from Mr. Mackenzie's new Oratorio "The Rose of Sharon," followed, and excited warm interest. The Symphony was that of Brahms, in F major, Op. 90, his latest and probably his greatest contribution to that department of musical art. Herr Hugo Heerman gave a highly poetic rendering of the chief part in Spohr's Dramatic Concerto for violin and orchestra, his Cantabile playing being much admired. The orchestra ably seconded his efforts. Miss Fröebel (piano) accompanied Herr Heerman in some shorter violin selections, and Miss Thudichum contributed songs.

The last of the Saturday Evening Concerts, in connection with the Literary Institute, took place on the 27th December. The programme was chiefly instrumental, as before, Mr. Dambmann's select orchestra taking a prin-

The fifth Concert of the Choral Union series took place Mr. Buckland announces a grand Concert to be given at on the 5th ult., and there was a large audience. Spohr's Overture to "Jessonda," an opera which might well be revived, was the opening piece. A Notturno, by Dvorák, was performed for the first time, and was followed, as a further example of the distinguished Czech musician, by his very clever and interesting Scherzo Capriccioso. Further on in the Concert came what were undoubtedly the most interesting portions of it, namely, the three instrumental movements from the "Romeo and Juliet" Symphony of Society is announced for the 12th inst., when an attractive Berlioz. The orchestra shone to conspicuous advantage

in these excerpts, the Queen Mab scene, in particular, being executed with remarkable delicacy and ability. Mr. Lindsay Deas played two pianoforte selections from Grieg and Sterndale Bennett, and Mr. Joseph Maas sang "Apollo's Invocation to the Muses," written for him by Massenet.

Mendelssohn's Oratorio, "St. Paul," was performed by the Choral Union on the 12th ult., being the sixth Concert of the series. Madame Clara Samuell, Miss Hope Glenn, Mr. Henry Guy, Mr. Barrington Foote, and Mr. H. Sanderson, were the solo vocalists. The choir, if a little unsteady in the earlier numbers, was subsequently all that could be wished for. Mr. T. H. Collinson, who is rapidly advancing as a Conductor, very successfully directed the performance. There was a very crowded

attendance.

The seventh Concert (on the 19th ult.) was again an orchestral one. The most notable selection was from the music by Rubinstein to the ballet called "The Grape," the lively character of which made it especially happy for the conclusion of the programme, where it was placed. Italy, Hungary, and France were represented in their vine products, the characteristics of the respective vintages being musically illustrated in national dance rhythms with the genius that might be looked for. The symphony of the evening was Haydn's No. 9 in the Salomon set. The quasi-symphony by Schumann, entitled Overture, Scherzo, and Finale, was also in the programme. Herr Barth made his first appearance before an Edinburgh audience in the Concerto for Piano and Orchestra, No. 5, in E flat, by Beethoven, and made a distinct impression, although it may with justice be said that he lacks what is termed virtuosity. Herr Barth also played Impromotu No. 3 by Schubert, and Characterstück No. 7 by Mendelssohn. Miss Hilda Coward, as the vocalist of the evening, made a most promising appearance.

The programme of the eighth Concert was partly commemorative of Mozart's natal day, January 27, 1756, and was as representative of the composer as the limits assigned would permit of. The examples of his works comprised Symphony in C, No. 6, called the Linz; an excerpt from the Clarinet Concerto, Mr. J. Egerton being the solo executant; the Overture "The Magic Flute," and the aria "Dove Sono." The rest of the programme was from other composers, and included Concerto for Violin and Orchestra in D, Op. 67, Beethoven (Mr. J. T. Carrodus, solo violin), and Finale from Symphony No. 10

in C by Schubert.

Mr. Charles Hallé and Madame Norman Néruda gave a Pianoforte and Violin Recital on the 10th ult. Schubert's grand Sonata for Piano, in D, Op. 53, Bach's Chaconne in D minor, and Schumann's "Triple Romance" for piano and violin, Op. 94, were among the pieces played by these

incomparable artists.

The St. Andrew's Amateur Orchestral Society gave its first Concert in the Literary Institute Hall on the 13th ult. The orchestra numbered about sixty. Mr. J. C. Paton conducted. The Overture to "Fra Diavolo" and Haydn's No. 7 Symphony were essayed with very fair success by the amateur executants. Solos on the violin and violoncello were contributed by Mr. W. Waddell and Mr. Paton, and songs by Miss M. Knowles, contralto. Altogether the Society may be considered to have made a capital start.

MUSIC IN GLASGOW.

(From our own Correspondent.)

On New Year's Day, the chief annual Scotch holiday, St. Andrew's Hall was crowded, as usual, largely with visitors from the country, to listen to what may almost be called the yearly statutory performance, by the Choral Union, of Handel's "Messiah." Formerly, as regards the manner in which the New Year's Day oratorio, or sacred selection Concert, was presented, the Union could seldom be said to be in good trim, so common was absenteeism. Of late years, however, there has been greater conscientiousness of attendance on the first day of the year; the parts, as a rule, being as well represented then as on other occasions. The "Messiah," of which the present was the eighteenth annual performance, was produced as near to

perfection as possible. At all events, I am not aware of there ever having been a more thoroughly satisfactory rendering of Handel's great work in our city. The tone of the chorus was not only full and round, but clear and neat, the phrasing and expression being notably good, while the orchestra, under the firm controlling hand of Mr. Manns, was all that could be desired in accompanying. Miss Thudichum, Miss M. Mackenzie, Mr. Joseph Maas, and Mr. W. H. Brereton were the solo vocalists, and Dr. Peace presided at the organ. In the evening, to a comparatively small audience, a Concert of miscellaneous vocal and instrumental selections was given, including, however, such important items as the unfinished Symphony of Schubert and the Overture to "Oberon." On the next following Concert, on the 3rd ult., continuing the regular Saturday night series, Beethoven's Pastoral Symphony was played, among other selections of note, the hall being crowded in every

Continuing the subscription series of Orchestral Concerts, that of Tuesday evening, the 6th ult., embraced the Overture to Spohr's "Jessonda"-the tuneful and expressive music being evidently thoroughly enjoyed—also three movements from the "Romeo and Juliet" Symphony, or by whatever name, from its composite character, it may be whatever mane, from its Composite values of the described. Miss Agnes Zimmermann, her first appearance at these Concerts, was solo pianist, and left a most excellent impression, proving the abiding genuine attractiveness of the purer school of pianoforte writing as exemplified in the music performed, the pieces being Mozart's Concerto in D minor and Sterndale Bennett's Barcarole from the Fourth Concerto and Rondo piacevole. On the following Saturday evening, the 10th ult., Spontini's Overture to his "Olympie," Raff's "Lenore" Symphony, in its entirety, and Sterndale Bennett's Overture, "The Naiads," were the most notable numbers. The Symphony was most effectively played. The Adagio from Beethoven's Septet, not so familiar a number as the Andante, was played with a very fair measure of success, considering that the performers have not been in the habit of studying chamber music together. Madame Clara Samuell was the vocalist of the evening. The Subscription Concert of the 13th ult. was of a distinctive character, inasmuch as half of the programme consisted of selections from J. S. Bach. The principal numbers were the Cha-conne for violin, played by Herr Heckmann; the air "My heart ever faithful," sung by Madame Samuell; and the Largo movement from the D minor Concerto for two violins. Beethoven's No. 5 Symphony in C minor was the principal feature of the second part. At the opening of the Symphony the accentuation seemed to be a little indefinite, but, on the whole, the performance of this characteristic work was a very good one. The next Concert, on the 17th ult., comprised Weber's Overture "Ruler of the Spirits," Mozart's Symphony in E flat (played with spirit and grace), and "Bacchanal," from the music by Rubinstein to the ballet "The Vine"; this last being of the most exciting character, an orgie of sound, indeed, from beginning to end.

At the immediately following Concert, on the 20th ult., another number was performed from Rubinstein's "Vine" music, namely, "The tasting of the wines," in which the composer employs appropriate national characteristics of melody to describe the nature and effect of different products of the grape. This is a most attractive excerpt from the ballet music, and made a capital conclusion to the Concert, which, it should be added, included Haydn's lively Symphony (No. 9), as also the Concert for piano by Beethoven (No. 5, in E flat), in which Herr Heinrich

Barth took the solo part.

The interest excited by last year's performance of Berlioz's "Messe des morts" led to its being included in the present series, the second production of this original and very remarkable work having accordingly taken place on the 22nd ult., before a very crowded audience. In judging of the performance, one must consider, first, the difficulty of the work, and, second, the peculiar conditions under which, for due effect, it must take place. The difficulty is as much one of management as of technical character, and undoubtedly the Requiem should be heard in the solemn circumstances intended by the composer, and not in the

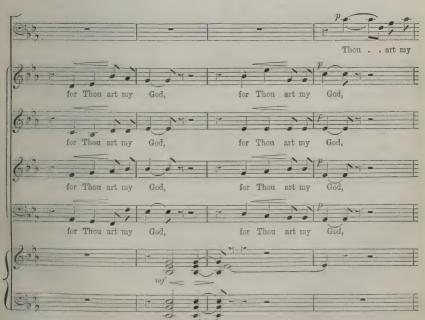
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concert-room. We are not the less indebted, however, to the Choral Union of Glasgow, and primarily to Mr. Manns, for the opportunity of listening to music which otherwise would probably have remained unknown to the general public. On the occasion of the second performance, the orchestra numbered 120 performers, the chief additions to the usual strength being in the wood, wind, and brass instruments, and in the instruments of percussion, which latter take an altogether peculiar part in the orchestral accompaniments. With the chorus, there were in all 400 executants on the platform, the stipulated proportions of orchestra and voices being fairly well maintained. The choral singing was a great improvement on last year. The "Lachry-mosa" was this time steady and decided, and there was throughout a much clearer apprehension of the dramatic character of the music, as well as a greater measure of artistic interpretation. The unaccompanied semi-chorus "Quærens me" was sung excellently in time. orchestra played with remarkable precision and steadiness, nearly every point being promptly taken up in obedience to the bâton of Mr. Manns, who seemed to be in his element in directing the varied and peculiar forces under his command. Mr. Holberry Hagyard was the tenor vocalist, and gave an impassioned delivery of the solo in the "Sanctus." Taken altogether, this the second performance in Scotland of the "Requiem" was a very great

The programme of the 24th ult. comprised chiefly the "Harold in Italy" Symphony by Berlioz, the viola solo part played by Herr T. Allelrotte, a member of the orchestra. It contained also a little piece by Mr. W. T. Hoeck, "On the water," which was played at the Crystal Palace recently. In the programme of the Subscription Concert of the 27th ult. were included the Symphony in C, by Mozart, composed at Linz, besides some other selections in memory of Mozart, who was born on January 27, 1756, There were also among miscellaneous selections the Concerto for violin and orchestra in D by Beethoven, the solo

part by Mr. J. T. Carrodus.

Scarcely any other Concerts of importance took place last month besides those by the Choral Union. One by the Pollokshields Musical Association claims notice, however, by reason of an attractive presentation of Hofmann's Cantata "Cinderella," given on the 9th ult., in Govanhill Burgh Hall. A chief feature of the Cantata is the orchestration, and this was well brought out by the excellent party of executants, which included members of the Choral Union orchestra. The solos were very well rendered and the choruses were not less successfully sung. Mr. Hoeck conducted.

An operetta called "The Uhlans" was performed at the Royalty Theatre, for the first time here, on the 19th ult. The libretto, which has the somewhat rare merit of being perfectly unobjectionable, is by Mr. W. McIvor Morrison, of Dublin, and the music is by Mrs. Morrison. The latter portion of the work is tuneful, the choruses being above the average. The company included Madame Rose Hersee, Mr. J. W. Turner, and Mr. Charles Lyall. Herr Franz

Groenings conducted.

The Dumbarton Choral Union gave a performance of "Judas Maccabæus," on December 23. They had the assistance of a small orchestra, led by Mr. Cole, and the chief vocalists were Mrs. Haden and Mr. A. Black. The choral singing showed a marked improvement on that of former seasons. The performance was under the direction of Mr. James Mitchell, who has been recently appointed to the post of Conductor.

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Gadsby's "Lord of the Isles" was very successfully produced by the Paisley Choral Union, on the 15th ult.
The accompaniments were played by the band of the Glasgow Choral Union Concerts. Mr. Manns con-

ducted.

Mr. Joshua Ives, Mus. Bac., Cantab., who has been resident in Glasgow for a few years, has been appointed Professor of Music in the University of Adelaide. To mark their respect for Mr. Ives, his music pupils in the Glasgow Athenæum presented him, on the 6th ult., with a purse of sovereigns and an illuminated address, congratulating their late teacher on his appointment to so important a position, and wishing him every success in his new sphere.

CHESTER TRIENNIAL MUSICAL FESTIVAL

By an advertisement in our present number we are reminded that, in our article last month upon the principal coming events of the year, we inadvertently omitted mention of the Festival in Chester Cathedral, which was established as far back as 1786, and continued until 1829. After a lapse of fifty years it was revived in 1879 as a triennial Festival, by the exertions of the Rev. C. Hylton Stewart (Precentor) and Dr. J. C. Bridge (Organist). The forthcoming Festival will extend over three days, July 22, 23, and 24, and will be of exceptional interest, the works to be performed including Gounod's "Redemption," Bach's Motett, "Blessing, Glory," "Daniel," a new Oratorio by Dr. Joseph C. Bridge, Rossini's "Stabat Mater," Mendelssohn's "St. Paul," and Handel's "Messiah." Miscellaneous evening Concerts will be given at the Music Hall, Berlioz's "Faust" and Beethoven's "Pastoral Symphony" being amongst the important compositions in the selection. The vocalists are Miss Anna Williams, Miss Mary Davies, Madame Patey, Mr. E. Lloyd, Mr. Joseph Maas, Mr. Brereton, and Mr. Santley. The band will consist principally of members of Mr. C. Halle's orchestra, and will be led by Herr Straus. The Festival Chorus will be drawn mainly from Chester. Conductor, Dr. Joseph C. Bridge, M.A., Organist of the Cathedral.

As any contrivance calculated to lessen the difficulties of playing the violin is important, we draw attention to the "Spohr adjustable Chinholder for the Violin or Viola"manufactured by Messrs. Jenour Brothers. Louis Spohr says in his Violin School:—"The modern style of playing, in which the left hand changes its position so often, requires absolutely that the violin should be held firmly with the chin. To do this in an unconstrained manner and without bending down the head is very difficult, whether the chin be laid on the right or the left side of the tail-piece or on the tail-piece itself. There is also a perpetual risk of drawing away the violin from under the chin in shifting the left hand rapidly downwards from the higher positions, or of disturbing the evenness of the bowing by the instrument being unsteadied; all these evils are completely rectified by the violin-holder. Besides securing a firm and unconstrained hold of the violin, it has this advantage, that the player is not compelled to rest his chin on the sound-board or the tail-piece, thereby checking the vibration of these parts, to the detriment of the sonority and volume of tone of the instrument." All the requirements mentioned here by the great master are to be found in this new Chinholder. It can be adjusted exactly over the tail-piece, or on the left-hand side of it, and has the important advantage that it can be raised or lowered to suit any deviation in the thickness of the ribs of different instruments, so that it will fit any violin or viola.

Messrs. Obach and Co., of Cockspur Street, Pall Mall, have recently published a photo-engraving, from the original by Papperitz, representing Richard Wagner at Bayreuth. The likeness of the great composer is extremely striking; and the portrait of the Abbé Liszt, who sits at the pianoforte, cannot fail to be instantly recognised by all who have ever seen him. The now familiar figures of the artists who have identified themselves with Wagner's works are grouped around, and form a picture in the highest degree interesting, and one which should be in the possession of all who would retain a memorial of the eminent musical reformer, as well as of those who have so nobly realised his immortal creations.

THE "Park" Branch of the Central Musical Studio, in its prospectus for the season, announces a series of six alternate Musical Evenings and Matinées, two of which have been given during the past month, and the rest will take place during February and March. The Concerts, which are under the direction of the Principal, Mr. W. J. Bailey, are given at Carlton Road, Upper Tollington Park, and the admission is by ticket only.

ON March 14, the first performance of M. Gounod's "Troisième Messe Solennelle (de Pâques)" will take place at the Church of St. Eustache, Paris, the occasion being the annual mass of the free schools.

MR. H. H. STATHAM gave an interesting Lecture on "Form and Design in Music," at the London Institution, on Monday afternoon, the 19th ult. Mr. Statham illustrated his subject by playing on the pianoforte extracts from the works of Bach, Mozart, Beethoven, &c. The lecture occupied exactly one hour, and as the musical illustrations took up a considerable portion of time, Mr. Statham could not pretend to give more than an outline of his views, which appeared to be in the highest degree orthodox. He divided the question historically into the Ancient, or non-Rhythmical School; the Horizontal, or modern Contrapuntal School; and the Vertical and more recent Harmonic School, in which the melodic individuality of the parts is not so accentuated. Mr. Statham gave a short example on the pianoforte of what seemed to represent an extract from a present-day anthem or festival chant; and this he called the "Hop, skip, and a jump" school; evidently a branch of the Vertical, that possesses, as he said, the characteristic of retaining the same harmony, or one chord, for two or three bars' duration. In eulogy and explanatory of the older contrapuntal methods, Mr. Statham read and had to interpret a long passage from Spitta's "Life of Bach." The lecturer traced, in the usual manner, the origin of modern instrumental forms from dance music-the "suite," and so on; and reexplained the sonata form, giving, from Mozart's G minor Symphony, practical examples of subject, "bridge," second subject, coda, episode, &c. Mr. Statham draws largely on the sister art of architecture for terms illustrative of the details of a musical structure, in which we are asked to find forms analogous to architraves and storeys, and to cornices divided by "strong lines." A single chord, figurated or arpeggioed, "supporting," as Professor Macfarren, amongst others, says, a melodic superstructure.

Mr. Statham has baptised an "ornamental background," which, as a mere name, serves comme les autres; but unhappily it assists us little in a small matter giving some trouble to theorists. It is part of that "vertical system" which it is difficult to understand how Mr. Statham can press into the question of "form" in any way, except remotely, as part of modulation, a subject he had not time to treat thoroughly. He rightly reminded us-but only in parenthesis-that music is separated from all analogy to architecture in respect to one attribute he called "extension," that is, the gradual unfolding of the form; which, moreover, may be said, by a figure of speech, to be written in air, and, were it not for the help of the memory, it might as well be written in water. The few diagrams and examples in the staff notation Mr. Statham exhibited on the blackboard would, if systematically extended, have made the elements of musical structure visible and intelligible. It might be suggested to him, as well as to all lecturers on the subject, that it is from such visual aids we derive most benefit. The illustrations addressed to us through the medium of a pianoforte may afford an agreeable relief to the lecturers themselves, and may amuse those amongst the audience least prepared to comprehend the question of form; but for most elementary and explanatory purposes the musical performances result in sheer waste of time. They may in this instance have contributed to the pleasure of Mr. Statham's hearers. The theatre of the Institution was well filled, and the explanations and comments of the lecturer were followed with marked attention.

THE North-East London Choral Society gave an excellent Concert on Wednesday evening, the 21st ult., at Morley Hall, Hackney. The programme comprised Dr. J. F. Bridge's Motett "Hymn to the Creator," Spohr's Cantata "Christian's Prayer," and a miscellaneous selection. Vocalists, Miss Agnes Larkcom, Miss Lottie West, Mr. Albert James, and Mr. T. Lawler, Jun.; Mr. Arthur Payne (violin), Mr. C. E. Smith (organ), and Mr. Louis B. Prout (pianoforte): Conductor, Mr. John E. West. There was a very good attendance.

THE "Indicator," an annual of Art and Music, is a Christmas number of a weekly periodical published in Chicago, which appears in every respect to be excellently conducted. Like most holiday offerings, it contains numerous illustrations, some of which are extremely attractive.

On the 6th ult., Mr. Lennox Browne, the well known throat surgeon, read a paper on "The influence of Alcohol and Tobacco in relation to Voice Use," at the rooms of the Medical Society of London. In proof that alcohol was not necessary as a curative agent in throat disease as suggested by one author, the statistics of the Central London Throat and Ear Hospital were quoted, which showed that in the last seven years 1,016 in-patients had been treated, of whom 777 had suffered from throat disease, and the total expenditure on alcoholic stimulants in that period amounted only to £8 7s. id. In one year, 1881, the amount was only one shilling. The paper was illustrated by a valuable series of statistics, based on the replies of 380 professional vocalists to a set of questions addressed to them by the author. Of this number it was found that 254, exactly two-thirds, acknowledged to the habit of taking alcoholic stimulants, and 126, one-third, to rarely or ever so indulging. Of this last number 101, or 26.58 per cent., claimed to be total abstainers, and amongst them were some of the most eminent singers in our Cathedrals and Chapels Royal. Although urging upon all those who may be termed voice-users, the desirability of exercising much caution in taking alcohol, the lecturer was extremely liberal in his treatment of the subject, acknowledging that the desire for food after singing or acting until late in the night, almost necessitated partaking of hearty suppers, and that moderate alcoholic stimulants were then allowable " for the double purpose of aiding digestion and of diminishing the amount of solid food taken." In view of the time at disposal, the question of tobacco had to be treated with brevity. Of the 380 singers from whom the above statistics had been taken, it was shown that 180, or 47'3 per cent., were smokers; 63, or 16 per cent., were nonsmokers; 44, or 11.6 per cent., indulged in tobacco but rarely; and 38, or 10 per cent., practised the habit with "great moderation." Of the 101 abstainers, 20 per cent. "great moderation." Of the 107 absumbles, and 15 per were smokers, 66 per cent. were non-smokers, and 15 per cent. seknowledged to occasionally smoking. The excuse for tobacco was thought to be less reasonable even than that for alcohol, and this article was, as a rule, decidedly pernicious to the throat and voice.

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The following are lists of the candidates who have passed the recent examinations in Music at the University of London. Intermediate Examination in Music.—Examiners: Prof. Carey Foster, B.A., F.R.S., Dr. Pole, F.R.S., Prof. Reinold, M.A., F.R.S., Dr. Stainer, M.A. First Division.—Samuel Alexander Herzberg, private study; Arthur Watson, private study; Second Division—Arthur William George Ent Gooch, private study; Charles Livermore, private study; William Alfred Todhunter, M.A., private study; Herbert Westerby, private study. B.Mus. Examination.—Examiners: Dr. Pole, F.R.S., and Dr. Stainer, M.A. First Division—Joseph Curtis, private tuition. Intermediate D.Mus. Examination.—Examiners: Prof. Carey Foster, B.A., F.R.S., Dr. Pole, F.R.S., prof. Reinold, M.A., F.R.S., Dr. Stainer, M.A. First Division—Charles John Hall, private study; Augustus Hayter Walker, private study.

On Sunday, the 11th ult., a selection from the "Messiah" was given at the Royal Military Chapel, Wellington Barracks, under the direction of Mr. Richard Lemaire, Precentor of the Chapel. There was a complete Orchestra of thirty performers; the wind instruments being played by members of the Guards bands and the strings by members of the leading London orchestras. The bass solos were sung by Mr. Henry Pyatt, and those for alto by Mr. Kingston. The choruses were admirably rendered by the large choir. The chapel was crowded in every part, hundreds being unable to gain admission. On Mid-Lent Sunday, we believe, Mr. Lemaire intends performing either the Passion Music from the "Messiah," or Mendelssobn's "Christus."

The two prizes of one hundred dollars and fifty dollars respectively, offered by the Apollo Musical Club, of Chicago, for the two best four-part songs with English words, for male voices, unaccompanied, have both been awarded to Mr. Harry Rowe Shelley, of Brooklyn, for his settings of "The Minstrel Boy" and "The Castanet Song." Sixtysix MSS. were sent in for competition. Messrs. Philo A. Otis, William L. Tomlins, H. Balatka, and Clarence Eddy, formed the committee of award.

On Tuesday evening, the 20th ult., Miss Alice Alool brought to a successful termination her fourth series of excellent Pianoforte Recitals at Brixton Hall. Miss Aloof's soil, which were interpreted in a highly artistic manner, were Beethoven's pianoforte Sonata in E flat major, Op. 27, No. 2, Grieg's Berceuse, Op. 38, Raff's Rigaudon, Op. 204, and, as an encore, a Lied ohne Worte (Mendelssohn), Miss Aloof was also associated with Mr. Ernest Crooke in an able rendering of Beethoven's Sonata in D major, Op. 12, No. 1, and in Moszkowski's Bolero, Op. 16, No. 2, for pianoforte and violin. Leonard's fantasia "Hommage a Haydn" was played by Mr. E. Crooke, and received with acclamation. The interspersed vocal music was effectively supported by Miss Edith Aloof, Miss Spencer Jones, and Mr. Henry Guy, and Mr. John Harrison accompanied with his accustomed proficiency. Miss Aloof should be congratulated upon the success which has attended her Recitals, which have been considerably above the level of the average local Concert.

A CONCERT of a highly successful character was given by Mr. James Budd at Brixton Hall, on Monday evening, the zzth ult. Mr. Budd obtained, as usual, a hearty reception for each of his songs, which were both new, "Peggy of Yarmouth Town." (Bevan) and "A Sailor's Life" (Levey). The remaining vocalists were Madame Worrell, Madame Adeline Paget, Miss Annie Matthews Madame Raymond, Miss Pauline Featherby, and Messrs, Arthur Thompson, J. Dalgety Henderson, Frederick Bevan, Rushton Odell, and Fred. Cozens. Soli for pianoforte and oboe were contributed by Mrs. Rushton Odell and Mr. George Horton (of H.M. private band) respectively. The duties of accompanist were divided between Mr. Turle Lee, Mr. Michael Watson, Mr. John Harrison, and Miss Ellen Bliss. The St. Paul's (West Brixton) Choral Society sang during the evening, under the conductorship of Mr. M. Higgs.

A MEETING of the general committee of the Norwich Musical Festival was recently held at Norwich; Mr. R. T. Gurdon, M.P., in the chair. The accounts showed that, including a balance of \pounds_4 0 brought forward from the Festival of 1881, the receipts from all sources had been \pounds_4 7723. After payment of all expenses a balance of \pounds_953 remained available for distribution among the local charities, and it was resolved to distribute the bulk of it accordingly. It appeared from the accounts that the amount paid to the principal vocal performers at the Festival was $\pounds_1,155$, that the cost of the instrumental band had been \pounds_866 , and that of the chorus \pounds_279 . The sum of \pounds_418 was also expended in fitting up St. Andrew's Hall for the Festival. The proceedings closed with the customary vote of thanks.

THE arrangements for the great Handel Bi-centenary Festival, at the Crystal Palace, are being rapidly pushed forward. The following singers have already been engaged: Madame Albani, Miss Annie Marriott, Madame Valleria, Madame Patey, and Madame Trebelli; Mr. Edward Lloyd, and probably Mr. Maas, Signor Foli, Mr. Bridson, Mr. F. King, and Mr. Santley. Mr. Manns will conduct, and the band and chorus will be on the usual extensive scale. The dates will be June 19, 22, 24, and 26, the first day being allotted to the grand full rehearsal, the "Messiah" and "Israel" being fixed respectively for the 22nd and 26th, and the selection day, which will witness some interesting novelties, for the 24th.

On the 12th ult. Mr. Alfred Kenningham's annual Concert took place at the Kensington Town Hall, before a large audience. The singing of the bineficiaire was much admired, his new song, "The hour of love," being redemanded. The other vocalists were Miss Julia Jones, Mdlle. Giulia Velmi, Miss Emily Dones, Madame Florence Winn, Mr. Thurley Beale, and Mr. T. W. Hanson. Miss Rosamund Gillum (pianoforte) and Madame Perkins (violin) also contributed solos with decided success.

Handel's "Samson" was given by the Erith Choral Society on the 15th ult, under the direction of Mr. Richard Lemaire. The performance was excellent, a small but very efficient orchestra, led by Mr. Halfpenny, adding much to the success. Mr. Sidney Naylor accompanied, and the solo vocalists were Miss Ambler, Miss Dones, Mr. Kenningham, Mr. Whillier, and Mr. Brereton.

A NUMBER of the lady friends and pupils of Mr. Lazarus, the eminent clarinet performer, presented him on the occasion of his 70th birthday—New Year's Day—with a diamond ring, engraved with his initials, to be worn as a souvenir, a silver-mounted purse (also engraved with his initials) containing the balance of the united contributions, and an album, bearing name and date in gilt letters, in which was written a short address of congratulation to Mr. Lazarus, and the signature of the contributors. This graceful tribute to the talent and excellent social qualities of one of our most gifted artists would doubtless have been much more extensively subscribed to had the secret of the presentation not been so rigidly preserved.

THE Grosvenor Choral Society gave its 155th Concert at the Grosvenor Hall, Buckingham Palace Road, on the 16th ult., assisted by the London Orchestral Society. The vocalists were Miss Madeleine Kelley, Miss Jeanie Rosse, and Mr. Iver McKay: solo violinist, Mr. H. C. Tonking, solo pianist, Mr. Septimus Webbe, both of whom were very successful. The choral singing was highly satisfactory, Schumann's "Gipsy Life," with orchestral accompaniment, being a special feature. Mrs. T. P. Frame accompanied and Mr. David Woodhouse conducted with their usual ability.

A CONCERT of Sacred Music was given in the Church-in-the-Grove, Sydenham, on the 21st ult., the occasion being the re-opening of the organ after restoration and enlargement. Mr. C. Warwick Jordan, Mus. Bac., was the Organist, and his selection, admirably played, was calculated to bring out the capabilities of the instrument most satisfactorily. The vocalists were Miss Kathleen Grant, Miss Alice Grey, Mr. Charles Chilley, and Mr. J. Smyth, all of whom were much appreciated. The organ has been reconstructed by Messrs. Bate & Co., of Burdett Road.

A New three-manual organ has just been erected by A. Gern, of Notting Hill, in St. Stephen's Church, Ealing, on the tubular pneumatic system, which enables the keyboard to be placed in a console near the chancel, though the instrument stands in the south transept. The organ was opened on the 25th ult. by Dr. C. J. Frost, who, in addition to playing the two services, gave a Recital after each, and exhibited to advantage the admirable qualities of the instrument.

The 192nd Monthly Concert of the St. George's Glee Union was held at the Pimlico Rooms, on the 2nd ult. The programme was miscellaneous, and included songs by Miss Maud Cameron, Miss Nellie Watts, Miss Clara Myers, Mr. Courtice Pounds, and Mr. J. D. Balfe, and several part-songs by the choir. The accompaniments were played by Mr. F. R. Kinkee, and Mr. Joseph Monday conducted.

MESSRS. M. HARDCASTLE and H. L. King gave their first annual Evening Concert, in the large Schoolroom, Balmes Road, Southgate Road, on Monday, the 19th ult. Mr. Aynsty's orchestra played with much spirit, and Miss Clara Marni, R.A.M., received encores for both her songs. The other vocalists were Mrs. Hardcastle, Miss Harrison, Mrs. Warner, Messrs. J. Ayrey, and Vincent Wentworth. The Concert was thoroughly appreciated.

On Friday afternoon, the 27th inst., there will be a Matinée of Schubert's music at the Princes Hall, Piccadilly, when Miss Zimmermann and Herr Joachim will play the Fantasia in C major, and Herr von Zur-Mühlen will sing selections from the Winterreise and Schöne Mühlerin, other pieces, both vocal and instrumental, being included in the programme.

AT St. Matthews, New Kent Road, after the evening service on the 4th ult., a successful performance was given of a new Cantata, "The Nativity," composed by the Organist and Director of the Choir, Mr. Edgar Pettman, R.A.M. The solos were effectively sung by Miss Goodall and Mr. Leonard Barnes, R.A.M.

THE Organ Recitals at Bow are now resumed. Several of our leading Organists will play during the season, and on the 14th inst. M. Alex, Guilmant will give the Recital.

DR. ORWIN has been appointed Physician to the Guildhall School of Music, in succession to the late Dr. Llewellyn Thomas.

A VERY successful Concert was given on the 12th ult., in connection with St. Stephen's Church, Putney. The artists were amateurs, with the exception of Mr. Joseph Heald, who was highly successful in all his songs. Mr. E. M. Flavell accompanied in a careful manner. The Toy Symphony was well played, and encored.

On Tuesday the 13th ult., an Organ Recital, interspersed with vocal music, was given at Stepney Meeting House by Mr. J. Douglas Macey, Organist of Hampstead Congregational Church. Several violin solos were ably rendered by Signor Luigi Meo, and a duet for violin and organ (Henderson), first time of performance, was well received.

On Friday evening, the 24th ult., after the usual weekly rehearsal of the choir at St. John the Evangelist, Waterloo Road, the Vicar, on behalf of the choir and congregation, presented Mr. Henry J. B. Dart, Organist and Choirmaster to the Church, with a handsome silver card-tray suitably inscribed, on the occasion of his wedding.

The Penzance Choral Society proposes commemorating the bi-centenary of Handel by giving a grand Festival performance on Easter Monday, April 6. Three of the great composer's works have been selected—viz.," Utrecht Jubilate," "Zadok the Priest," and the "Ode on Cecilia's Day."

THE Brothers Holden, the young violinists who met with so favourable a reception some time since at St. James's Hail, appeared at the City Temple Concerts, on the 8th ult., with unqualified success. They were well supported by Madame Mass as accompanist.

UNDER the conductorship of Mr. J. H. Maunder, the second Smoking Concert of the season in connection with the Civil Service Vocal Union was given at the Freemasons' Tavern, Great Queen Street, on Thursday evening, the 15th ult.

THE Kyrle Choir gave a performance of "The Creation" in St. Barnabas Church, Edgware Road, on the 2rst ult. The soloists were Miss Alice Fripp, Mr. Harry Yates, and Mr. James Blackney. Mr. Malcolm Lawson conducted, and Mr. E. H. Turpin accompanied on the organ.

MR. PRITCHARD gave a successful Concert at the Belmont Institution, Battersea, on the 14th ult., the artists being Miss Emily Pritchard, Madame Shelley, Messrs. W. Webb, Ernest A. Williams, and A. G. Pritchard, vocalists; and W. Abbott, violin.

Mr. George Addock announces a Handel Bi-centenary Festival in Baxter Gate Chapel, Loughborough, on the 23rd inst., the principal vocalists engaged being Madame Lita Jarratt, Miss Fanny Lymn, Mr. A. Castings, and Mr. E. Jackson. There will be an efficient band and chorus.

AT SS. Peter and Paul's Catholic Church, Clerkenwell, on Christmas Day, the choir sang Weber's Mass in G, Novello's "Adeste Fideles," and Handel's "Hallelujah," accompanied by full orchestra. Signor Santo Arrigoni conducted, and Mr. B. B. Barrett presided at the organ.

In our notice of Madame Sainton-Dolby's Concert last month the name of the young violinist who created so favourable an impression should have been Miss Winifred Robinson.

REVIEWS.

Autobiography of Hector Berlioz. Translated by Rachel (Scott Russell) Holmes and Eleanor Holmes. In two volumes. [Macmillan and Co.]

As a rule the lives of musicians are not of general interest, but these Memoirs will be found unusually pleasant reading, even by people who care little about music, or understand little about the technicalities of art. When Berlioz was nearly twenty years old, he left his home in the department of the Isère, and went to Paris. He was to follow his father's profession, that of a doctor. Of a morning he went to the lectures of Thénard and Gay-Lussac, or to the dissecting-room; of an evening to the opera. But he soon heard of the musical library of the Conservatoire, and he says: "Once I entered that sanctuary I never quitted it. It was the death-blow to my medical career,

and the dissecting-room was finally abandoned." One night, after hearing "Iphigènie en Tauride," he vowed that, come what might, he would be a musician. Both his parents were opposed to his wish. A hot and angry correspondence between his father and himself culminated in a perfect fury of passion, and his mother cursed him. For seven or eight years he led a precarious life in Paris. He seven or eight years he led a precarious life in Paris. had a few pupils at a franc a lesson, he became chorus-singer at a second-rate theatre, lived "in a cheap little room on the fifth storey," and frequently dined off dry bread and prunes. But all the time he was working hard at music, and at length, after several failures, in 1830 he won the first prize at the Conservatoire. This secured to him a yearly pension of 3,000 francs for five years. As laureate he had to go to the Academy at Rome. He made excursions into the Abruzzi Mountains, to Naples, Florence, and other places, idled away his timefor the Director, Horace Vernet, exercised no sort of control over the students' work-and in his Memoirs confesses that he wrote but little music. In 1832 he returned to Paris, and produced his Symphonie Fantastique and "Lelio," With this work or works is associated what Berlioz calls "the grand drama of my life." Before going to Italy he had seen Henrietta Smithson as Ophelia in "Hamlet," and he resolved to woo and win her. Berlioz had an impressionable heart; already, at the age of twelve, he had failen in love, desperately and hopelessly, with a certain fair Estelle. Hopelessly indeed, for the young lady married another; and desperately, for when, nearly fifty years later, they met again, the lady a widow and Berlioz doubly a widower, a long life of bitter trials and disappointments had not cooled the ardour of his passion. Berlioz married Miss Smithson, he seemed about to enter upon a life of happiness. He had not forgotten the fair Estelle, but he really loved his Henrietta. The marriage was an unfortunate one; there must have been faults on both sides. "He who so tormented thee and so suffered through thee" are the mournful words which escaped his lips when he followed his poor dead wife to her resting place—not her last, for eight years afterwards Berlioz tells us of the "dark, gloomy morning" when, owing to the abolishment of the smaller Montmartre cemetery her remains had to be removed, and he had to be present at the disinterment. We have dwelt on this sad story of love and misery because it certainly affected Berlioz's career as an artist. He was of a passionate, ardent disposition. Gluck's scores first fascinated him; then the delicious freshness and wild subtle fragrance of Weber's music intoxicated him, and the Symphonies of Beethoven sent a shock through his nervous system. He became enthusiastic, ambitious; he "exhaled music through every pore" and composed with a quick and burning pen; and when, in addition to the influences of these mighty masters, love filled his heart, and the adored one revealed to him the genius of Shakespeare, and thus opened to him a universe of poetry, it seemed as if the fates were guiding him on to happiness and fame. But his mother's curse clave to him; his home became desolate; he was unsuccessful—his "Benvenuto Cellini" was "hissed with admirable energy and unanimity," his splendid work "Faust" was a failure, and "Les Troyens" was only a success d'estime. His genius flashed out at times; he wrote "Harold," his Requiem, his Te Deum, and a few other works; but the springs of his life were poisoned when he discovered love's dream was an illusion: he gradually became more sad and more morose, and the terrible words near the close of his autobiography show the state of his mind five years before his death: "I am in my sixty-first year; I have neither hopes, nor

"I am in my sixty-first year; I have neither hopes, nor illusions, nor great thoughts left. . . . My contempt for the folly and meanness of men, my hatred of their detestable ferocity, are at their height, and I say hourly, 'When death wills! Why does it delay?'"

But if the life of Berlioz was a sorrowful one, his autobiography is not all full of sighs and tears. Though at times serious, at times melancholy, it is yet full of humour and wit, to say nothing of the graphic descriptions of Italian scenery and the interesting letters from Germany and Russia. We can safely leave our readers to find out and enjoy the many pithy sayings, satirical remarks and lively anecdotes in these two volumes; but we would say

He was a vain man, and he knew it; he was a bad-tempered man, and that he fully acknowledges. At a rehearsal, even before anything had occurred to rouse his ill-temper, he says, "I am conscious of a sort of anticipative anger tightening my throat." He was an imprudent man, and of this he also was well aware; he did not always know when to keep silent, and thus made enemies. He showed righteous anger when he found Fétis tampering with the scores of Beethoven's symphonies, but he forgot that "grievous words stir up anger" when he attacked the famous actor in his "Lelio." What was he as a musical critic? Let him speak for himself. When he resigned his post on the Débats he expressed himself as follows: "No more feuilletons to write, no more commonplaces to excuse, no more mediocrities to praise, no more indignation to suppress; no more lies, no more comedies, no more mean compromises-I am free." And who could better describe Berlioz's music than he himself has done? "The prevailing characteristics of my music are passionate expression, intense ardour, rhythmical animation and unexpected effects." His music, indeed, was but a reflection of the man himself. We may congratulate the translators generally on the way in which they have accomplished their difficult task. To reproduce the pathos, the wit, the sarcasm, and the fine essence of Berlioz's writing, without considerable loss, was, of course, impossible; but, taking all the difficulties into consideration, there is much to praise in the English version. Here and there, however, we come across passages which betray carelessness, or even worse. "During the dark ages" is not a satisfactory rendering of "époque de transition crepusculaire"; "wanton insult" is too strong an expression for "petite incartade"; "Maintenant, y sommes-nous" does not mean "Now then, where are ; nor does " a su rendre fort belle une des principales situations" mean "has done full justice to the principal situations. Then the technical expressions are not always exact. Here is one example: Berlioz at a rehearsal points out to a player that he has an E flat instead of an F trumpet.

"Ah," says the latter, "Pardon, je n'avais pas bien lu
Pindication." To translate this by "I had not noticed the
signature," is incorrect. Trumpet parts are written in the key of C; and the particular crook to be used is noted at the commencement of the piece—e.g., "Trombe in E"; that is the indication. On p. 268 (Vol.I.) a chord is named; the highest note should be B flat, not A flat. On p. 76 (Vol. I.) Berlioz relates a conversation which he overheard. One of the speakers says, "Good God, sir, be calm!" The French is simply "Mon Dieu!" It is wrong to give so strong an expression. The Frenchman's "Mon Dieu!" is, as all the world knows, nothing more than "Dear me!" "Good gracious!" or even "Good heavens!" as we findit properly translated on p. 308 of the same volume. There are a great many foot-notes. Some of these are the author's, some the translators'; but it is not always easy to distinguish between the two. On p. 3 (Vol. II.) the translators have a note of Berlioz about Spontini adding wind instruments to one of Gluck's scores. The translators observe, "Neither Spontini nor Berlioz is likely to last long enough for that; but it is quite possible that some wretch may lay hands on Beethoven. Indeed, it has surely been done already somewhere in Germany." Yes, and they might have added, in England. The foot-note, Vol. II., p. 43, is decidedly unfair. Berlioz does not say that Hummel wrote "many beautiful septets." The translators, too, have left out part of the sentence.

The Great Musicians. Edited by Francis-Hueffer. Schumann. By J. A. Fuller-Maitland. [Sampson Low, Marston, Searle, and Rivington.]

After telling us in the preface to this work that those who expect to find in it a complete and exhaustive life of Robert Schumann will of necessity be disappointed, Mr. Maitland continues thus: "Among the biographies of Schumann, Wasielewski's stands first; with regard to all the facts of the composer's life, it is absolutely reliable, and is also valuable as being founded in great part on personal recollection." He then speaks of the life of the

a word or two about Berlioz's estimate of himself and of his order is that upon which the one in the work before us is founded); of the interesting article contributed to Grove's "Dictionary of Music and Musicians," by Dr. Philipp Spitta, since republished in its original German; of the excellent paper on Schumann in Mr. Huefter's "Music of the Future," and of the collection of sketches relating to the master called "Die Davidsbündler," by F. Gustav Jansen, recently published by Breitkopf and Hartel, Leipzig. A careful perusal of Mr. Maitland's book convinces us that the author's own estimate of it is perfectly just; but then, as he admits that the time for writing a perfect biography of Schumann had not yet come, "while so many of the composer's most intimate friends and relations are still living"; that the "bulk of his book cannot boast of much originality, since it is mainly based on the work of others," and that in fact all has been written upon Schumann which, under the circumstances, can be reasonably expected, the question is forced upon us why this book is really wanted. Certainly we have long criticisms upon Schumann's works; but these are scarcely what we expect in the biography of a composer; and although many of the observations are extremely acute, those who anticipate reading something respecting this artist which cannot be found in preceding books will, as the author frankly confesses, be "disappointed." One merit let us freely acknowledge: throughout Mr. Maitland's work he shows that he thoroughly appreciates the bright side of the composer's character, whilst he conceals none of his defects. "In all Schumann's writings," he says, "nothing is more remarkable than his absolute freedom from jealousy, which in his position in relation to Mendelssohn might have been so easily stirred up in a less generous nature." All acquainted with the searching criticisms of this master must fully agree with this observation; and that his admiration of Mendelssohn was sincere may be proved by the fact of his having openly rebuked a musician who spoke slightingly of the composer in his presence, going so far even as to seize him by the shoulders, and then to rush petulantly from the room. We should have been glad if the chapter on "Schumann and his Critics" had been omitted from the book; for no good cause can be served by raking up notices which are now forgotten. It is true that Mr. Maitland does not name the authors of the criticisms from which he quotes, but he sufficiently indicates them to leave little doubt of their identity, and personalities in art works are always out of place.

> Saint Mary. An Oratorio. Composed by Frank J. Sawyer, Mus. Doc., Oxon. [Novello, Ewer and Co.]

THE composer of this work does not state whether it was composed for any special purpose, or merely as a labour of love in one of the highest fields of musical art. In the absence of any evidence to the contrary, we may assume the latter to have been the case. Further, Dr. Sawyer may claim the credit due to the compiler of the libretto, as no other name is mentioned on the titlepage. The book is an arrangement of excerpts from Holy Writ, and from several poets of the highest class, including Longfellow, Keble, Pope, Milman, and Heber. The passages are dovetailed together with much skill, the whole being divided into seven scenes, entitled, respectively, the Annunciation, At St. Elizabeth's Home, the Nativity, the Flight into Egypt, the Wedding in Cana, the Crucifixion, and the Resurrection. The infinite variety in metre and style of the various poetic extracts might be considered hurtful in the sense of rendering the work patchy and wanting in unity of design; but, on the whole, the advantages to the composer outweigh any objections that may be urged against the adoption of a plan of this kind. Opportunities for effective contrast are afforded; and, after all, it is unnecessary that the libretto of an oratorio should be strictly connected or wholly dramatic. Of the music of "St. Mary" it would be unsafe to speak in more than general terms. The perusal of a vocal score may enable one to grasp the salient characteristics of a composer's style, but only in performance can the absolute merit of the music be definitely judged. Dr. Sawyer is evidently an accomplished musician, and one who has made himself familiar with the works composer by August Reissmann (acknowledging that his of the best modern composers. There is no harking back complete catalogue of Schumann's works in chronological to the manner and phraseology of a past age, but rather

a disposition to avail himself of the freedom of utterance, which, without degenerating into license, is the chief feature in the works of the most gifted of contemporary composers. It is more in the chromatic nature of the progressions and in abrupt changes of tonality than in the construction of the movements that the modern character of the Oratorio is prominently displayed. The use of polyphony is not excessive, nor does the composer disdain a full close or purposely avoid symmetry of outline in the solos and choruses. On paper some of the numbers appear too long for the amount of thematic material employed. but in many instances the skill and fancy of the composer are plainly apparent. Among the choruses, we may name the setting of "Hark, the herald angels sing," cleverly constructed double chorus in the scene of the wedding at Cana, as perhaps the most striking and original. The title rôle is written for a soprano voice, and demands a singer of the first rank to do it justice. Decidedly the most remarkable solo is that in the scene of the flight into Egypt, a scena of great length but of well sustained interest. There are only two other solo parts, the Angel (tenor) and the Narrator (contralto). We have no hesitation and the Narrator (contralto). We have no hesitation in recommending "St. Mary" to the notice of choral societies. It is a work in which loftiness of aim has resulted in no mean measure of achievement.

The Morning and Evening Service, together with the Office for the Holy Communion, in E flat.

The Morning and Evening Service, together with the Office for the Holy Communion, in E.

By G. M. Garrett, Mus. Doc. [Novello, Ewer and Co.]

Portions of these Services have been published at various times during the last twenty-four years, and their wide acceptance has, no doubt, induced the esteemed composer to complete each setting. Both of them now include the Te Deum, Benedictus, Jubilate, two settings of the Kyrie, Credo, Offertory Sentences, Benedictus qui venit, Agnus Dei, and Gloria in Excelsis. The Service in E flat has the Cantata and Deus Misereatur, while that in E has the Magnificat and Nunc dimittis. If we mistake not, it was at St. Andrew's, Wells Street, while Mr. Barnby was organist at that church, that Dr. Garrett's Services were first used. Since that time they have become widely popular, and choirmasters will, therefore, welcome the appearance of those portions previously wanting. The setting of the morning Canticles in the Service in E flat is entirely new, and is in the composer's best manner. A finer Te Deum is not to be found among modern church music. It may be said to grow out of one majestic figure, bearing some resemblance to the "Dresden Amen." Though essentially dignified and ecclesiastical in character, many of the harmonic progressions are modern in feeling, and experts may trace some affinity to the style of Wesley. It may be noted that Dr. Garrett sets the Ter Sanctus fortissimo instead of pianissimo. The latter method is fortissimo instead of pianissimo. fashionable just now, but its justification is open to question. If the Benedictus is less striking, it is because the words are less suggestive of musical treatment. Mention, however, should be made of a beautiful passage just before the Gloria. The melodious Benedictus qui venit and the subdued and devotional Agnus Dei in this Service are also new. In the Service in E the Jubilate and the whole of the Communion Office, with the exception of the Kyrie and Sanctus, appear for the first time. The setting of the rooth Psalm is exceptionally fine and original, and the rest is in every respect worthy of the composer. Garrett has apparently no predilection in favour of the old or the modern system of time measurement. Sometimes he uses the minim as the unit and sometimes the crotchet. In conclusion, let it be said with emphasis that his Services deserve something more than ephemeral popularity. They contain in rich abundance every quality calculated to please the musician and the ecclesiastic.

Magnificat and Nunc dimittis in C. By T. Tallis Trimnell.
[Novello, Ewer and Co.]

THIS Service was composed for the twelfth Annual Festival of the London Church Choir Association, held at St. Paul's Cathedral, in November last. Having regard to the requirements of the case, the studied simplicity

observed by the composer is a point worthy of commendation, as a large body of executants unaccustomed to work together could not be expected to interpret an elaborate composition with unity and precision. Mr. Trimnell's setting of the evening canticles is essentially diatonic and straightforward. Though modern harmonic progressions are not wholly ignored they are employed in such a way as to give the least amount of difficulty. There is an effective fughetta in the first "Gloria," but with this exception, the counterpoint is, for the most part, note against note. As an example of solid dignified church music the Service is worthy of favourable notice.

Richard Wagner, seine Anhänger, und seine Gegner. Von Eduard Kulke. [Leipzig: G. Freytag, 1884.]

This is a very readable and, in a measure, instructive little volume, written by one who professes himself to be neither an absolute adherent nor an unqualified opponent to the Bayreuth reformer-a somewhat bold position to assume on the part of a critical writer of Herr Kulke's reputation, but at the same time one which, we apprehend, will be shared by numerous admirers of the poet-composer in this country, who "draw the line" of their admiration "somewhere." Herr Kulke draws his line at the theoretical and philosophical Wagner, admitting the whole of his music, as a manifestation of incontestable genius (who may choose whatever "method" he thinks most appropriate for his purpose). While discarding, or at least questioning, the principles upon which this music has been applied to the drama, we do not feel called upon, or indeed competent, to pronounce upon the opinions expressed by the author concerning the errors of the "fundamental motive" of the "Nibelungen Ring," which occupy no inconsiderable portion of his book. Enough, however, remains to render Herr Kulke's essay an attractive study to the moderate admirers of Wagner who, we may say, abound in this country, and to whom it may serve as a fairly impartial guide through the poet-composer's artistic strivings. There can be no doubt that the Wagner controversy, although considerably (yet not entirely) shorn of its former invective and irrelevant acrimony since the master mind who had given rise to it has passed away, still continues to flourish. May it endure for some long time yet; for it involves art principles which are not to be solved in a day, and which, even if they should prove to be fallacious in their ultimate bearings, cannot fail to leave very tangible results behind them in the matter of the progress of the art itself. in this sense that we recommend the perusal of Herr Kulke's volume to our readers as a thoughtful contribution to the literature in question.

Why are there so few good Amateur Vocalists? Hints to Students of Singing. Advice to Parents on Elementary Musical Education. By B. Lützen. [E. Donajowski.]

In a small compass the author of this Treatise offers many excellent suggestions for the consideration of those who are desirous of cultivating vocal music as an accomplishment. "The best advice," he says, "I can give to amateurs is to abstain from singing as long as they are not able to afford real pleasure to the audience"; but then, as such unformed vocalists are usually too conceited to discover this truth for themselves, and it is not likely that their friends will enlighten them on the matter, reform can only come from the constant discussion of the subject outside the circle which it immediately concerns. The facts in the little book before us are just such as should be placed before young pupils; and as the remedies hinted at by the author are strengthened by cases within his own experience, we have hopes that amateurs will be induced to disregard for a time the flattering criticisms of their acquaintances, and listen to the teachings of a missionary from the real world of art.

The Musical Directory, Annual, and Almanack for 1885.
[Rudall, Carte and Co.]

This, the thirty-third issue of a Directory which led the way for many others, has all the salient features of its predecessors; and, indeed, as a record of facts, appears somewhat more carefully collated than usual. The article on the events of the past year is signed Herbert Bennett.

FOREIGN NOTES.

WEBER's early opera "Silvana" was revived, on the 5th ult., at the Hamburg Stadt-Theater. As already indicated by us, this charming work of the composer of "Freischütz" was last produced, in its original form, at the Kroll'sche Theater of Berlin in 1858, and for the purpose of the present revival has been supplied with a new libretto by Herr Pasqué, and additions to the score from other works of the composer by Herr F. Langer, of Mannheim, with a view of rendering it more suitable to modern operatic requirements. With these altered conditions, and the careful mounting bestowed upon it by Herr Pollini, the Hamburg performance of "Silvana" proved a decided success, and the energetic impresario of the Stadt-Theater has once more set an example to his German colleagues which will, no doubt, be imitated. How much of the highly favourable reception accorded to the work in its present shape may be owing to the skill of the adapters we are unable to say. The mere fact of its revival, however, furnishes additional proof of the growing tendency prevailing among German musicians towards a fuller appreciation of even the minor lyrical stage works of one of the most truly national operatic composers of the Fatherland.

Herr Heinrich Hofmann, the gifted German composer, is about to complete a new opera, entitled "Donna Diana." As a member of the Royal Academy of Arts of Berlin, Herr Hofmann has been commissioned to write a festive cantata for the forthcoming anniversary of the Emperor's birthday, to be performed at the State institution in

On the 13th inst., the anniversary of the death of Richard Wagner, the Berlin Wagner Society will hold a solemn séance, in the course of which "Das Liebesmahl der and important extracts from "Parsifal," will be d. Artists and choral societies, both of the Apostel,' performed. capital and other parts of Germany, will take part in the performances.

A new symphonic poem, by Herr Anton Rubinstein, entitled " Eroica," will shortly be produced at the Leipzig

Gewandhaus.

A very salutary regulation has recently been introduced at the Leipzig Stadt-Theater, according to which late comers at the performances will not be able to gain admittance to their seats except during the interval between the acts. The annoyance caused by tardy arrivals seems to be of as frequent occurrence in German as it undoubtedly is in London theatres. According to the Neue Zeitschrift für Musik, a "society" has been constituted amongst the theatre goers at Bremen, the members whereof "pledge themselves to allow no one to have access to their seats after the performance has commenced, except during the intervals." We fully sympathise with the aim's of this We fully sympathise with the aim's of this somewhat novel combination of theatrical habitues, and only trust that in the effort of attaining them they may not provoke disturbances more serious than those intended to be suppressed.

A music festival extending over three days is to be held in June next at Bonn, on which occasion the production of a new choral and orchestral work by Herr Max Bruch,

entitled "Achilles," will be the principal novelty. Herr Victor Nessler's latest opera, "Der Trompeter von Säkkingen," was performed for the first time at the Berlin Royal Opera on the 10th ult., with a moderate success. Every effort appears to have been made on the part of the régime to render the occasion a brilliant one; but the work does not seem to appeal to the taste of the more cultivated portion of the composer's own countrymen.

Ferdinand David's famous violin, one of the finest specimens of Joseph Guarneri del Jesu, has lately been acquired by Professor Florian Zajic, of Strassburg, of his friend and colleague in art, Herr Wilhelmj, at the price originally paid for this notable instrument by the latter—viz., M17,000

At the Paris Cpéra a new humorous operatic work, the performance of which had been looked forward to with considerable interest for some time, was brought out on the 12th ult. under the title of "Tabarin." The libretto, from the pen of M. Ferrier, is concerned chiefly with the

Tabarin, a historical figure of the time of Louis XIII., and of his conjugal experiences with his somewhat wayward and equally historical wife, Dame Francisquine.
M. Emile Pessard, composer of "Le Char" and "Le Capitaine Fracasse," has written the music. "The composer," says a correspondent of the Daily Telegraph, "writes well for the voices, and proves throughout his work that he is a practised and accomplished musician; but he has been much cramped in his subject, which, I venture to think, is far better suited to a comparatively small theatre, like the Opéra Comique, than to the enormous salle of the Opéra. . . . The most salient features of the first act consist of a love-duet for Francisquine and Gauthier (her lover), a lively terzetto for soprano, second tenor, and bass, and a sort of drinking song for *Tabarin*. A quartet and tenor love-song are also worthy of notice, while the phrase for the chorus in the finale is full of beauty. M. Pessard is, indeed, happiest in the close of each of his acts. The entr'acte was much applauded, and the bustle of the scene preparatory to the opening of the stage performance was well kept up. The Chœur des Bouquetières, 'Qui vent des Roses,' is particularly graceful, and the themes of the dance-music are quaint and original, while in the finale the repentance of the erring wife is expressed in accents of melodic passion of a loftier character than anything to be found in the earlier portions of the work. All the artists are worthy of praise, M. Melchisedec, who impersonates *Tabarin*, exerting himself with specially good effect in the difficult scena at the end of the opera. M. Dereims is an agreeable and good-looking tenor, and the minor parts are sufficiently well filled. The scenery is excellent, as usual, the Place Dauphine, with the famous statue of Henri Quatre, which is still to this day to be seen on the bridge, being a most picturesque view. The ballet is noticeable for a sort of 'Madame Angot' quarrel, danced by two women instead of sung." The Paris press is all but unanimous in its praise of the new work by MM. Ferrier and Emile Pessard.

M. Eugene d'Albert, the gifted young pianist, is just now in Paris, where he will give a series of recitals, and likewise take part in the Châtelet Concerts of the 1st and 8th inst.

The Rossini Prize of the Paris Academy of Fine Arts has been awarded to M. Emile Moreau for a lyrical scene, entitled " Les Jardins d'Armide."

Herr Adalbert Goldschmidt's Oratorio, "The Seven Cardinal Sins," is to be performed at one of M. Lamoureux's Concerts at the Château d'Eau. The German text has

been translated by M. Victor Wilder.
A successful revival of Weber's "Oberon" has recently taken place at the Theatre de la Monnaie, of Brussels, where that noble work had not been produced for many years past. It is likely to remain on the répertoire of the

Brussels opera for some time.

In anticipation of the forthcoming bi-centenaries of the birth of Handel and Johann Sebastian Bach, a festival performance was announced to take place to-day at the Brussels Conservatoire, under the direction of the Principal of that institution, M. Gevaert. The following is the interesting programme-viz.: Dettingen Te Deum (Handel), Cantata "Gottes Zeit" (Bach), solo pieces for the clavecin (Handel), Orchestral Suite in C (Bach), Fragment of an Organ Concerto (Handel), Symphony for Organ (Bach), vocal pieces from "Jephtha" and "Joshua" (Handel). M. Mailly, a professor of the institution, will preside at the organ, and Mdlle. Geruma will perform the clavecin pieces on an ancient instrument of that description. Mr. Maas, it is stated in the Observer, will be the only foreign artist engaged to take part in this festival.

A most successful Concert was recently given, under aristocratic patronage, at Liège, the numbers of the programme consisting entirely of music by modern Russian composers, among them those of MM. Barodin, Cesar Cui, Rimsky-Korsakoff, Anadole Liadoff, Balakiroff, and others, as yet, less known outside their native country. Russian musicians, on the other hand, appear to desire a more intimate acquaintance with the national music of other countries. Herr Johann Svendsen, the Norwegian composer, is about to proceed to St. Petersburg, at the invitation of the Imperial Music Society in that capital, for delineation of the amusing personality of a strolling actor, the purpose of conducting a Concert of that institution, on which occasion the production of Scandinavian music will be de rigueur. The example thus set by musical associations in Belgium and Russia might, with advantage to the art, be imitated by musical entrepreneurs of other countries.

The Budget-Commission of the town of Liège, in Belgium, has decided to levy a tax upon pianofortes, as forming part of the category described as "articles de luxe." In consequence of this decree, investigations have been set on foot in order to ascertain the number of instruments at present in existence in the 16,000 houses of which the town can boast. We apprehend, however, that long before the proposed tax will be actually levied, the enlightened Government of Belgium will, in the interests of the art, have suggested to its town of Liège some other means of relieving its present apparently pressing neces-

The first performance (announced by us in a previous number) of Rubinstein's opera, "Nero," at Antwerp, on December 30 last, has not been very successful, although the work has gained somewhat in public favour, after having undergone considerable curtailments, during one or two recent repetitions. The composer was present at the Antwerp première of his work, but did not conduct it.

A brilliant young tenor has been "discovered" by Herr Jahn, the director of the Vienna Hof-Theater, in the person of Herr Dubois, a civil engineer at Frankfurt. Having already received some vocal training, the fortunate possessor of so valuable a gift has been invited to a trial before the critical audience of the Vienna Hof-Theater, which, if successful, will immediately lead to his engagement at the Imperial establishment.

The recent performances at the Vienna Hof-Oper of the whole of Wagner's music-dramas (with the exception of "Parsifal") have brought in the sum of 30,000 florins (£2,500); a sufficient proof of the growing popularity of the Bayreuth reformer's works.

Molle. Van Zandt is just now the much fêted prima donna of the Imperial Opera at St. Petersburg.

At Kiel (Holstein) a Festival commemorative of the joint bi-centenary of Bach and Handel is to be held next month, under the direction of Professor Joachim, with the co-operation of the Schleswig-Holstein Festival Choir. A Cantata by Bach, Handel's "Joshua," and Beethoven's Ninth Symphony are to be the leading features in the performance.

The first performance at the Apollo Theatre, at Rome, of Leo Delibes' Opera "Lakmé," together with the same composer's Ballet "Coppelia," has not found favour with the audience, who frequently expressed their disapproval

during the evening.

Wagner's "Lohengrin" was recently performed with extraordinary success at the Apollo Theatre of Rome, the part of Elsa being sung by Madame Kupfer-Berger, of the Vienna Hof-Theater, and that of the Knight of the Swan by

Signor Stagno.

We hear from Turin that Signor Puccio's new Opera. "Le Wili," with which the present season at the Regio Theatre opened, has scarcely justified the anticipations of amateurs, though the work of the young maestro is considered a most musicianlike production. At the same theatre, Wagner's "Lohengrin" is shortly to be produced, with Signor Stagno in the title rôle.

The Stefano Tempia Choral Society of Turin gave a Concert, on the 18th ult., devoted to living Italian composers, the following being some of the principal items in the programme: Madrigal, for four voices (Edoardo Perelli), Kyrie and Qui tollis from Mass in E minor (Giulio Roberti), Fifty-sixth Psalm, for three voices and soli (Antonio Bazzini); Fantasmi nell' ombra, cantata (Ciro Pinsuti); Ave Regina, chorus (E. Perelli); choral pieces, "Twilight," and " Peace " (Giulio Roberti).

The first number of a new quarterly musical periodical, entitled Vicrteljahr's Schrift für Musik-Wissenschaft, has just been issued by the firm of Breitkopf and Härtel, of The names of the editors, Herren Friedrich Chrysander and Philipp Spitta, are a sufficient guarantee for the attractiveness and solidity of its contents.

The Berlin Allgemeine Deutsche Musik-Zeitung, a journal frequently quoted by us, appears since the new year under the altered title of Allgemeine Musik-Zeitung.

We have received the first number of the present year (the eighth of its existence) of the Centralblatt Deutscher Zither-Vereine, a journal devoted to the development of

Zither-playing, edited by Herr R. Wächtler, of Hamburg. Herr Emerich Kastner, of Vienna, has resigned the editorship of the recently started music-journal "Parsifal," and is preparing the issue, on his own account, of a new periodical devoted to the interests of Wagnerian art.

Ignaz Ungar, the well-known director of an academy for pianoforte-playing at Vienna, died there on the 4th ult. At Davos, in Switzerland, died on the 4th ult., at the early age of thirty, Josef Kotek, a professor of the Berlin Hochschule für Musik; an earnest artist, and one of the

most promising among the younger generation of violin

The death is announced at Gran (Hungary) of Carl Seyler, musical director at the cathedral of that town. Seyler, born at Ofen in 1815, was a pupil of the celebrated Ritter von Seyfried, and has produced an almost incredible number of compositions for the church, besides numerous string-quartets, overtures, and songs, all of them smoothly written somewhat in the style of Spohr, but not devoid of a distinctive merit of their own.

We have also to announce the death, on the 23rd ult., at Paris, of Félix Clément, at the age of sixty-three. The deceased, who was both a composer and musical litterateur, has done most service to the art in his latter capacity, more especially in the production of his valuable "Histoire de la musique religieuse." On the other hand, his "Dictionnaire Lyrique" and "Les Musiciens Celèbres," though furnishing most interesting material, can scarcely be considered reliable guides in the field of literature to which they pertain. Clément, besides being the author of some theoretical works on music, has composed some choruses to Racine's "Athalie," and a comic opera, which, however, has never been performed.

CORRESPONDENCE.

LOCAL COLOUR.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,-Mr. Corder's account of his recent strange interview will, of course, have been perused by different readers with different feelings. With musicians, however, I am certain that the smiles at first called up thereby will speedily have faded away before a feeling of indignation at the thought of the most heavenly of Arts being thus dragged in the mire. My object in writing this is to throw a little light upon the remarks with which the writer supplements his narrative. Mr. Corder himself is, doubtless, perfectly aware of the truth of what I am about to say; but, as a wrong inference may be drawn from his half sportive words, it will not be amiss to clear up the matter. If we are to found an English School it will not be by the invention of English local colour. The invention of local colour is an absurdity and an impossibility. rhythmic, melodic, and harmonic peculiarities which constitute what is called "local colour" have had their origin in primitive times, generally from the imperfections of primitive instruments, and to manufacture any such now would be like building modern ruins. Not but what, considering the essential unity of the British Empire, and the mixed nature of the English race, we might fairly lay claim to the honour of those Welsh, Scotch, and Irish musical characteristics which (at any rate the Scotch) have always been identified by the foreigner with "English music." It is enough that Caledonia should send forth her sons armed with the terrors of the bagpipe, without our wishing for the same sort of thing as an indigenous growth! Our old English ballads and dances I have not taken into account, as they may be considered neither old enough nor national enough.

But, supposing that England had some eccentric rhythm, distorted scale or cacophonous pedal chord peculiarly her own, an indispensable step in the growth of an English School of music would be its emancipation from such national mannerisms. In the higher regions of musical Art "there is neither Jew nor Greek," cosmopolitanism reigns there. Germany, the birthplace of our models, has no national style, though she has so many individual ones. of the Inhabitants, Cost and Charges £342 16s. 7d., open'd the 8th May, 1748." styles of Mozart and Beethoven, Mendelssohn and Schumann, as between the national music of any two nations under the sun. This personal distinctiveness, which is original, is a universal property of genius, whereas a national distinctiveness, which is imitative, has always been avoided by the greatest masters of the Art. Germany has her folk-songs and dance-tunes, but what traces of their influence can be found in Mozart's Masses, Beethoven's Symphonies, Mendelssohn's Oratorios, Schumann's piano-forte works? When Mozart writes a "Ländler Waltz," Beethoven introduces a scrap of Austrian melody, and Mendelssohn gives us an imitation of the "Volkslied," the exception only makes the rule more clearly apparent. France has had no materials for a national style. Italy has a national style without materials, for the simple reason that she has had one composer whom all her others have copied. Lastly, we come to the great Sclavonic race, now pushing to the front in Art as in politics. And what do we see here? We certainly see a crowd of minor composers who are nothing if not national; but we also see the recognised musical leader of the race, Dvorák, great as is his love for the native strains of his people, nevertheless, as he enters Art's Holy of Holies, putting off from his feet the fantastically embroidered shoes of national mannerism, and devoting himself to his sacred subject with no other thought than that of doing honour to its innermost mean-Let us do likewise, and genius, when it shall come, will do the rest. H. ADAMS.

17, Birchington Road, Kilburn, N.W.

. [While heartily endorsing the above remarks, I fail to perceive how they are called forth by my piece of banter, the point of which Mr. Adams seems completely to have missed. It is so humiliating to have to explain one's poor little joke that I prefer to remain misunderstood. But at least I must deny the charge of "dragging the most heavenly of Arts in the mire." My article had no concern whatever with High Art, but only with Low Art, that melancholy and widespread phase of English music which most musicians are content to ignore, but which is a great fact and one which I take upon myself to hold up to scorn and ridicule on every possible occasion. F. C.]

HANDEL MYTHS.

TO THE EDITOR OF THE "MUSICAL TIMES."

SIR,-Your article in THE MUSICAL TIMES of last month under the above heading, referring to the "Cannons" organ now in Trinity Church, Gosport, was most interesting to all who value such a relic of Handel, and I am sure the following authentic information will be read with pleasure by those of the profession who have always associated this organ with the tradition that as the Oratorio of "Esther" was composed at Cannons for the Duke of Chandos in 1720 (and this instrument was then in the Duke's private chapel), it was the organ on which it was composed or first performed.

The following extracts are taken from the Vestry Book of records of Trinity Church, Gosport, referring to the

purchase of the organ in 1747.

Dr. the subscribers to the organ to Chas. Woodmason:-

To cash, paid Mr. Ch. Cock for the organ as it stood at	£	s.	d.
Cannons, Vide his letters	117	7.0	0
To Mr. Abm. Jordon for taking it down from ye chapell at	11/	12	U
Cannons, packing, and bringing it to London	16	8	0
To ditto for repairs	105		
To ditto for addition of a swell	30	0	0
To ditto for repacking it for Gosport and other extras, as per Bill			0
To Mr. Chase for carriage			
		20	
77 1 1			

arious other sums for a Faculty and alterations incidental to the erection brought the sum to £344 158. 6d.

Another extract gives the following:—
"A true and perfect note of all singular the Goods, Books, Ornaments, and Utensils belonging to the Inhabitants and Chapell of Gosport, in the County of Southampton, and Diocess of Winton.

" Item, an Organ purchas'd from the Duke of Chandos's

Also the following as to the Election of an Organist:—
"Gosport, 13th July, 1747.—The conditions are (that if any dispute shall arise about appointing an Organist, or doing anything relating to the Organ) that every person that subscribed one guinea shall have a single Vote, and any person subscribing more shall have as many Votes as he or she subscribed guineas, and everything to be transacted by ye majority of the Votes of the subscribers.

"In execution of the agreement above prefix'd, the subscribers met in the Chapell in order to make a choice of an Organist, the Candidates were Mr. James Peuceable, Organist, of Southampton, and Mr. Moses Hawker, of Portsmouth, when, upon casting up the Poll, there appear'd for Mr. Peuceable 141 votes, and for Mr. Hawker 28, whereupon the former was declar'd duly Elected.'

When the late Dr. Rimbault was on a visit to this town, in 1875, he saw the organ, and was allowed the use of the Vestry Book referred to. He was at that time writing an article for the "Leisure Hour," "By Paths of Music," and in it referred to this organ, stating a subscription was then being made to rebuild the swell; this was completed the

following year at a cost of £200.
In 1859 I lent the printed document of 1748, referred to in your article, to Dr. E. J. Hopkins, of the Temple, for perusal, who was much pleased to find out the true whereabouts of the "Cannons" Organ, as up to this period, in his first edition of "The Organ, its History and Construction," he supposed it was in Spa Field Chapel. I believe this is the only Dr. and Cr. account now in existence, and was published at the time for the use of the subscribers.

The original entries in the Vestry Book I shall be pleased to show anyone who may be in this neighbourhood, but the letters of Mr. Ch. Cock I regret I have not been able to find, the vestry clerk, in whose custody the books, &c., are kept, not being willing to undertake a search amongst such a multiplicity of documents, dating from

I hope, however, some day to find them.

The Great and Choir Organ is almost in the same state as when purchased, but unfortunately the beautifully carved case, which is of dark oak, has been disfigured (from what reason I have been unable to ascertain) with oak painting. This I propose to have carefully removed as soon as funds are available for a thorough restoration, which is much needed. I shall be glad if the musical public would kindly assist me in carrying out the work, and enable me to restore this most interesting organ and perpetuate the name of our greatest composer of oratorios, who was so intimately associated with it. Any subscriptions, to myself or the Rev. O. S. Walford, Vicar, for such a laudable object will be thankfully received, and I earnestly appeal to the musical community, as funds are not available in our poor parish for so large an undertaking, which will cost £400.

I am, Sir, your obedient Servant, JOHN HOWLETT,

Organist, Holy Trinity.

Gosport, January 13, 1885.

CATHEDRAL CHOIRS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,-I cordially endorse the remarks made by your correspondents bearing on the Cathedral question with relation to the Musical Services, and the remuneration of the minor officials. That the Cathedral Commissioners, from whom so much was expected, have ignored every suggestion made to them, whether by Precentors, Organists, or Lay Clerks, is true enough; indeed, the recommendations seem to be based upon some preconceived notions of their own, rather than upon evidence bearing on the facts. The Capitular side of the question, the very weakest point in the whole system, and one which stands most in need of reform, they have altogether evaded; indeed, the minor officials are completely disestablished, and the whole position conceded to the Capitular bodies. There is also this peculiarity in the recommendations, that they are void of any general guiding principle, the whims of this or that Dean and Chapter meeting us at every turn. For, indeed, Chapell, at Cannons, near London, by the subscriptions the salary by Statute in no case is defined, but at Durham,

year for life is secured to the Lay Clerks, and at Ely the pension is fixed at one third of the salary whatever that may be. In other places both the salary and pension are made to depend entirely on the will of the Dean and Chapter for the time being. Now, if the principle of defining the pension at Durham is right, upon what grounds is it ignored in other places? The point which it appears to me ought to be insisted upon by the minor officials at the present time is, that both salary and pension, whether of Minor Canon, Organist, or Lay Clerk, should be defined and enforced by Statute and not left to the caprices of the Deans and Canons. The Commissioners tell us in their second report, that they, in conjunction with the Capitular bodies, have drawn up a scheme to give effect to the Clause 13 and 14 Vict., cap. III., s. 18., which was passed in 1866, and which was intended out of the funds in the hands of the Ecclesiastical Commissioners to secure adequate stipends to all the minor officials. Now, I am one of those who not only took a part in the agitation which resulted in the passing of the clause, but I also drew the attention of the Cathedral Commissioners to its existence. What the motive of the scheme under consideration is, I know not, but I suspect it is a proposal to hand more money over to the Deans and Chapters to disburse as they think fit; if so, the position will be no better than at present, for after it has been squandered on one object or another, to gratify the Capitular mind, the old and well known cry of agricultural depression will be heard once more, and reductions of salaries will be made again with most alarming alacrity. We must judge of the future by the past, and as we have the opportunity, care must be taken that no legislation on this subject shall take place until the just claims of the working portion of the Cathedral Staff have been recognised by Statute. Now I suggest that the Statutes Bill, to be introduced next Session, the object of which is to create machinery which will have the power of altering or making new statutes, should be strenuously opposed; and after this, those statutes must be laid before Parliament. It is at this point that I should counsel opposition in the form of a memorial to the house of Commons, which memorial should be signed by Minor Canons, Organists, and Lay Clerks of all the Cathedrals. Meantime, I should advise all who are interested in the matter to be constantly on the alert, and to watch the progress of the question, so that we may be ready to speak with effect when the time comes.

I am, Sir, yours very truly,
LAY CLERK.

THE CONCLUDING VOLUNTARY.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The objectors to the out-going voluntary have spoken three hundred years too late. As soon as the organ assumed adequate dimensions it was brought into use as a solo instrument; and now that it has become all but universal, with a thousand differences in other things, all sects and parties have adopted the loud concluding voluntary as a seemly cover over the noise of a dispersing congregation. It is understood that while in the accompaniment of the service, however great the resources of his instrument, the organist is restrained to the exact tone-colouring required, he has full discretion to display its powers in the concluding voluntary. My friend, Mr. Walter Parratt, thinks that this impairs the effect of the sermon. Such an objection from such a source may have weight with those religious bodies with whom the sermon has the first consideration. I desire to consider it from a churchman's point of view.

It is not the highest privilege of Christian worship to leave the House of God impressed with a sermon. A study of the formation and structure of the Liturgy will show that our worship is not designed so much to be impressive as expressive—expressive of Christian thankfulness and praise. The Order for Morning and Evening Prayer and of Holy Communion commence with expressions of penitence soon brightens into praise, the later parts of the service being still more joyous, and in the highest act of Christian worship rising at the close to the noblest burst of thanksgiving. The

after 15 years' service, a pension of not less than £50 a year for life is secured to the Lay Clerks, and at Ely the pension is fixed at one third of the salary whatever that preface the service with a voluntary of quiet solemn may be. In other places both the salary and pension are made to depend entirely on the will of the Dean and Chapter for the time being. Now, if the principle of defining as the service of which it forms the conclusion.

The organist who desires to be artistically true to the liturgy will endeavour within these lines to mark the varying voices of the Church's year. And there may be times when the sermon itself may suggest the voluntary. (blind) organist of Selby Abbey, who had at his fingers' ends Mr. Best's arrangements from the Great Masters, had such wonderful facility in so choosing as to give not unfrequently, to those who know the piece, another touch to the lessons of the preacher, and a good voluntary at the same time. Only a month ago, when I had been preaching on the fortifying power of religious peace, in a church with a good organ, the concluding voluntary was impromptu, on the subject of Sir George Elvey's tenor song, "Thou wilt keep him in perfect peace," handled in such a musicianly manner that I stayed to hear it out and to thank the organist. Players are not always in the mood for extemporising, and some disdain to play arrangements: but a true artist will never be inappropriate to the occasion by any untimely burst of noise or irreverent entry of a fugue immediately after the benediction. No doubt tasteless, thoughtless, players exist, who well deserve the reproach which has given rise to this discussion, but as there is, perhaps, no fault more easy to cure, it would be a policy of extreme clumsiness to abolish the concluding voluntary altogether. For my own part, looking back on six and twenty years' experience as a clergyman, with a variety of organists, I have found the concluding voluntary a help, and am inclined to think that the old Monkish superstition about church bells is true, when applied to the tones of a good and well-played church organ-they help to keep away the devil of secular thoughts-at least, much better than an "impressive silence" does.

I am, Sir, yours truly,

HENRY GREEVES.
Wistow Vicarage, Selby, December 11, 1884.

THE LATE DR. LLEWELLYN THOMAS. TO THE EDITOR OF "THE MUSICAL TIMES,"

To the Editors of "The MOSICAL TIMES."

Sir,—It is proposed to endeavour to perpetuate the existing Gold Medal at the Royal Academy of Music, bearing the name of the late lamented Dr. Llewellyn Thomas, and as one of the many members of the musical profession who have derived incalculable and lasting benefit from the kind and ever ready advice, and great experience of that skilful and genial gentleman, I confidently ask you to allow space in your columns for this appeal to his former patients and friends in the musical and dramatic professions, trusting they will come forward and assist in raising a fund sufficient to attain so desirable an object. The following gentlemen have kindly consented to act as a Committee: Sir G. A. Macfarren, Walter Macfarren, Esq., Frank R. Cox, Esq., A. D. Duvivier, Esq. Subscriptions sent to Sir Samuel Scott and Co., I, Cavendish Square, or to John Gill, Esq., Royal Academy of Music, will be duly acknowledged.—Yours faithfully,

3, Wetherby Terrace, South Kensington, January 2, 1885.

TO CORRESPONDENTS.

a Notices of concerts, and other information subplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they connot be inserted. Our correspondents must specifically denote the date of each concert, for without such date on onlike can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur. Correspondents are informed that their names and addresses must

accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscribtion is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABREDARE.—Handel's Oratorio Samson was performed, on December 25, before a large and enthusiastic audience, by the members of the Choral Union. The principal vocalists were Mesdames Worrall and Spenser Jones, Eos Morlais, Mr. Tom Williams, and Mr. Lucas Williams, all of whom were highly efficient. The choruses were excellently rendered, and the Cyfarthfa atring band gave valuable assistance. Miss Meta Scott, R.A.M., presided at the pianoforte, and Mr. W. J. Evans at the harmonium. Mr. Rhys Evans conducted.

Mr. W. I. Evans at the narmonium. Mr. Knyš Evans conducted.

BASINGSTOKE.—The members of the Harmonic Society gave a performance of Cowen's Rose Maiden, on the 6th ult., at the Town Hall.
The solos were ably taken by Miss Ada Patterson, Miss C. Wright,
Mr. Sydney Tower, and Mr. David White, and the choruses were well rendered. The second part of the Concert was miscellaneous, including a song: "The Lily," by the Conductor, Mr. W. H. Liddle, well sung by Miss Wright. A Ballade by Moszkowski for piano, and violin was played by Miss K. Liddle and Mr. J. S. Liddle, Mus. Bac. Mr. Hubert Hunt presided at the American organ, and Miss Liddle at the pianoforte.

Hunt presided at the American organ, and Miss Liddle at the pianoforte.

BELFAST.—The performance of Gounod's Redemption by the Philharmonic Society, on December 19, was an unqualified success, and reflected the highest credit upon the indefatigable Conductor of the Society, Herr Adolf Beyschlag. Those who heard this fine work for the first time on this occasion could not but have been surprised at the character of the music, and at the method employed by M. Gounod in working out his sublime theme. It might have been expected that operfect a master of dramatic effect would place no restraint upon himself in treating the various striking episodes in the life of the Redeemer. M. Gounod has, however, sought to accomplish something far higher and nobler than can be produced by the illustration of a succession of dramatic incidents. His music is not superficial, it is not impressionable, it is rarely emotional, but it never cases to be devotional. The chastened beauty of the orchestration is in keeping with the earliest traditions of the Church; it possesses no more ornament than a devotional work of the school of Palestrina, and its art is too subtle to be appreciated as it deserves by those who are not students. The asolos were excellently given by Madame De Fonblanque, Mr. H. Beaumont (who, however, has scarcely a voice of sufficient Cousin Mantell, and Mr. J. H. Neill. The choruses were finely rendered throughout, the grand choral piece, "Unfold, ve portais," producing an overpowering sensation. Great praise must also be awarded to the orchestra, the brass instruments—used by the composer with such exquisite effect—being exceptionally good. On the whole the Concert, although testing the powers of the executants to the utmost, was one of the best ever given by the Society.

of the best ever given by the Society.

BELPER—The Harmonic Society gave its first Concert on the 1st all, when part of The Messiah was performed, under the conductors, when part of The Messiah was performed, under the conductors, when part of The Messiah was performed under the Step, and Mr. Kenningh and the Step, and Mr. Kenningh and the Step, and Mr. Kenningh and the Concert highly successful.—Handel's Judas Maccabaus was performed by the Musical Society, in the Public Hall, on the 20th ult., to a crowded audience. Miss F. Bristowe, R.A.M., Miss Hadfield, Mr. Parkin, and Mr. E. Jackson were the principal vocaitists. Mr. W. S. Woodward, Derby, led the band, and Mr. A. Mellor presided at the organ, each with his accustomed ability. Mr. T. B. Mellor, Organist of Bakewell Parish Church, conducted, much of the success being due to his untiring energy and skill. At the next Concert of the Society Bennett's May Queen and a miscellaneous selection will be given.

Bognors.—The Bognor and Felpham Choral Union gave a Concert on the 18th ult, when Birch's Robin Hood was performed in a most praiseworthy manner. Miss Bertha Moore, R.A.M., Mr. C. E. Pillow, and Mr. Seymour Kelly, of Chichester Cathedral, were the principal worelists. Miss Marie Osmon accompanied and Mr. W. Grice

BOLTON .- On Christmas Eve the Albert Hall Town Hall was filled BOLTON.—On Christmas Eve the Albert Hall Town Hall was filled with an appreciative audience on the occasion of The Messiah being given by the local Philharmonic Society. The principal vocalists were Miss Larkcom, Miss Hancock, Mr. Maas, and Mr. R. Hilton, all of whom were well received.—On December 27, the third of a series of Concerts for the People was given in the Temperance Hall, when 4250 was presented to Mr. H. Taylor, a local tenor singer, in recognition of past services.—On December 30, the Bolton Choral Society performed Sullivan's Prodigal Son and Lloyd's Hero and Leander.—Mr. R. Bolton gave the fourth of a series of Popular Concerts on the 17th ult., which was largely patronised.

Fight litt, which was largely partonised.

Bender of Allan-The Choral Society, which has entered upon the second year of its existence, gave the first Concert of the season on December 19, in the Established Church, kindly granted for the occasion by the trustees. The work selected for performance was Henry Smart's Cantata, Jacob, the solos being excellently rendered by Mrs. Dick, Miss Alice Young, Mr. J. T. Murray, and Mr. A. Black. The choruses were given with much precision and effect, and Mr. Erskine and the members of the choir are to be congestuated upon the successful result of their labours. Mr. T.

Berry presided with much ability at the organ.

Beth phesical with much gointy at the organ.

Bublish Salterson.—An excellent Concert was given by the Budleigh and Salterton Musical Society, on December 30, at the Public Rooms. The principal vocalists were Miss Beata Francis and Signor Villa, both of whom elicited the warmest applause. Miss Francis in Tost's "Bid me good bye," creating a marked effect, Miss Lizzle Patch, R.C.M., was the solo pinnist, and Mr. Wylmicombe, Mr. Churchill Sibley, and Miss Brushfield, were most able

vocalists were Miss Ada South (whose singing was greatly appreciated and who was encored in two of her songs), Mr. Rhodes and Mr. Charles Wilson. Both the gentlemen won enthusiastic encores. The band, under the direction of Mr. Tench White, gave much satisfaction in the various selections, the soloists being very successful.

CARLISE.—On Saturday evening, the solosise being very successful.

CARLISE.—On Saturday evening, the 24th ult, the fourth of the series of Saturday Evening Concerts for the People was given, in the Drill Hall, to a very large audience. Madame Shepherd's well-cultivated soprano voice showed to much advantage in her songs, "She wandered down the mountain side," "Beautiful Roses," and "Children's Home," all of which were rapturously encored, and Mr. Bims gave "Love sounds the alarm," and "The Arcthusa." The orchestra, under Mr. Binning's direction, rendered, in a praiseworthy manner, Bucalossis" w 'Hunting Scene, and other pieces, and Mr. H. Brook's harp solos were much admired. Mr. B. Scott, jun., was, as usual, accompanis.

CLIPTON.—The St. Andrew's Choral Society gave a Concert at the Memorial Hall, on Tuesday, the 13th ult. The programme comprised Macfaren's May Day and a miscellaneous selection. Miss Ellicott was the principal vocalist, and Mr. W. Haydn Cox, Organist of the Parish Church, conducted.

Parish Church, conducted.

DarLinGron.—A Concert was given in North Road Chapel by the choir, assisted by friends, under the leadership of the Organist, Mr. J. W. Lockey, on Christmas Day. The first part of the programme consisted of a Cantata entitled *fesse* of Nasarch*, arranged by Hopkins; and the second part was miscellaneous, including the anthems, "Praise the Lord" (Scott), and "I will give thanks" (Barnby). Solos were contributed by Miss Schadwick, Miss Fectham, and Mr. R. T. Wilson. Mr. Charles Stephenson (Organist of St. John's Church), presided at the organ, and also gave a Recital. The Concert was a thorough success.

Concert was a thorough success.

Daverneys.—The Choral Society gave its first Concert for the season on the 16th ult., under the conductorship of Mr C. W. Herbert. The first part consisted of Sir A. Sullivan's Oratorio, The Prodigal Son, the soloists being Miss Taylor, Mrs. Cox, Mr. Toomer, and Mr. T. Kempton, all of whom were highly successful. Mr. T. Kempton's declamation of the recitative and air "Bring forth the best robe," won for him well-merited applause. The second part was miscellaneous.

for him well-merited applause. The second part was miscellaneous. FARSLEY.—On Friday and Saturday evenings, the 16th and 17th ult., a Conversazione took place at the Rehoboth School, and was a decided success. Friday evening's programme consisted of recitals from the works of Shakespeare and other eminent authors, ably given by Mr. J. H. Ellaby, B.A., the vocal selections being wholly sustained by Miss Lister, whose rendering of Sullivan's "Let me dream again" was highly appreciated. Mr. Arthur Pearson accompanied and played Weber's "Invitation à la Valse" with much skill. Saturday evening's programme was equally well received, the vocalists, Miss Clarke, Miss Marshall, Mr. Rhodes, and Mr. Hainsvorth, singing their pieces and the programme offects. Mr. Pearson again accompanied and contributed misnoffer lander. pianoforte solos.

FINCHLEY.—A performance of the Messiah, somewhat curtailed, took place at Christ Church, on December 23, after a short service. The principal vocalists were Mrs. Dye, Miss May Cartwright, Messiah (Selficient), and Griffin, all of whom were thoroughly efficient. The choruses, although many members of the choir were absent from indisposition, were given with excellent precision and effect; much of the general success being due to the admirable conducting of Mr. Alfred Dye, and the skilful accompaniment of Mr. Decker or the control of Mr. Docker on the organ.

GEORGETOWN, DEMERARA.—The third Concert of the Musical Society took place on December 23. The programme was miscellaneous, and comprised selections from Gade's Et' King's Daughter and Sullivan's Princess Ida, part-songs by Pinsuti, Hatton, Bishop, &c., and songs by Mrs. Pitman, Miss Thompson, Mr. Brown, and Mr. Morris. The band was under the direction of the Conductor of the Society, Mr. W. R. Colbeck, and Mr. Nusum was accompanist.

The Society, Mr. W. K. Colbeck, and Mr. Nusum was accompanist.

GOOLE—Handle's Massiah was given in the Market Hall, on Friday
evening, the 15th ult, by the united choirs of Goole and members of
the Choral Society, for the benefit of the widow of the late Mr. W.
Rawson, a performer on the double-bass and a member of Christ
Church Choir. The chorus numbered upwards of roo, and the
Orchestral Society's Band gave its services on the occasion. The
principal vocalists were Miss Bromley, Miss Wadsworth, Miss
Whitaker, Miss Shackleton, Mr. J. Hopley and Mr. J. Sutcliffe. Mr.
James Milnes, Organist of St. Clement's Church, Leeds, conducted;
Mr. Arthur Whitaker accompanied on the pianoforte and Mrs. Greaves
on the harmonium. Mr. J. Whitaker was leader of the band.

on the harmonium. Mr. J. Whitaker was leader of the band.

GREAT BERNHAMPSTEAD.—A miscellaneous evening Concert was
given in the Town Hall on the 7th ult. The programme included
Moscheles' 'Hommage à Handel,' played by the Rev. C. J. and Mr.

Jopin and Messrs. C. J. and G. Langley; and two movements from
Dussek's violin and pianoforte Sonata, Op. 20, No. 1, by Miss Joplin
and Rev. C. J. Langley. The rest of the programme consisted
of pianoforte and violin solos, and songs by Horsley, Barri, Smart, Handel,
Grieg, Ersfeld, Wieniawski, and Weber. Miss Joplin's refined and
artistic pianoforte playing was much and deservedly admired. Mr.
Lansmere was principal vocalist and contributed a new and very
effective song, "The Beauteous Song," by O. Barri. The Rev. C. J.
Langley, who organised the Concert, was accompanist. There was a
good and appreciative audience.

GUNNERSBURY—A Concert was given at the Vestry Hall. Turnham.

good and appreciative additions. Gunners and the Vestry Hall, Turnham Green, on Thursday, the 22nd ult., in aid of the funds for the erection of the permanent Church of St. James's, Gunnersbury. The programme included two pianoforte solos, Andante and Rondo (Mendessohn), and "Home, sweet home" (Thatberg), brilliantly executed by Miss Kate Lever; and songs were artistically rendered by Miss Edith Ruthwen and Madame Edith Wynne.

ACCOMPARISOR.—The members of the St. Lawrence Musical Society

CANTERBURY.—The members of the St. Lawrence Musical Society

gave a Concert, on the 21st ull., at the Odd Fellows' Hall. The

Sth ult., before a large audience. The principal vocalists were Mrs.

Hutchinson, Miss Hope Glenn, Mr. Henry Guy (who took the place of Mr. Joseph Maas, absent through lilness), and Mr. F. King; trumpet, Mr. Sourbutts. Mrs. Hutchinson created a marked effect in all her soles, and Mr. Guy proved an excellent substitute for Mr. Bass. The choruses were, as usual, well sung. Mr. F. Mountford conducted.

HOLDENBY, NORTHAMPTON.—On Monday, the 19th ult., two Concerts were given by the Musical Society, when Mendelssohn's 95th Paalm and Spohr's Christian's Prayer were performed. The solicits were Miss Mary Alderson, Mrs. Wilson, Miss Nash, Mr. A. D. Coleridge, and Rev. S. Hailstone, all of whom were greatly appreciated. Mr. Montague Alderson acted as a Conductor.

Hull.—A successful performance of Farmer's Christ and His Soldiers was given at the Hull and East Riding College by the pupils Soldser's was given at the full subt hask known companiments were played by a small but efficient band, led by Mr. R. R. Coerdale, and the solos were well rendered by Masters Paddison and Myers, upins of the College, and Mesers. Linnell and Ditchburn. The second part of the Concert was miscellaneous.

KETTERINO.—On the 20th ult., the second Concert of the season was given by the Choral Society. The first part of the programme consisted of the Hymn of Praise (Lobgesang), for the performance of which the Society's band had been considerably strengthened. The Symphony was played with great spirit, the solos were well sung by Madame Adeline Paget and Mr. A. Kenningham, and the choruses were given with vigour and precision. In the second part the chief attraction was the splendid violoncello playing of Mr. W. Wiltie-house, whose performance elicited on each appearance an enthusiastic Mr. H. G. Gotch was the Conductor

Kirby-in-The-Moor.—Mr. T. B. Wentworth, Organist and Choirmaster of the Church, composed for the Christmas Services an anthem "A Virgin shall conceive," which was excellently rendered by his choir, and pronounced by good judges a work of much ability.

LEAMINGTON.—Barnett's Ancient Mariner was performed by the Musical Society, together with a miscellaneous selection, on Tuesday evening, December 30. The solo vocalists were Miss Fusselle, Miss Emilie Lloyd, Mr. Henry Taylor, and Mr. Bantock Pierpoint, Mr. Frank Spinney conducted. The programme was excellently rendered. The Musical Society announces for this year an Orchestral Concert at Easter, and The Redemption in the autumn.

LEICESTER.—The Choral Society gave its annual performance of the Messiah at the Temperance Hall, on Christmas Eve, before a numerous audience. The principal singers were Miss Honeybone, Miss E. Thomas, Mr. Harper Kearton, and Mr. T. B. Laxton, all of whom were highly efficient. The trumpet obbligate was well played by Mr. G. Lawrence. The choruses were effectively rendered, and the band gave valuable assistance. Mr. C. Hancock, Mus. Bac., conducted.

LEYIONSTONE.—The Choral Society gave its first Concert of the present season on the 12th ult. The chief item in the programme was Mendelssohn's 95th Psaim, "O come, let us sing," the solos being taken by Mr. Edward Hall. The other artists were Miss Clarice Riley and Mr. J. C. Butterfield. Mr. I. W. Ullyett conducted, and Miss Dakin presided at the pianoforte.

LIANBLLY, SOUTH WALES.—A performance of Handel's Samson was given, on Tuesday evening, the 6th ult., at the Tabernacle Chapel, by the members of the choir. The principal vocalists were Madame Lizzie Williams, R.A.M., Miss H. M. Jones, R.A.M., Mr. E. T. Morgan, Bristol Cathedral, and Mr. D. Price, R.A.M. The orchestra was under the leadership of Mr. E. T. Roberts, and Mr. Charles Davies conducted. The Oratorio was excellently rendered, and highly appreciated by a large audience

MADELEY, SALOP.—An Organ Recital was given by Mr. J. C. Clarke, L.R.A.M., A.C.O., in the Wesleyan Chapel, Madeley Wood, on Wednesday evening, the zats ult. The selection of music included Mendelssohn's First Sonata, Bach's A minor Fugue, "The Storm," Lemmens, Dr. Heap's "Festal March," and Haydn's Andante (known as the Clock Movement). Mrs. Brocksop and Miss Dews were the

MARKET RASEN.—The Choral Society of this town gave a capital rendering of judas Maccabaus on the zand ult., when a band and chorue of about eighty took part in the performance, under the direction of Mr. Helmsley. The solos were well sung by Misa Vinnie Beaumont, Mr. G. Gregory, Mus. Bac., and Mr. Hadley. The room was crowded in every part.

in every part.

Merthyr.—On Tuesday evening, the 13th ult., the members of St. David's Church Choir, assembled at the house of Mr. Frost, to present, quite unexpectedly to their esteemed Conductor, Mr. Edward Lawrance, Organist and Choirmaster, a beautifully mounted bases, and an exceeding of the state of the conductor, and the conductor of the state of

MIDHURST.—The Choral Society gave its first Concert of the season on the 15th ult. The Cantata The Bells was excellently rendered by a band and chorus of about fifty, under the conductorship of Mr. W Packham. The solo portions of the work were well sung by Miss E. Collina, Miss G. Spurin, Mr. C. E. Pillow, and Mr. Seymour Kelly, of Chichester Cathedral.

NORMAM-ON-TWEED.—Service was held on Christmas Day, in the fine old Parish Church, which was beautifully decorated with texts flowers, &c. The anthem was "Behold, I bring you good tidings," composed by the Organist, Mr. F. W. Smallwood.

flowers, &c. The anthem was "Behold, I bring you good tidings," composed by the Organist, Mr. F. W. Smallwood.

Oswestray.—The annual Festival here, which resembles the Welah Eisteddod in everything but name, was held on the 5th ult., in the Powis Hall. Dr. Rogers, the Organist of Bangor Cathedral, was the musical adjudicator; Mr. R. Humphreys, of London, soloist, Mr. Percy Mull, Organist of Sowestry Parish Church, accompanist; and Mr. M. Roberts, the hon. secretary. In the afternoon meeting, at the juvenile choir competition (subject, Smart's "Wood Rymphs") three choirs competition of the prize only one competition in the solo for male voices, there being only one competitions; and in the solo for male voices, there being only one competitions; and in the solo for male voices, there being only one competitions; and in the solo for male voices, there being only one competitions; and in the solo for male voices, there being only one competitions awarded. In the chief choral competition (subject, Caldicott's "Winter Days") the competing choirs were Lodge and Bronygarth Choir, Conducted by Mr. H. M. Hughes. In the evening the second meeting a brilliant manner. In the soprano solo competition, "The Rising of the Lark," the prize was divided between Miss Ellis (Oswestry) and Miss Williams (Llanarmon). The choral competition for choirs of not less than twenty voices for reading at sight brought three choirs forward, and the prize was awarded to St. Oswald's Giee Party. Mr. Humphreys afterwards sang "Llwyby Wyddia," for which he was encored, and gave "The Pilgrim of Love." Mr. Owen Roberts, of Corwen, you the tenors solo contest with "Good night, beloved." The subject for contratios was "Listening Angels," and was won by Miss Hamer (Oswestry). "The Anchor's Weighed" was next rendered by Mr.

OTLEY.—On Tuesday, the 20th ult., The Messiah was successfully given in the Primitive Methodist Chapel, by members of the Phinharmonic Society. The soloists were Miss E. Norton, Miss N. Pullan, Mr. T. B. Rawlin, and Mr. T. W. Booth. The Chorus was very satisfactory, especially in the alto and tenor department.

satisfactory, especially in the alto and tenor department.

PIETERMARIZEBURG, NATAL.—The Fifth Popular Concert of the season was given by the Orchestral Society on November 22 last, at the Theatre Royal, before a large audience. Under the conductorship of Mr. S. Rowlandson, the band performed with much success Haydn's "Clock Symphony," selections from Massansello and Iolanthe, and the Overtures to Tancredi and Le Nosze di "Figaro. Being the Feast of St. Cecilia, an Ode in honour of the day, composed by Mr. G. Clarke, was given for the first time in Natal, and most favourably received. The principal vocalists were Mrs. Richards, Miss Cadiz, Mr. F. Crane, and Mr. F. E. Molyneux, and Miss Bussell contributed a pianoforte solo.—On December 22, the first Christmas Carol Concert ever given in Natal took place in the Gaiety Theatre, under the auspices of the Orchestral Society. A number of old English Carols were sung by the Choir, and solos were given by Miss Adlam, under the auspices of the Orchestral Society. A number of old English Carols were sung by the Choir, and solos were given by Miss Adlam, Miss Whittaker, Mrs. Carr, Miss Cunningham, Mrs. Brett, Mr. Miller, and Mr. Carmichael. The rendering of Gounda's "Bethlehem," with orchestral accompaniments, was especially successful, and Mr. Carmichael's singing of the same composer's "Nazareth" was highly appreciated. An orchestra of thirty performers, under Mr. S. Rowlandson, performed the Overture to Zauberföles, the Pastoral Symphony (Messiah), &c. There was a large audience.

(Messiah), &c. There was a large audience.

Porlock, Somerser,—The Messiah was given in the Parish Church, on Sunday, the 11th ult,, at evening service. There was an efficient orchestra of twenty-five performers, comprised parily of professionals, parily of mateurs, all soft, we then tittle foreign lely; and as seen were sung by the Misses Dudeney, Mr. T. Taylor, and a member of the choir. Before the service, Mendelssohu's "I waited for the Lord" was sung. The performance of The Messiah was excellent in every respect. The church was crowded with an appreciative congregation. After the short sermon by the Rev. W. Hook (who also conducted), a hymn, accompanied by organ and orchestra, was sung. Mr. Warriner presided at the organ.

READING.—The choir of St. Mary's performed a well selected programme of Christmas Carols and selections from the Msssiah in the Church on Monday evening, December 29, before a large number of earnest listeners. Mr. W. H. Strickland, the Organist, performed with much effect several pieces on the fine organ.

ROCHDALE.—The second of a series of Subscription Concerts was KOCHDALE.—The second of a series of Subscription Concerts was given, on the 14th ult., before a large audience. The organiser of these Concerts is Mr. S. Myerscough, Mus. Bac., who seems determined to foster a love for classical music in Rochdale. Mr. Carrodu (violin) and Madame Frost (harp) were highly successful in their solos, and Miss Hilda Wilson (a Manchester favourite). Miss Emily Marshall, Mr. Kendall Thompson, Mr. Barton, and Mr. Bereton, were the vocalists. An excellent performance of Handel's Large in G. arranged as a trio for harp, violin, and organ, was a feature in the

ROCHESTER.—Two stops having been added to the organ at St. Nicholas's, a Recital, combined with a carefully selected programme supplied by local singers, was given to the subscribers on December 27, by the Organist, Mr. B. Willis, who played with great taste and expression. Vocal music was also contributed with much success by Miss. Cracknell, Miss Bass, Messrs. T. Oldroyd, T. C. Holliday and Ovenden.

SALFORD—On the Sunday before Christmas Day, after a short Evening Service, it has been the custom for several years, at Trinity Chuch, to have a "Carol Service," lasting about an hour. The ordinary choir was augmented this year to over 100 voices, and the Carola and other Christmas music were exceedingly well rendered, under the direction of Mr. W. H. Holloway, L. Mus. T.C.L., the Organist and Choirmaster of the Church. Among the selected music were the anthems, "It is high time" (Barnby), "Sing, O daughter of

Zion "(Gadsby), and "Let us now go even unto Bethlehem" (Hopkins) the sacred song "Let joyful hymns to heaven sacred "(Gounod); and the Carols, "God rest you, merry geatlemen," "Good Christian men, rejoice," "Silent night," "Once in Royal David's city," and "O come, all ye faithful," Novello's arrangement for solo, duet, trio, quartet,

and chorus.

Supersonars.—The fifth Concert of the St. John's Choral Society was given on Tuesday, the 31th ult., under the conductorship of Mr. Arthur W. Marchant, Mus. Bac., Oxon., who was most ably assisted by the skilful accompaniment of Mr. Ernest Kiver, R.A.M., on the pianoforte, and Mr. A. Mackintosh, F.C.O., on the harmonium. The first part was devoted to Romberg's Lay of the Bell, in which the decided improvement of the choir was especially noticeable. The second part was miscellaneous—Miss Carrie Blackwell, Miss Ethel Harraden, Mr. Tilliard, and Mr. Maybrick contributing solos with much success. We are glad to find that the Society now numbers unwards of no voices.

much success. We are glad to find that the Society now numbers upwards of 100 voices.

Sheffield — The first performance of Gounoi's remarkable work The Redemption, under the auspices of Mr. William Brown, was given in the Albert Hall, on the robit ult, with a comprehensiveness and excellence which reflected the greatest credit upon all concerned in its presentation. The principal vocalists were Mrs. Hutchinson, Madame Clara Gardiner, Miss Hilda Wilson, Mr. Edward Lloyd, Mr. Henry Blower, and Mr. Frederic King. The choir was one of the largest ever assembled in the Albert Hall to perform an oratorio, and the same remark may be applied to the band, which, in addition to performers from Birmigham and Derby, included many of the best local players. Mr. T. M. Abbot, of Birmingham, admirably led the orchestra; Mr. J. W. Phillips presided with his well-known skill and ability at the organ, and Mr. T. Tallis Trimnell conducted the performance in a manner which calls for the greatest commendation. In every respect the work was finely rendered, the "March to Calvary," and all the instrumental pieces, creating a marked effect. Amongst the vocal music must be especially mentioned the number entitled "The holy women at the sepulchre," the beautiful solo and chorus "From Thy love asa Father"—the splendid singing of the solo evoking the most sympass, "and the final section, "The hymn of the Apostles," in which Gounou appears at his best, and which brings the work to a triumphant close. The performance was listened to by a large and most sympathetic audience.

STAVELEX.—On Monday evening, December 29, a Concert of

STAYELEV.—On Monday evening, December 20, a Concert of vocal and instrumental music, promoted by the Staveley Branch of the Church of England Working Men's Society, was given in the schoolroom in aid of the funds of the Society's institute. The artists were Madame Daglish, Mr. Bingley Shaw, Mr. J. Lancaster (vocalists) Mr. Wallhead (voidin), Mr. Keeton (violoncello), Captain L. Butler Bowden (concertina), Mr. N. B. Hibbert, Miss 'Esiher, and Miss Turner (pianoforte). The Concert was in every respect a success.

Srow.—On the 16th ult. the fourth of a course of Lectures, delivered under the auspices of the Literary Institute in the Town Hall, was given by Mr. W. C. Stevenson an "The Modern Song." The lecturer's remarks upon "Folk-Song, Artistic Song, and National Song," were highly interesting; and illustrations from the works of modern composers were contributed with much effect by Mr. T. S. Stevenson and Mr. Smith. There was a large audience.

TURSHIDGE WELLS.—On Saturday afternoon, the 17th ult., an interesting Violin Recital was given by Mr. Carrodus at the Great Hall, before a large and appreciative audience. The programme was excellently selected, and included Bach's Chaconne in D minor, Fernat's "Carrival of Venice," a Romance and Tarantella by Tours, Paganini's "Moto Perpetuo," &c., all of which were admirably performed, and warmly received. Vocal places were contributed by Miss Bertha Moore, who by her artistic and symphetic singing thoroughly deficient of the programment of the research. Miss Ada Bright was an efficient execution of the relaters. Miss Ada Bright was an

WAKEFELD.—A highly impressive rendering of Gounod's Redemp-tion was given at the Parish Church on December 27, the work taking the place of the authem in the evening service. The solos were all sung with excellent effect, and the choruses given with much pre-cision and devotional feeling throughout. The accompaniments were most skillfully played on the organ by Mr. J. Emmerson, and the com-position was listened to with carnest extention by about 1,800 persons.

WALSALL.—The Choral Association gave an excellent performance of The Messiah, in the Temperance Hail, on Monday, the 5th ult. The vocalists were Miss Adelina Clarka, Miss Emilie Harris, Mr. C. Breese, and Mr. J. Lander. Mr. J. C. Clarke conducted.

WIRKSWORTH.—On Tuesday, December 30, Mr. E. Birch (professor of music) gave an evening Concert in the Town Hall, assisted by Miss Annie Street, Miss F. Birch, Mr. Bingley Shaw (vocalists); Miss G. M. Birch (pianoforte), and Mr. E. Birch (concertina and piano). Miss F. Birch was encored for her songs, and Miss Birch's performance on the pianowas especially admired. Mr. Shaw's singing produced, exertise parameters.

Wiffman—On Tuesday, the 13th ult., the third Concert of the Musical Society was given in the Literary Institution. The first part of the programme consisted of a selection from the oratorios, and the Second part was secular. The professional vocalists were Miss Jeanie Rosse and Mr. Roofe, both of whom were highly successful. Soprano and tenor solos were also given by Miss Ethel Butler and Mr. F. Brown in a perfectly satisfactory style. The band and chorus numbered about sixty performers, the performance evidencing careful preparation by Mr. Howlett, who conducted. Miss E. Hawkins presided at the pisanoforte with taste and skill.

WOLVERHAMPTON .- The performance of Haydn's Creation by the WOLVERHAMPION—And Periodinance of Rayan's organism by an Festival Choral Society, at the Agricultural Hall, on December 29, was in every respect a decided success. The choruses were excellently sung throughout; and the solicists—Miss Mary Davies, Mr. Robert Hilton, and Mr. Bywater—were thoroughly satisfactory. Miss Davies in "With verdure Caid," Mr. Hilton in the whole of the music assigned in "With verdure Caid," Mr. Hilton in the whole of the music assigned

to Raphael, and Mr. Bywater, in the well-known air "In native worth," being especially effective. Great credit is due to Dr. Heap, who conducted, for the care and intelligence with which he has trained the Choir. Mr. Roper presided at the harmonium, and most ably accom-

YORK .- Herr Padel gave a Pianoforte and Violin Recital at the xork,—Herr Fadei gave a Fanotorte and violin Recital at the Yorkshire Fine Art and Industrial institution, on the 23rd ult, assisted by Miss Hammond and Herr H. Dittmar. Beethoven's Sonata Appassionata, a Nocturne and Polonaise by Chopin, and compositions by Vieuxtemps, Grieg, and Mozskowski formed the pro-gramme, which was much appreciated by a large audience.

OROAN APPOINTMENTS.—Mr. James W. Wallis, A.C.O., L.Mus., Organist and Choirmaster to All Souls', London Road, N.W.—Mr. G. A. Ward, R.A.M., Organist and Choirmaster to St. Thomas's, Camden Town, N.W.—Mr. Walter Attersoil, Organist and Choirmaster to All Saints' Church, South Lambeth, S.W.—Mr. R. Frederic Tyler, F.C.O., L.Mus., to Holy Trinity Church, Gray's Inn. Road, W.C.—Mr. Fred. Tushingham, Organist and Choirmaster to Hawarden Church, near Chester.

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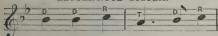
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,, Our Boys	:	2 0	PLAYFAIR.	FORMAN, E	The Jester	1 6	FRANCIS.
BEHREND, A. Heart to heart Surely The Primrose Path	3	2 0	MORLEY.	FORT, J	The Jester When the mighty ocean moans A youth sat dreaming The gardener's daughter So let it be! Swiftly and sure One angry word In the good old times We don't do that in our days Um the fellow that tells the	0 3	CURWEN. WEEKES.
The Primrose Path	2	2 0	METZLER.	,,	The gardener's daughter	I 6	22
				FULLER, E	So let it be!	2 0	ENOCH.
BENTLEY, H. C. The Lord of the Valley BETTERTON, R. The boy in blue Cleveland's Farewell	***	2 0	HOPWOOD	GAUTIER, L	One angry word	2 0	ASHDOWN.
BETTERTON, R. The boy in blue	:	2 0	BOOSEY.	GILBERT, F	In the good old times	1 6	FRANCIS.
Cleveland's Farewell		2 0	Donajowski.	,,	I'm the fellow that tells the	1 6	,,
BEVAN, F Peggy o' Yarmouth Town		2 0	PATEY.	,,	truth	I 6	.,
BEVANI, H Happy times		1 6	JEFFREYS. CRAMER.	GILBERT-WEBB	Granny	2 0	NOVELLO.
BINGHAM G. C. A little while ago		2 O	HUTCHINGS.	GOODEVE, A	The beacon of love	2 0	MORLEY.
	ne :	2 0	MORLEY.		truth	2 0	HUTCHINGS.
				GOTTSCHALK, A.	O loving heart trust on	I 6	AUGENER.
BORTOR, A The Song of a Boat BOYLE, M Ta! ta! tra, la, la, la!	:	2 0	Cocks.	GRAY, A	O loving heart trust on Broken reeds There be none of beauty's	2	37
BOTTERILL, J. Pack, clouds, away		. 0	LUCAS & Co. FRANCIS.	Gran I	There be none of beauty's daughters Only a little singing maid Love or laurels Guess, darling, guess Dreams of thee The Primrose Messengers ION OF STANDARD VOCAL MUS of SWeighed. Braham of Biscay, Davy e old Oak. Loder ipe. Horn hof Nelson, Braham eet home. Bishop to fother days. Balfe	2 0	L. M. P. Co.
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- minous, jim our joing taken histabin in	0	Novello.	in F 0 3 L. M. P. Co.

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	blessing	0	I I))))	, 5. Caro mio ben. Giordani.
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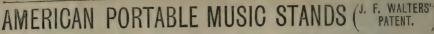
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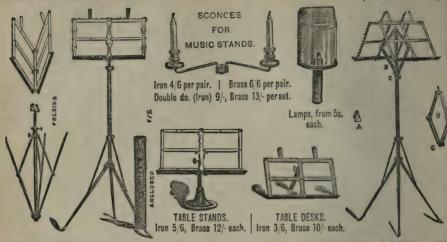
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Peace to the sleep of the hero,
Be hallowed his quiet grave
By the thought of the wrongs he righted,
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FINSBURY DISPENSARY .- Patron: H.M. the FINSBURY DISPENSARY.—Patron: H.M. the King of the Belgians, K.G.—TWO CENTENNIAL SERMONS, in aid of the funds of this Institution, will be preached in St. Luke's Parish Church, Old Street, E.C., on Sunday, April 19, 1885, that in the morning, at 11 a.m., by the Right Rev. the Bishop of Colchester, D.D., and that in the evening, at 7 p.m., by the Rev. W. G. Abbott, M.A., Rector. By special request, the whole of the music has been adapted and arranged from MOZART for the Morning Service, and from HANDEL for the Evening Service, by Dr. C. W. Pearce, F.C.O., who will preside at the organ. Copies of the Centennial Festival Book, which will also contain biographical sketches of Mozart, Handel, Britton, Caslon, Wesley, Tate, and Brady, compiled by Mr. Moreland, Hon. Sec., will be ready on March 18, 1885, and can the be obtained of Novello, Ewer and Go., I, Berners Street, W., and So. &S., Queen Street, Cheapside, E.C., or at the Finsbury Dispensary, Brewer Street, Goswell Road, E.C., price 6d.

COLLEGE OF ORGANISTS.

On March 10 a Special Meeting of Members will be held, at 7,30, to consider Article 21 of the College Laws. At 8, the same evening, the discussion following Dr. Sawyer's paper on Counterpoint will be reaumed. March 24, a Paper will be read by Mr. A. HILL, M.A., on "The Archeological History of the Organ during the Medieval Renaissance Periods," with illustrations. April 28, Mr. Gerard Cobb, M.A., will read a paper, May 26, Dr. Pearce will read a paper, or "Teaching Harmony." June 23, Dr. E. J. Hopkins will read a paper, "Personal Remisseences and Recollections of a Musical Life." All these Meetings will be held at the Neumeyer Hall, Hart Street, Bloomsbury.

these Meetings will be held at the Neumeyer Hall, Hart Street, Doomshary.

The Annual College Dinner will take place on April 13.

The Midsummer Examination will be held on July 7 (Fellowship), July 8 and 9 (Associateship).

July 10, Presentation of Diplomas.

The Annual General Meeting will be held on Tuesday, July 28.

Full particulars will be duly announced.

Through the kinaness and liberality of the Hon. Treasurer, M. E., Wesley, Eag., the Council are enabled to offer a Special Prize of Five Guineas for the best Essay on "The Treatment of the Organ Music of Bach and Mendelssohn in the present day." MSS. must be sent in to the Hon. Secretary on or before March 25, 1885. Each MS. must bear a motto or device, and be accompanied by a sealed letter correspondingly endorsed, and containing the name and address of the writer.

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BOW and BROMLEY INSTITUTE CHOIR. A Performance of Mackenzie's Oratorio THE ROSE OF SHARON will be given on Tussnay, March 10, to commence at 7,30 p.m. Mrs. Hutchinson, Miss Hilda Wilson, Mr. Edward Lloyd, and Mr. Watkin Mills. Full Professional Band'. Leader, Mr. W. Frye Parker; Conductor, Mr. W. G. McNaught. Numbered seats, 4% and 38.

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21, Waisham ("Stabat Mater"); 22, Nottingham (Ballads); 26, Hell (Miscellaneous); 27, Lincoln ("St. Paul"); 29, Wainfleet (Ballads), 7, February 3, Wragley (Miscellaneous); 7, Lincoln (Ballads); 13, Creation"); 25, Spalding ("Hymn of Praise"); 27, Lincoln (Classical); March 2, Nottingham (Ballads); 9, Crewe ("Creation"); 12, Norwich ("Holy City," Bunnett's 13oth Paalm); 16, Ilkeston ("Selections); 20, Darlington ("St. Paul"); 24, Nottingham (Miscellaneous); April 15, Hereford ("Greation"); May 4, Peterbord Musical Festival ("Hymn of Praise," "Last Judgment). Other engagements pending. Address, Cathedral, Lincoln.

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17, Bury, Lancashire (Haydn's "Seasons"); 21, Newcastle

Concerts); 23, Sunderland ("Redemption"); April 3, Newcastle

(Sacred Selections); 4, dist (Ballads); 8, Durham (Ballada); 9, Newton

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

MARCH 1, 1885.

OBSERVATIONS ON MUSIC IN AMERICA

By Joseph Bennett.

A RESIDENCE of several months in the United States-during which time I traversed the country from Illinois to Texas, and from New York to San Francisco-enabled me to take note of the condition of music among our cousins. In giving my impressions upon this subject, I hope to be perfectly frank and straightforward-always, that is to say, mentioning circumstances which may have limited the scope of my observation, or tended to prevent it from being other than superficial. Some such conditions are inevitable where the observer cannot stay long in one place, or is brought into contact with but a section of society. It must be said, however, that the courtesy and kindness of my American friends gave me unwonted facilities for learning whatever I desired to know. About the gracefulness and thoroughness of their hospitality I could say much. In every city lying across the track of my wanderings I was made to feel at home by musical professors and amateurs of whose existence even, in many cases, I had no previous knowledge. Let me thank them heartily through the convenient columns of a journal read by them all. But gratefulness stands somewhat in the way of my present task, since, as regards music in America, I cannot "prophesy smooth things" from beginning to end of the story. Indeed, I may have to utter words that sound hard and harsh. American friends, however, will not suspect me of setting down aught in malice, or credit me with exaggerating and suppressing fact. I know the national susceptibility about the opinions of foreigners, and especially of Englishmen. Nothing more keenly exercises an American's mind than an unfavourable remark from a "cousin" regarding anything that is his. He lives so constantly amid evidences of extraordinary achievement and still more astonishing possibilities that unfavourable criticism comes upon him with a shock which, for a time, is staggering. I will give a case in point. an "express" train between New Orleans and New York I had as fellow passenger and gossip a New England manufacturer. At first we got on very well together, but, in a moment of disgust at travelling that barely exceeded twenty miles an hour, I remarked, "This is called an express train!" My friend guessed it was. I continued, "In England we should term it a bad third-class." Alas for my rashness! I had pained the New Englander, and, till we arrived in the Empire City, he continued at intervals to asseverate that if America chose she could build better railways, better engines, and travel faster than was possible in the worn-out old country. At odd moments I saw his eyes fixed upon me in astonishment mingled with grieved expostula-tion. No doubt he was really hurt, and, as we shook hands in New Jersey "Depôt," his parting words were: "Well, if we don't travel as fast as some people, I guess we get safely to the end of the journey." Susceptibility so alert as this must be taken into consideration by critics of America who would not give needless offence. I will try to keep it in view.

It may not be amiss, before entering the region of will ask my reader to consider with me the condition in which we should expect to find American music,

having regard to all the circumstances of the case. Doing this, we must first determine the circumstances. The people of the United States are mainly Anglo-Saxon and Celtic, the first-named family predominating. Different observers may take different views as to the import of this fact. There are some who contend that the Anglo-Saxons are musical by nature. Others protest that they are nothing of the kind, beyond the power of finding pleasure in sweet sounds. Taking up neither side here, I am satisfied to indicate the unassailable truth that Anglo-Saxons, in the field of musical achievement, are behind the other leading races of the world-inferior, that is to say, to the Teutons, the Latins, and the Sclavs. If the reader agree with me in this, as I think he must, we have one piece of firm ground to stand upon. The deduction is, of course, unfavourable to music in America. Ethnologists tell us that the influence of habitat is so great upon man as to effect a marked change in his physical aspect under certain conditions; but there is no reason to believe that a corresponding mental and emotional transformation goes on. The Anglo-Saxon of America is essentially the Anglo-Saxon of Europe, differing only as to the measure in which the chief characteristics of the race are more accentuated in the first than in the second. We have no right, therefore, to look among our transatlantic relatives for any larger development of musical taste and practice than that which exists among ourselves. Let us proceed a step farther, and ask whether, under the actual conditions, we are

entitled to look for an equal development.

Inter arma silent leges. Similarly, when the energies of a people are consecrated to the acquisition of what may be called material resources, art is of necessity, and to a great extent, neglected. In The MUSICAL TIMES for June of last year I had an opportunity of dwelling upon this thesis, with special reference to our own country. It is, I know, gross egotism for a man to quote himself, but perhaps I may be allowed, as a matter of convenience, to make one short extract. Touching upon the development of music in England during the Elizabethan age and

its subsequent decline, I said:

"The extreme virulence of Puritanism had scarcely abated when a new influence began to work against music. Over the whole country came the rage of empire, and that passion for wealth whence has sprung our enormous commercial development, with all its attendant circumstances, as, for example, the conquest of India. There was no time in those days for cultivating the gentler arts, and such knowledge as the people had gained of them in quieter years We were filibustering over the globe; died out. subduing Asiatics with fire and sword, and warring with every power that owned a colony, till the prize fell to the dauntless valour of an imperial race. short, we were busy empire-making-a very absorbing pursuit. We went on, in a large national way, adding house to house and land to land, till, as it by the fact that the nation is musically sufficient seemed, the man who did not help the process by unto itself. How can we look for these proofs to a going into 'business' or using a sword was a poor creature fit only to be looked down upon.'

Mutatis mutandis, these words apply to America not less closely than to England. For what has been the story of America since the British flag was hauled down to make way for the star-spangled banner? It has been a story of conquest over nature in the sense of the command, "replenish the earth and subdue it." We have had before our eyes—and the spectacle, to a very great extent, is still therethe process of building up a national home. Ground has been cleared; foundations have been laid; walls erected, and beams fixed in their places. To

and furnishing-our cousins have not yet come. They will tell us this with proud and natural complacency, and they will own that the time to settle down, with some sort of leisure for the graces of a completed residence, is still in the future. The United States, in point of fact, contain no leisured class such as we know in England. By leisured I do not mean lazy. Leisured men in England are amongst our most active and hardest-working citizens, though their exertions do not always take a form profitable to the community. All Americans, on the other hand, labour in some sort of business, tending to their own enrichment, if not involving, as often it does not, any form of production by which the wealth of the nation generally is increased. In the present circumstances of America this universal devotion to materialism in a gross form is a natural and may even be an advantageous circumstance. It hastens on, at any rate, the earlier and rougher processes through which every national fabric has to pass. But it involves serious drawbacks; among them the setting up of wealth as the determining element of social standing and influence. Here, to avoid the possibility of misconception, let me observe that I speak very generally, and with due recognition of much that is exceptional. The larger cities of the United States, Boston unquestionably being at their head, contain a section of society as refined, as cultured, and as free from the influence of low standards of social merit as any to be found in the countries of Europe. Of this, it is true, the average visitor sees little; the exclusiveness of the circle is proportioned to the danger of its being broken in upon and debased. Leaving out of question the true American aristocracy of culture, we have a nation in which the rich man, qua rich man, is the. social king, and where his doings and sayings are recorded with the faithful minuteness of a Court Circular. Should any question be raised on this point I would refer the doubter to omnipresent evidence afforded by the American passion for outward display. Wealth, to produce its effect of homage to the possessor, must be shown, and no country in the world more ostentatiously exhibits its outward and visible signs.

To argue, from all the circumstances just stated, that art, as a living power, cannot co-exist with them, seems to me easy enough. Of course, in America, as among ourselves, there is much patronage of art. Pictures and statuary find a ready market, and musical performances are largely attended. But the productions of the easel and the chisel can be turned into mere proof of buying power, and attendance upon performances, as we English well know, may result from no higher motive than a desire to discharge certain social duties, or do that which is fashionable and right. The question whether music is or is not a living power must be decided not by patronage but by individual devotion, by evidence that musical culture is universal and successful, and young community engaged in developing the resources of a new land, and chiefly worshipping, after the most natural manner in the world, evidence of success in that great work. So to do would be to ignore all experience and the teaching of history. I am pointing out all this not by way of reproach far from it-but as features connected with a stage in the natural growth of a nation-of an Anglo-Saxon nation more especially; and the conclusion pointed to is that we are not entitled to look for other than elementary musical development within the still young and growing Republic.

Let us advance a step further with our speculation. the finishing ouches-to the operations of adornment | America being insufficient unto herself in musical things, yet, for various reasons, a patron of music, we expect to find that the practice of the art has fallen into the hands of foreigners, as was, at one time, greatly our own case, and, to some extent, is We cannot be at a loss in deciding upon the nation most likely to occupy so promising a field. Beyond doubt it must be the nation which stands above all others in respect of musical achievement and culture; which is constantly pouring from an overcrowded and impoverished home-market a stream of more or less qualified professors anxiously searching for a spot on which to settle, and whose musical sons and daughters carry with them a prestige far more valuable than any personal recommendation. Germany may not possess America entirely to herself is likely enough, since France and Italy-to a small extent even England-must be reckoned with. But these nationalities we should expect to find out-numbered by Teutonic fecundity and outpaced by Teutonic perseverance. At any rate, German music, German practice of music, and German ideas concerning it must, in the nature of the case, surpass all others; the more easily because backed up by a numerous, influential, and increasing German element

in the population. Assuming that the conclusions just arrived at be correct, grave reflections arise out of them. We see, for example, a young nation at its most impressionable age passing, as regards music, into the hands of aliens, who are shaping its tastes by a foreign model rather than in accordance with natural instinct and promptings. Some may reply to this: "Looking at the condition of the art in England, an old and fully developed Anglo-Saxon nation, we see no evidence, as a racial characteristic, of distinctive musical instinct and promptings." I grant that the superficial observer would find an answer to the objection somewhat difficult. Looking deeper and closer the reply is indeed easy. Till the entire national energies of England were absorbed, as those of America now are, by the work of building up an empire, we were amongst the most musical of European peoples. In compositions of the Church and madrigalian schools-there were hardly any other-we held our own with the best, and maintained our position till Puritanism on the one hand, and the lust of conquest and wealth on the other did their deadly work. Then, as everybody knows, the alien came in to provide music for a people engrossed with material cares and not disposed to furnish it for themselves. We have since been to a large extent Germanised, anticipating, under almost parallel circumstances, the experience through which America is passing. Now a race can no more change its nature than an Ethiopian can alter the colour of his skin. Instincts may be held down, but no force can eradicate them, and the British capacity for music, which shone so luminously three centuries ago, still exists, waiting for the redemption that seems, indeed, close at hand. Its renewed development must, in the nature of things, resuscitate whatever was distinctive in the national musical utterance and give us once more our own dialect. As with Anglo-Saxons in the old home, so, other things being equal, with those who have gone across the sea. may be told that there is only one real musical utterance, and that all talk about national dialects is mischievous nonsense. As respectfully as possible, under the circumstances, I beg to reply that men who would speak like this must be purblind. Every nation in the world that can be called musical in a Italy cannot be confounded with that of Germany, reports are spiced till they taste, to a foreigner, somethat of Germany with the music of France, while thing more than "hot i' the mouth"; the sensational

members of the great Sclavonian family differ from all. This is well. We want no pre-Babel uniformity in the musical world, where "one language and one speech" would be a misfortune. The question is whether every nationality possesses the power to develop a distinctive musical utterance, having to a greater or less extent its own inflections. Arguing from the known to the unknown, there is reason for believing that, under favourable circumstances, it can. In some measure even England has done so. The works of our old church composers bear an unmistakable stamp of origin-it is significant to observe that English church music occupies a conspicuous place in America-while our national and patriotic ballads are things entirely sui generis. This may not be much to boast of, but it is enough for the present argument; and I shall assume that in the distant future, when the various elements composing the American people shall have consolidated and the nation shall have had time to develop art, there will be such a thing as American music. Looking forward to this consummation, it cannot be considered a hopeful sign that the field we expect to bear the crop is now occupied by an alien nationality, which is preparing the soil after its own fashion and dropping in its own seed. At present, unquestionably, the Germans are determining the future of American music, as far as that may be done by a foreign people at the distance of time which separates us from the era when it is at all likely that American music will take form.

Our speculation now goes a step further. Having regard to the conditions already set forth, what class of German music should we expect to find "exhibited" in the United States? Clearly not that-I am speaking very generally—which demands a measure of classical training and taste for its appreciation; nor that which appeals to intellectual perception rather than superficial feeling. A young and busy nation, engaged in the rough work of erecting its house and clearing its "lot" has no time for classical culture. The thing does not pay in a material form. It ranks among the resources of unproductiveness, which the healthy instinct of a people having hard work on hand cannot bring itself to tolerate. Nor is the characteristic restlessness of Americans favourable to the condition of mind which finds delight in the more abstract forms of music. Even physical circumstances—if I may indulge a fancy of my own and say so - are against this. Americans live and move and have their being in a stimulative atmosphere. I expect to hear the crackling of electricity every time they pass their fingers through their hair. Normally at high pressure, their relaxation—the word is a misnomer—consists in change from high pressure to a higher. English people are often amused at the lightning speed with which their transatlantic relatives "do" the old countries; rushing here and there as though, like Shakespeare's goblin, they would "put a girdle round the earth in forty minutes." Such activity has become a condition of existence. They would not be themselves under a slow and humdrum routine, and by this circumstance even the amusements of the people are largely determined. Society is a whirl of excitement; a drive is not a sedate English progress, but a rushing through the air behind a fast horse having the blood of a "2"5" in his veins; travels for pleasure are genuine globe trottings covering degrees of longitude or latitude by the score, popular elections pass like whirlwinds, exciting pasparticular sense has its own dialect. The music of sions that seem on the verge of disorder, newspaper in character and mode of expression the various novel circulates by the million, and from the stage of

real life to that of the antic is a step from one strong experience to a stronger. Music cannot escape the universal stress. We should expect it to be in demand, but of a sort—something that shall quicken the jaded nerve-centres; send thrills down the spine, fill the ear and brain with stimulating noises, and rouse the imagination with the sensuous or the terrible. In this case the conditions determining the future of American music would certainly not be healthy. Art is not born amid turmoil, or nursed by the light of blue fire. It is the growth of that peace and quiet amid which the inwardness of humanity most easily finds its way outward, and the soul

appears in embodied forms. As regards musical literature, including musical criticism (which is sometimes not literature), we should expect to find it largely in the hands of those by whom music in America is carried on. Assuming this, its character would not be difficult of forecast. We should look to it for earnestness, considerable want of sympathy beyond certain lines, and lack of the wide culture only to be found where sympathies also are wide. To some extent, moreover, we might expect to see in musical literature and journalism a reflex of the mingled shrewdness and humour which the native American brings to the consideration of all the lighter concerns of life. As a critic he would largely lighten the ponderosity of the German, and knowing less, perhaps, would interest his readers more. He would not lose himself in reflective mazes; would never boast of having studied "physiological psychology," whatever that fearsome term may mean, and would try honestly to see good in all things, because being the special champion of none. How far these conclusions agree with facts, as I observed them, will appear in the proper place.

I should like to point out, in a final paragraph of this preliminary dissertation, how full of interest is the musical state of America, and how big with possibilities. Ethnologically the same interest exists. "Saxon and Norman and Dane are we," sang the Laureate years ago; but the future laureate of the "States" will have to extend the list far beyond three items. The whole civilised world is pouring ingredients into the American furnace. What will come out in the day when the nation takes its mould? Who can tell, save that, in all probability, it will be something rich and strange? So from this new amalgam of humanity may arise forms of art such as the world has never yet looked upon. Let the issue be as it may, we are watching the early creative processes, and they should be to us of deep and abiding interest; the more because in them our own

race is chiefly concerned.

(To be continued.)

SPITTA'S BACH.*

The thoughts of musicians throughout the world are at the present time directed towards the two mighty workers in the art who may with equal fitness be termed the last of the early masters and the first of the glorious race of modern tone-poets. We cannot recall two names of eminence in any other art who occupy a position analogous to that of Handel and Bach in the history of music. They stand like twin giant mountains dividing the regions of the past from the present, and partaking in about equal proportions of the characteristics of each. Speaking at the Musical Association a few weeks ago Sir George Macfarren said that there seemed something almost

providential in the contemporaneous appearance of two such men, born within a few days of each other, directed into widely differing channels of labour, and destined never to meet; yet each exercising a colossal power in the field of art, neither being complete in himself, but each the complement of the other. At one period it seemed that the labours of Bach had been in vain, so far as posterity was concerned. But time, the last judge of appeal in such matters, has restored the balance and given him as lofty a pedestal in the temple of fame as his great Anglo-Saxon brother. And now, as we said at the outset, music lovers in all countries are bestirring themselves to celebrate in the fittest manner the 200th anniversary of the birth of both these revered masters. How the occasion is to be marked as regards public performances is a matter with which we have no concern in this place. But there are other ways of rendering honour to musical genius, and it will be generally agreed that the completion of the English translation of Spitta's splendid work on John Sebastian Bach, within a few weeks of the bi-centenary festival, is at least a singularly happy coincidence. Henceforth English musicians will not be able to plead any excuse for ignorance of even the smallest detail concerning Bach as a man and a composer. encyclopædic nature of Herr Spitta's work has already been pointed out. He has thoroughly exhausted his subject, and though other essays, either biographical or critical, will doubtless appear from time to time, it is extremely unlikely that their authors will be able to tell us anything fresh con-cerning Bach himself or the musical history of his

At the end of the second volume of the English version, Bach was left firmly established at Leipzig. A general impression prevails that his life there was perfectly tranquil, and undisturbed by difficulties with those with whom he was associated in the Thomasschule. This was far from being the case, and the account Spitta gives of certain disputes is interesting as affording an insight into the character of the man. In our notice of the second volume we mentioned the unpleasantness which arose from Things im-Bach's neglect of his teaching work. proved under the new rector, Johann Matthias Gesner, between whom and Bach a warm friendship existed. But, unfortunately, in 1734, Gesner received an appointment at the University of Göttingen, and his successor, Johann August Ernesti, proved a less agreeable superior officer. At first all went well, and Ernesti stood godfather to two of Bach's sons. Unpleasantnesses arose out of trifling matters connected with the discipline of the school, and Bach, with the sturdy obstinacy which seems to have been a marked trait of his disposition, absolutely refused to give way in matters affecting the dignity of his office. At last he appealed to the Court, who for a while did not take any notice of the application, and then declared both parties to be in the wrong. This did not satisfy the Cantor, who next appealed to the Consistory, a higher authority, and finally to the king, who at once called upon the Consistory to settle the matter, which they did in a manner favourable to Bach. Spitta relates these petty squabbles with minute details, and attaches importance to them as they led Bach to accept outside appointments. This gives occasion for an interesting account of the growth of public musical performances outside the church—in other words, the establishment of the Concert. By connecting himself with various musical societies which sprang up about the time, his fame rapidly grew. "His illustrious position was firmly rooted in the mind of the inhabitants, and nothing could now shake it. He was the glory of their

[&]quot; Johann Sebastian Bach; his work and influence on the music of Germany, 1685-1790." By Philipp Spitta. Translated from the German by Clara Bell and J. A. Fuller-Maitland. In three volumes. Novello, Ewer and Co.

city; no musician of repute ever visited it without paying his respects to Bach. Pupils streamed to and fro, and to be received by him was a coveted honour." Alas, that even before his death this brilliancy began to wane. "Though still admired, he had ceased to be understood or loved." It is very difficult at the present day to understand why a musician with such unparalleled gifts should not have obtained increasing recognition as time wore on. Spitta compares his experience with that of Beethoven, whose star faded before the popular Rossini. But no Rossini challenged the supremacy of Bach in Leipzig. On the contrary, the history of music in North Germany for many years after his death is absolutely barren as regards the appearance of any composers of genius. Nor did the general forgetfulness of himself and his works arise from any fundamental changes of taste in musical circles. It was still in the severer forms of the art that activity chiefly manifested itself, and we know how Mozart was struck with the contrast between sober Berlin and his own gay and tuneloving Vienna. In this regard, Bach occupies a unique place in the art. Records are to hand of composers enjoying the sunshine of popular favour during their lives only to be utterly contemned and forgotten by posterity. Others, again, have been in advance of their age and have died broken-hearted, leaving their works to receive justice at the hands of a younger generation. Bach did not belong to either of these classes. Considering the sphere in which he moved, his genius received a fair amount of homage during his life; but then its lustre faded almost from sight, and has since revived in a manner that must satisfy those who conscientiously believe in the principles of eternal justice. There is no further occasion to organise a crusade in his favour. He now speaks in irresistible tones to all who have any feeling for music; and if we need tangible proof of the power he wields, it may be found in the splendid edition of his works now being issued by the German Bach-Gesellschaft, and in the monumental literary labours of Herr

At the same time, it is impossible to read without a feeling of irritation, mingled with sorrow, of the indifference and speedy forgetfulness of his fellow citizens concerning one who had done more for German music than the whole of his predecessors. After his death a few "In Memoriam" performances were given, but so little respect had the Leipzig Town Council for the memory of this illustrious genius that ten days after his departure it was remarked at a meeting that "the school needed a Cantor and not a Capellmeister," and that "Herr Bach had been a great musician, but not a schoolmaster." It was quite in accordance with this failure to recognise Bach's worth that his widow was suffered to feel the pangs of absolute want. Here we cannot do better than quote were ever performed in Dresden, nor that the other Spitta's words :--

"Anna Magdalena, left with three daughters, fell into poverty. In 1752 she was receiving moneys from the town, as she was in need, and had offered some musical relics for sale. Whether the sons could not or would not help is not known, but it is certain that her circumstances became narrower, till at last she lived on public benevolence. She died February 27, 1760, as an 'almswoman,' in a house in the Hainstrasse. Her coffin was followed to the grave by a quarter of the school, as was usual with quite poor folks, and the place of her burial is unknown. The town left the widow of one of its greatest sonsherself, too, an artist-to perish thus. . . . Having creation we discern the power of music to re-unite all followed the course of a great man's life to a close, the warring elements of religious thought. Only in

ruin of all that he had constructed and the disposal of all he had held together. What under such circumstances is lost is undoubtedly the least precious portion of what he has created. It is true that Bach's creative spirit worked less actively and fruitfully in the succeeding generation than has often been the case with a great genius. And it is especially in Bach's sons that we may mark the decay of that power which had culminated after several centuries of growth, and which utterly disappeared in their posterity. But in truth, for nearly a century, the whole German nation has entered into that inheritance; it has recovered its connection with Bach, and, through him, with the almost forgotten centuries of its own musical history. The works of his creation -the highest outcome of an essentially national art, whose origin lies in the period of the Reformation-are like a precious seed which bursts the soil at last to be garnered in perennial sheaves. Henceforth it will not be possible that Bach should be forgotten so long as the German people exist. His resurrection, in the works of a later generation of artists, has already begun; but we who are not of the mystic guild have our duty too, each in his degree, to labour that the spirit of the great man may be more widely understood and beloved."

With these fervent words Spitta concludes his great work. Before we pass to the consideration of that portion of the third volume—by far the larger part—which deals with Bach's compositions, we may mention, as an example of the author's characteristic caution, his account of the composer's visit to Frederick the Great, at Potsdam, which previous writers have detailed with infinite gusto, on the authority of the sons, Friedemann and Emanuel. It is suggested that Friedemann may have given the reins to his imagination in his account of the actual reception at the Prussian court, and the oft-quoted details are, therefore, curtly dismissed; while the tangible outcome of the visit, namely, the work known as the "Musikalische Opfer," is discussed at length. One of the most remarkable and valuable sections of the work is the second chapter of the sixth book, which deals with the Masses, and more particularly with the Mass in B minor. As musicians are aware, the other four Masses, at any rate three of them, are for the most part worked up from earlier cantatas, and even the Mass in F cannot be compared (as a representative work) with the colossal B minor. last is sometimes spoken of as a Protestant Mass, and certainly some portions of the communion service were still performed in Latin, in the Lutheran church, in Bach's time. But, to a certain extent, it was the Catholic court of Dresden that the composer had in view in these liturgical settings. The Kyrie and Gloria of the B minor Mass were actually dedicated to the King of Saxony, but there is no proof that they portions of the work were in like manner presented to the Court. No possible doubt can be thrown upon Bach's sturdy Lutheran feelings merely on account of his manifest desire to win the favour of the reigning sovereign. As we have already seen, he was extremely desirous of obtaining appointments which would render him not wholly dependent upon his somewhat uncomfortable post at the Thomasschule. But though his desire to render himself serviceable to the Court induced him to undertake the composition of a full mass, he wrote the work for performance in the Protestant churches of St. Thomas and St. Nicholas, and Spitta declares that in this mighty we will not dwell on the melancholy picture of the certain portions he shows himself subject to the con-

ditions of the Protestant Liturgy. He addressed himself to the "one holy and universal Christian Church," meanwhile preserving his personal fidelity to the principles of the Reformation. Musically, the B minor Mass is almost wholly an original work, the adaptations from previous compositions being few and unimportant. The Gratias Agimus, Qui tollis, Patrem omnipotentem, Crucifixus, Osanna, and Agnus Dei are founded upon movements from the church cantatas, but not one of these has been utilised without modification. Some of these emendations exhibit Bach's genius and poetical feeling in the strongest light. Perhaps the most salient instance occurs in the Crucifixus, which, as musicians know, is built on a ground bass, a descending minor scale of E, which continues with undeviating monotony until the words "Passus, et sepultus est," when it turns upward, and the movement ends with an exquisite cadence in G major. This singularly appropriate cadence is new, while the rest of the section is taken from a cantata chorus, "Weinen, Klagen, Sorgen." We should like to quote freely from Spitta's masterly and eloquent analysis of the Mass, but considerations of space preclude us from giving more than a few sentences, as indicative of the general style, and of his insistance on the definite and almost dramatic significance of the music. Speaking of the Credo, he says, "Its purport is the presentment of the doctrine of the Trinity. Here it was indispensable that the unity of the Father and the Son should be more strongly insisted on than in the Gloria. The duet 'Et in unum' does this by the canonic treatment, which is employed for the instruments as well as the voices. But to represent the essential Unity as clearly as possible, Bach treats the parts in canon on the unison at the beginning of the principal subject each time, not using the canon on the fourth below till the second bar; thus both the unity and the separate existence of the two Persons are brought out. The intention is unmistakable, since the musical scheme allows of the canonic imitation on the fourth below from the very beginning." Then of the Crucifixus he writes thus:-" Beneath the words of the narrative the inner ear may detect a fervent prayer to Jesus-Who once, through His death redeemed the world-that He will vouchsafe evermore to fulfil the work of redemption in all who seek Him. All is pathetic and piteous, but purified from every trace of egotism. . . . When at last the thematic bass is released from its rigid progression, and the chorus sinks into the deep cool repose of the shadow of the grave, the hearer is left under the sense of a tonepractice by the side of which anything that has ever been written for this portion of the Mass is a pale phantom." This is how the author sums up the colossal work:—"The B minor Mass exhibits in the most absolute manner, and on the grandest scale, the deep and intimate feeling of its creator as a Christian and a member of the Church. The student who desires to enter thoroughly into this chamber of his soul must use the B minor Mass as the key; without this we can only guess at the vital powers which Bach brought to bear on all his sacred compositions. When we hear this Mass per-formed, under the conditions indispensable to our full comprehension of it, we feel as though the genius of the last two thousand years were soaring above our heads. There is something almost unearthly in the solitary eminence which the B minor Mass occupies in history. Even when every available means have been brought to bear on the investigation of the bases of Bach's views of art, and of the processes of his culture and development; on the elements he assimilated from without, on the inspirations he derived from within, and from his personal circumstances. that they h When, finally, the universal nature of music comes musicians.

to our aid in the matter, there still remains a last wonder—the lightning flash of the idea of a Mass of such vast proportions, as of waters that have been long gathering to a head, nay, the actual resurrection of the genius of primitive Christianity, and all concentrated in the mind of this one artist—as inscrutable as the secret of life itself." It would greatly conduce to the appreciation of the Mass if every one of the thousands who will doubtless be present at the Albert Hall, on the 21st inst., when the work is to be performed on a hitherto unequalled scale, would carefully study Herr Spitta's glowing essay on its history and construction.

As a matter of course, the later cantatas are dis-As a matter of course, the rater cantagas are cussed at length, and a chapter is devoted to the composer's treatment of Lutheran chorals, and his utilisation of the ancient Church modes. With regard to the latter, Spitta shows that he held no dogmatic views, but availed himself of them from time to time whenever he wished to produce an archaic effect. In his time our modern major mode had firmly established itself, but, as regards the minor, there was much controversy as to the merits of the Dorian, Phrygian, and the Æolian modes. The author, at the close of his remarks on this point, says, "We see how, in the search after a comprehensive minor key, musical feeling wavered for a long time between the Bolian and the Dorian modes." He might have added that even now musicians are by no means agreed as to what is the true form of the minor scale and its proper signature.

Much space is devoted to the consideration of the instrumental works of the Leipzig period-that is to say, the Concertos for clavier, the Suites Anglaises, the Partitas, the so-called second portion of the Wohltemperirte Clavier (the characteristics of which are keenly discussed), the Art of Fugue, and the later organ compositions. The essay on the organ chorals is extremely suggestive, and should be read by organists who make Bach's works a special study. Spitta shows that these pieces (Peters' Edition, Books V., VI., and VII.) were the last efforts of the composer for the instrument, and he declares that they possess a religious significance. "The organ choral is, of all the forms employed by Bach, the most subjective, and it is that which he used most freely. His devotion to it was proved a few days before his death.... To the end he consecrated the highest powers of his life to a form of which the very essence is the joy of praising and praying to God in the congregation. Bach felt like Augustine, that 'Thou hast created us for Thyself, and our heart is unquiet till it finds repose in Thee.'"

In the translation a certain amount of discretion has been used with regard to the original appendices. some portions which were of no interest to English musical readers being omitted. As a matter of course, a copious index is provided. This was absolutely necessary, for an encyclopædic work of these dimensions is chiefly valuable for purposes of reference, and is not intended to be read through as an ordinary biography.

In conclusion, it is due to the translators to compliment them on the manner in which they have discharged an exceptionally arduous task. To say that they have given an ideal rendering of the original would be beyond the mark. It is quite possible for hypercritical readers to declare that a word here, a sentence there, might have been better selected. But, taken as a whole, the work is masterly, and those who have carried it out have the satisfaction of knowing that they have rendered immense service to English

THE BIRTHDAYS OF HANDEL AND BACH

By WILLIAM H. CUMMINGS.

Until recently considerable doubt prevailed as to the precise day and year of Handel's birth. The earliest writers on the subject were Mattheson, who gave the wrong year (1684), and Mainwaring, who named the wrong day and year (February 24, 1684). Again, in translating Mainwaring's book into German, Mattheson adopted both errors; and these have been copied by nearly all subsequent authors.

In Chester's valuable and erudite work, "Westminster Abbey Registers," p. 394, he says, in a note, Handel "was born February 23, 1683-4." I wrote to Colonel Chester on the subject, and received the

following reply:-

February 2, 1880.

My DEAR SIR,-I gave the date of Handel's birth from the usual MY DEAR SIR,—I gave the date of Handel's birth from the usual accounts of him, and as it was corroborated by the statements of his age on his coffin plate, I did not think of questioning it. According to the funeral book, which contains copies of the coffin plates, he died in his seventy-sixth year, hence would not have been seventy-sixth until his next birthday, February 23, 1760, and so born February 23, 1633-4. But no one knows better than myself that even coffin plate inscriptions are not always accurate. I do not think I need trouble you to send me the proofs. I accept your statement without hesitation, and thank you very much for giving me the information. It goes at once into my interleaved copy for future use.—Sincerely yours,

There was but little difficulty in correcting the wear, because Handel himself in various places has noted his age; for example, in his autograph score of "Solomon," written in 1748, beneath his signature and the date he added "Ætatis 63"; and at the end of "Susanna," written in 1751, he wrote "Ætatis 66.

The day of birth was more difficult to fix, as the only available evidence on the point was to be found in the Register of Baptisms in the Liebfrauenkirche at Halle, where the following entry is to be found: "1685. Feb. 24. Georg Friederich, son of Herr Georg Handel, Kammerdiener und Amts Chirurgus." As it was the custom of the time to baptise a child the day after birth, it was presumed that Handel's natal day was February 23. I am able to prove the correctness of this assumption by a unique printed document in my possession. It is appended to a funeral oration delivered by J. G. Francke at Halle, January 2, 1731, at the funeral of Handel's mother, under the title "Memoria Defunctæ." Amongst other family matters mention is specially made of "Georg Friederich Handel, born the 23 Febr., Anno 1685." We are, therefore, quite sure in respect of Handel's birthday. Can we be equally certain as to that of his great compeer, John Sebastian

In Spitta's "Life of Bach," published by Novello, Ewer and Co., on page 181, we read, "Bach was born, in all probability, on March 21, 1685; but the only direct evidence we have is the fact that March 23 was the day of baptism."

Mr. Rockstro, in his "Life of Handel," says, "It was the invariable custom, in Protestant Germany, during the seventeenth century, to baptise all infants

on the day following that of their birth."

We have seen that this custom was followed in the case of Handel, born only a month before Bach; unless, therefore, some special reason can be shown for a departure from the ordinary routine, is it not probable that Bach was born on March 22—not

It is worth noting that the Gregorian Calendar was adopted in Protestant Germany in 1701; therefore, to be absolutely correct as to the birthdays of both Handel and Bach, we must add ten days to

A BACH MYTH

By WILLIAM H. CUMMINGS.

In Grove's "Dictionary of Music and Musicians," under the name of Johann Sebastian Bach (page 117,

Vol. I.) we read the following:-

"'The Wohltemperirte Klavier' was published by Kollmann, in London, in 1799, and was soon followed by the firms of Nägeli, at Zürich; Simrock, at Bonn; Künel (now Peters), and Breitkopf and Härtel, in Leipzig." Similar information, under Kollmann's name, is to be found in Mendel's "Musikalisches Conversations-Lexikon" (page 122, Vol. VI.)

If these positive statements were correct, we should be able to claim for England the honour of having been the first to publish and make available for general use that indispensable text-book for musicians, the "Forty-eight Preludes and Fugues," generally known under the title of "The Well Tempered Clavier." The belief that such was really the case has become so general that I have frequently had enquiries from eminent musicians whether I could refer them to a copy of Kollmann's publication, under the above title, but never having seen or heard of one, notwithstanding diligent search, I became sceptical as to the accuracy of the commonly accepted story. My doubt was increased by failing to find any mention of the book in various lists of Kollmann's published works.

Until a recent period this presumptive negative evidence was all I could adduce, but a fortunate late acquisition for my library now enables me to set the

matter at rest.

In the "Quarterly Musical Register," published January, 1812, a work edited by Kollmann, there is an interesting article with the heading "Of John Sebastian Bach and his works," from which I extract

the following :-

"One circumstance, which operated most surprisingly in favour of all the works of Sebastian Bach, and which ought not to remain unknown, is Mr. Kollmann's announcing, in chapter xi., p. 21, of the said Essay, an analyzed edition of the Well Temper'd Clavier,' one of which he inserted as a specimen, for this was immediately noticed in the Allege-meine Mus. Zeitung, of Leipzig, Vol. II., No. 1, for October 2, 1799, thus: England is not unac-quainted with the state of music in Germany. Even those higher departments of German art, in which we ourselves begin to be strangers, are so well known there, that an English organist can have the courage of publishing Sebastian Bach's 'Well Temper'd Clavier, with Explanations'; when but a few years ago an attempt of printing that work was made in vain, at two different places, in that great composer's own country.' created so great an emulation that the said work, which had never been printed before, appeared in print about a year after, at three different places-viz., at Zurich, Bonn, and Leipzig; and it has since been printed at several other places.

"But as numerous copies of the three first editions were imported in England, it made Mr. Kollmann relinquish his intended edition, and attempt those twelve Analyzed Fugues of his own, which he has lately published. However, Messrs. S. Wesley and Horn are now publishing those Preludes and Fugues, with explanations, in four numbers, three of which are already printed, and will be noticed in our

Reviews.'

The above important extract satisfactorily establishes two matters which have hitherto been uncer-

tain, namely, in the first place, Kollmann never published an edition of the "Well Temper'd Clavier"; first place, her talent as a pianist is most extraordinary: and, secondly, Wesley and Horn printed their edition in 1811-12.

PRECOCIOUS TALENT.

THE main thesis of this paper-that precocious talent is a dangerous gift, and so, far from being unduly encouraged and artificially stimulated, should be artificially retarded-is one which in the abstract few persons will be found to controvert. And yet how seldom parents have the good sense to refrain from exhibiting and "exploiting" their prodigies, or from over-cultivating any abnormal intellectual or artistic activity on the part of their children! How few teachers are there conscientious and considerate enough to repress the suicidal enthusiasm with which these highly gifted natures fling themselves into their studies! It is such a welcome rarity amid a host of mediocrities to encounter one such pupil that the master is often unintentionally or intentionally blind to the expenditure of vitality at which progress is made. The annals of music abound in instances of these child virtuosi, whose brilliant early promise was either abruptly blighted by jealous fate—as though to exemplify the Pagan proverb "Those whom the gods love die young "-or else remained unfruitful and abortive. Even in the case of those who achieved lasting fame, it is more than probable that the prodigiously rapid development of their genius in early childhood was in part at least the cause of their early decay, a penalty invariably paid when the balance of mental and physical exertion is too rudely disturbed. On the other hand, the world has probably been the gainer in the long run for the obstacles, which in the case of some of the great composers, hampered the free play of their talents at the outset. And, further, the widest and most comprehensive genius is not unfrequently that which ripens most slowly, and which has escaped the notice of relations and teachers in the early stages of its development. An examination of the careers of the really great men of the world will reveal the fact that a large proportion amongst them were inclined to take life very easily in their youth, when their faculties were expanding. One of our really great administrators, Lord Lawrence, a man of whom all the English speaking races ought to be proud, was accounted an idle fellow enough when at school; in other words, he made no untimely inroads upon the vivida vis, which in after years enabled him to get through such pro-digious quantities of work. We do not go so far as to encourage young musicians to be idle, but we profess no sympathy for the practice of giving infant musical prodigies opportunities for the public display of their talents. It subjects them to undue excitement and strain, and it is to be condemned as strongly as the more recent practice of allowing boys to figure at lawn-tennis tournaments, and to discount the vigour of their manhood by encountering grown-up competitors. Our feeling in the presence of these enfants terribles, musical or otherwise, is a mixed emotion in which alarm predominates. We have no intention of inflicting on our readers a chronicle of the musical prodigies who have from time to time flashed forth on the musical firmament only to suffer sudden and total eclipse, or at best to relapse into dim obscurity. would be rather a depressing task. But there are some admirably appropriate remarks of Berlioz, which we shall offer no apology for transcribing. On the occasion of a visit to Hanover, where Antoine Bohrer was Kapellmeister, some forty-five years back, he came across the latter's daughter, Sophie Bohrer,

first place, her talent as a pianist is most extraordinary; besides which, her memory is such that in the concerts she gave last year in Vienna, her father, instead of a programme, printed a list of seventy-two piecessonatas, concertos, fantasias, fugues, variations, études, by Beethoven, Weber, Cramer, Bach, Handel, Liszt, Thalberg, Chopin, &c., which she knew by heart, and could, without hesitation, play from memory just as the assembly might desire. It is enough for her to play over a piece three or four times, no matter how long or complicated, never to forget it. To think of so many combinations of different kinds engraving themselves thus in this young brain! Is there not something prodigious in it, and calculated to inspire as much terror as admiration?" Berlioz's sinister forebodings were unhappily only too well founded. This highly gifted girl, as we read in the "Biography of Fétis," who, had she lived, would have doubtless taken a foremost rank amongst the most celebrated artists, was struck down by a premature death some half-a-dozen years after Berlioz's

In music, as in the other arts, it will be found that the most enduring titles to immortality are those of the great masters "who were not born on the steps of the throne," but who had "to fight, to overcome, and to conquer, in order that they might reign." Initial facility is often the most fatal bar to ultimate success, by reason of the tendency it has to beget content-ment and stifle that "divine discontent" or progressive desire, which, as it separates man from the lower animals, is also to be found in its highest development in the greatest natures. Another danger of precocious executive talent is that it subjects the genius of its possessor to the tyranny of his instrument, generally the piano. On this head, again, Berlioz has written some golden words, which we respectfully commend to the consideration of English ballad-writers of the day. Berlioz's father would not let him learn the piano, and though the lack of this accomplishment lost him more than one appointment, and nearly landed him in a ridiculous strait in Moscow, it was amply compensated by the advantages he enumerates below: "When I consider the appalling number of platitudes, the production of which is facilitated by the piano-miserable platitudes, which nevertheless the majority of their authors could not write if they were deprived of their musical kaleidoscope, and had only pen and paper to rely upon-I cannot help feeling grateful to the chance which forced me to compose in silence and freedom, and thus emancipated me from the tyranny of the fingers, so dangerous to the intellect, and from the seductive influence always exercised, more or less, on a composer by the sound of commonplaces." It is greatly to be feared that the divine afflatus only comes upon some of our minstrels when they are seated on their tripod-the music-stool-and have full command of their kaleidoscope. A good instance of the domination of the piano was furnished us the other day by an able violinist, who assured us that in the writings for the violin of many contemporary composers, the more elaborate passages were obviously constructed from the standpoint of the pianist, and not the violinist. While then, as we have seen, nature resents, and often in tragic fashion, the undue strain on the physical and mental organisation involved in the efforts of unfledged genius, reason and common sense refuse to admit the possibility of completeness or adequacy in the interpretations of great works by child artists. How is a child to express the virile strength and pathos and tragedy of Beethoven? To do this a "a charming child of twelve, whose marvellous organi- performer must be a tragic artist and able to fulfil

the main aim of tragedy, namely, "the refinement of the souls of the hearers by the means of pity and terror," for no one has yet improved upon Aristotle's definition. Such performances cannot claim to be more satisfactory than recitations of Shakespeare by children; and one instinctively reverts to the historic instance of the luckless Master Betty, whose dramatic career was a long anti-climax from a misplaced zenith. Musical prodigies come and go from time to time, but of their subsequent fate we seldom hear. The sequel is too often a tragic breakdown, sometimes a lapse into the ranks of the army they aspired to lead; pathos, in fact, or bathos. What seemed to be genius has occasionally turned out to be only a parrot-like faculty of assimilation, aided by industry and supple fingers.

It is, we think, somewhere in the charming memoirs of Moscheles that we have read of some such executant, whose mechanism excited great wonder until it was discovered that he could only play half-a-dozen pieces and hardly read at all. The ultimate fate of such impostors, we need hardly add, is generally of

the bathetic order.

A great executant, then, to summarise, must be of a highly-strung, enthusiastic temperament, for an excess of phlegm is a fatal bar to an artist, though highly conducive to longevity. He must be more or less of an actor, and like a good actor must be able to keep the true balance between intellect and emotion in his renderings. Should such a combination of qualities be found in a child, we should naturally feel alarm lest the intellect should wear out the body before the latter had time to grow up to it. Where such a combination does not exist, performances of important works by children may excite the curiosity, but they cannot satisfy the intellect or stir any emotion save that of pity.

Holding these convictions, commonplace and selfevident enough in all conscience, it was perhaps in a partial and prejudiced mood that we recently witnessed a performance of the "Pirates of Penzance" by a company of children, at the Savoy Theatre. At all events, our convictions were only confirmed by what we saw and heard, and we feel that we should be failing in our duty if we did not record our belief that the London public, by countenancing such performances, lends its sanction to, and becomes responsible for, the musical and dramatic overpressure involved in the preparation of these and similar entertainments. Let us at once, and unhesitatingly, admit that we were, in parts at least, much amused and diverted; for, to our way of thinking, Mr. Gilbert's naïve cynicism loses much of its incongruity and hollowness when delivered by children. Let us not fail also to express our respect for the indomitable, though misdirected, patience of the musical and theatrical drillmasters, who have co-operated to produce this phenomenal result. For phenomenal it is, and there is the mischief of it. The performances of children at pantomimes are open to criticism, but even if they are defensible no analogy holds good in this case. For here, to the physical strain and excitement must be superadded, in the case of the leading performers, the serious tax on the brain entailed in the mastering of music and words. Perhaps we are unduly alarmist in our views. At any rate, we do not stand alone in holding them, or in considering that the public is gravely culpable in encouraging a system, the wholesale adoption of which may lead to a new massacre of the innocents. In a couple of cases there were unmistakable symptoms of fatigue; the voices of the soloists were faulty in intonation, unsteady, and lacking in youthful freshness. The girl who played the part of Mabel struck us as anæmic

squeaks with which the waltz song are embellished were delivered in a faded tuneless voice that it was positively painful to listen to. But if Mabel distressed, the Lilliputian major-general alarmed us by his unearthly sang-froid. The only character from whom we derived unalloyed pleasure was the sergeant of police, a boy who has the makings of a true comedian in him if he is not improved off the face of the earth by this unfortunate system of discounting talent. It is a notorious fact, so well known as hardly to need repetition here, save as an illustration of our argument, that the most brilliant school and university successes, where they have not resulted in a complete breakdown, have not unfrequently been followed by uneventful careers. Precocious talent is like hothouse fruit, it lacks the hardiness and aroma of products grown more slowly and under normal conditions. We should be only too glad to learn that our gloomy auguries are absolutely unfounded, and that all the members of the company have enjoyed, and continue to enjoy, the most robust health. We admit frankly that some of the troupe seemed to enjoy their parts thoroughly. But when even grownup persons do not always know what is good for them, much less can children be expected to do so—even the gifted children of Mr. D'Oyly Carte's company. The decision of this question rests entirely with the public. If audiences are not merely content to be amused, but resolve to examine the means by which that amusement has been produced, and the physical results of these means upon the performers, and on finding the one and the other illegitimate and hurtful, discourage such performances, the abuse, if it exists, will abate, and clever children will be debarred from one more avenue to premature fame and untimely collapse.

THE Lower House of the Convocation of Canterbury was occupied for a short time during its late Session with the subject of the reform and improvement of church singing. In spite of the prevalence of choral service, there are many who object to it because they prefer a less ornate form of worship, and more who find it distasteful, not unjustly, on account of the manner in which it is performed. The word "performed" suggests one main cause of the dislike and distrust with which many thoughtful and reverent churchmen regard choral service. By those who conduct it, as well as by those who hear it, it is too often looked upon as a mere "performance," a professional engagement fulfilled by those who make music their business, and to be judged of accordingly. Skilful and devout chanting and intoning can be at once an incentive and a vehicle of true worship, but when "art" is either wholly and lamentably absent, or, being present, makes itself too prominent, the worthier part of a congregation are tempted to wish themselves or their ministering brethren elsewhere. The recommendations of the Committee of Convocation are thoroughly practical, and should be well within the range of possibility. For it is not too much to ask that the children in Elementary Schools should be taught to sing at sight, and that some further attention to the theory and practice of music should be given by the students in training colleges, who will often have to train and accompany village choirs. It is especially requisite that some time should be spent on this acquirement by candidates for holy orders, although, of course, it would be ludicrous and mischievous to make proficiency in music an absolute test or condition of fitness for ordination. Much more, however, we are convinced, can be done in this direction than has hitherto been attempted or deemed necessary, and listless, and the fioriture and little staccato and we should be pleased indeed to see the recomfor holy orders, issue in some new effort, at the Universities and the Theological Colleges, to make the practice of music, especially of intoning, a definite part of a clergyman's training. And, indeed, where there is little or no aptitude for music, these recommendations might, we think, be made to bear fruit in some official provision on the part of teaching bodies for instruction in good and effective reading. By effective reading we do not mean a stagey style of delivery, but a style which is simple, intelligent, grave, serious; in a word, suited to the place and the subject. We could say a good deal on the matter of reading and intoning, to the badness of both of which much of the inattention complained of in our congregations is undoubtedly due, but remarks such as we should like to make are more suitable to the lecture room than the columns of a musical journal. We reiterate the hope that these valuable recommendations may result in some well considered and sustained effort to improve church singing, and not be left to lie by on dusty shelves with many other much needed schemes of reform.

A Correspondence in a Lancaster newspaper respecting the "Profaneness of the Oratorio" has called up some highly instructive and original remarks upon the subject, which we regret being unable to find space for. Handel seems to have been the principal person attacked, the repetition of the words "For unto us a child is born," in the great chorus of "The Messiah," which every musician regards as so strikingly characteristic of the exultation of the people, being dwelt upon by one writer as a serious mistake of the composer. Readers of the Spectator must remember the letter from a lady who calls attention to the severely critical remarks of her friend, which she owns to having stored up under the heading "Mr. Froth's opinion of Milton"; and we do not wonder, therefore, that there are "Froths" in music who can excite the admiration of a narrow circle of admirers by professing to have discovered some flaws in the works of Handel. But the following passage, on the construction of Oratorio itself, is too good to be lost. "I never presumed to sit in judgment on the musical genius of Handel. I say that in dramatising the words of holy writ his genius was misapplied. Suppose that a thief were to find his way into a warehouse—say number 34, or any other number-Erskine Street, or any other street in Liverpool, or any other city, and successfully pick a double patent safe-Chubb or Milner. The prosecutor would not deny the man's genius. Probably the judge, in passing sentence, would remark sorrowfully that it was a pity so much skill should be mis-applied." The author of this extraordinary paragraph should not remain unknown to our readers— his name is Thomas Johnson; and, from what we can gather from his letter, we believe that he is a professor of music. The editor of the paper in which this appears, says, "Enough has now been said on 'The profaneness of the Messiah." Too much, we would add. Mr. Johnson may have skill in teaching music, but in writing upon it a "judge" would unquestionably affirm that his skill has been "misapplied.'

THE Fifth Annual Report of the Birmingham Musical Association affords so convincing a proof of the real love for the art amongst the working classes that we cannot but believe such an excellent example well worthy of imitation in other large and important

mendations of the Committee, as regards candidates G. H. Johnstone and Mr. Henry Hendriks, in the tively, may be difficult to secure; but the experiment is one which cannot but be productive of good results to the employers, as well as to the employed; and we are certain, therefore, that many persons of position and influence would easily be found to lend their earnest aid to the cause. The Report tells us that the average attendance at the Saturday evening concerts, at which the band and chorus have both assisted, has been 2,645; much of the success of the performances being due to the assiduity of the Conductor, Mr. C. J. Stevens. The following works have been performed in their entirety during the season: Mendelssohn's "Elijah," "Hear my Prayer,"
"Loreley," 98th Psalm, "Ave Maria," and "As the
Hart pants," Spohr's "God, Thou art Great," Gaul's Sacred Cantata, "The Holy City," and C.J. Stevens's Anthem "Sing, O Heavens," selections having been "The Seasons," "St. Paul," "Samson," and the "Song of Miriam." We may also say that the programme of the Ballad Concert forwarded to us with the Report is an excellent example of what popular entertainments of this class should be; and in recommending music-lovers in other towns, therefore, to organise an Association on the admirable model of that at Birmingham, we must also urge the necessity of exercising the utmost care and attention upon the selection of the compositions to be performed.

> A LITTLE pamphlet recently forwarded to us entitled "Choirs and Choral Singing," by a Chorister, proves that an earnest desire to promote a higher view of the duties of a church choir is rapidly spreading, not only amongst those who form the congregation, but amongst those who form the choir. The effect of careless and slovenly singing in a sacred edifice is doubtless apparent to the listeners; but no persons can better divine the causes of this than those who belong to the choral body itself, and if the plain speaking in the pamphlet to which we have referred do not cause jealousy, it will certainly aid in instituting reform. The author of this intelligent and temperate address truly says that the candidate, having passed the ordinary rudimentary examination, "cannot possibly in any practical, far less musical, sense, become a chorister thereby; he is on the threshold, but the date at which he may assume to himself this title depends entirely upon his adherence to rules which he should lay down for himself, such as regularity of attendance, punctuality, entire selfabnegation; to decline and discountenance all unnecessary talking; to make himself master of the words and cues; to be on the watch for the conductor's sign to rise, which is a great test of the attention of a chorus, who would then rise as one body without the noise and shuffling that are so common." Excellent rules are afterwards given for singing not only with the "spirit" but with the "understanding" of the words; and these hints are doubly valuable as being the result of years of practical experience as a chorister. In our last number we gave the impressions of a lover of sacred music "At a Choir Practice"; for the many evils he complained of we have in this pamphlet, published at Norwich, some sensible suggestions as to the remedies.

WHEN, many years ago, the establishment of Reading-rooms for the working classes, and cheap periodicals, gave unmistakable evidence of the desire to widen the circle which embraced the "reading public," it towns. True it is that so energetic a President as became the custom with certain persons to cast Mr. Jesse Collings, or such able assistants as Mr. ridicule upon those who aspired to a higher intellectual position than they had been accustomed to; and amongst the rest of the satires which then appeared we distinctly remember a song called "The Literary Dustman," the title of which sufficiently explains its object. Since that time, however, not only "dustmen," but many other hard-working members of the community have availed themselves of the solace of literature after their day of toil, without being laughed at; and now we find, by a Welsh newspaper, that the colliers of Pontypridd are beginning to devote their Saturday evenings to the study of the pianoforte, under a competent teacher. Let us hope that instead of making capital out of this fact by the publication of a song called "The Musical Miner," we may benefit by past experience, and aid these men in the endeavour to substitute the pleasure of music for that to be found at the public-house. It is not likely that Pontypridd will produce a pianist who shall elicit enthusiastic applause at St. James's Hall; but he may at least gratify himself, and set a good example to those around him. The most effectual method of weaning a man from unhealthy excitement is to attract him to a healthy one; and experience has proved that the eloquence of music is far beyond that of the most earnest lecturer on temperance.

AT Burton-upon-Trent, we are informed, Madame Marie Roze and some members of the Opera Company have taken part in a representation of "Il Trovatore," before the employes of Messrs. Bass, the opera being given in the large branding shed of the brewery on a stage constructed on beer barrels. This is certainly a step in the right direction, but does it not savour a little too much of the "brewery"? There can be really no greater reason for performing upon the top of beer-barrels on this occasion than for singing on a steam-engine at a Concert for the servants of a railway, and starting the programme with a shrill screech from the whistle.

ROYAL ALBERT HALL CHORAL SOCIETY.

THE announcement that this important Society would perform Mr. Mackenzie's masterpiece, "The Rose of Sharon," was received with much gratification by all classes of musicians. The work was not included in the prospectus of the season, but whatever change in the arrangements was involved by devoting one of the Sub-scription Concerts to the new Oratorio was fully justified under the circumstances. There was further cause for congratulation because the London public had not yet had an opportunity of hearing it to the best advantage, and a worthy interpretation was looked for with confidence from Mr. Barnby's well-trained forces. The Oratorio performances under his direction are generally unsurpassable, and it was felt that the utmost pains would be taken to render justice to the work of a distinguished British composer. Without doubt, therefore, the audience on the 4th ult. assembled with high expectations; and it is not too much to say that they separated with feelings of disappointment and vexation. Several causes contributed to bring about this untoward result, principals, orchestra, and chorus being alike below the standard customarily observed by the Albert Hall Choral Society. It is painful to be compelled to write thus in connection with an occasion of so much interest, but no good object would be served by concealing the facts. To begin with, the Society was unfortunate in its choice of a soprano for the interpretation of the leading part. Miss Griswold has proved herself a competent operatic artist, but vocal training in Paris is not conducive to efficiency in English Oratorio. The style of the American singer is essentially dramatic, and her method of voice production is distinctively French. It is, therefore, not in her power at present to give satisfaction in music requiring simplicity and purity of style, rather than theatrical airs and graces. In justice however to her it must be remembered that she was singing for the first Mozart's Adagio in E for violin and orchestra, the solo

time in the Albert Hall-in itself no slight ordeal-and she was evidently suffering in no small degree from nershe was evidently sunering in no shart degree from het-vousness. Miss Hilda Wilson's rendering of the contratto music was absolutely perfect. The breadth and dignity she infused into the fine prologue, and the beautiful air "Lo, the king greatly desireth," secured for these numbers the heartiest applause of the evening. A highly favourable impression was also made by Mr. Watkin Mills in the airs allotted to Solomon, and this remarkably promising young artist may be said to have advanced his position by so capably interpreting music by no means easy. Mr. Barton McGuckin served a good apprenticeship in Oratorio before he adopted the lyric stage, and he was thoroughly artistic in the part of the Beloved. In criticising the choir some allowance may be made for the difficulties of the work. But it is the first time for several years that such allowance has had to be made for the force under Mr. Barnby's control. If we are rightly informed, there had been eight rehearsals of the work, and had the usual pains been taken an ideal performance should have resulted. But not only was the body of tone less powerful than usual, but some of the entries were missed in a most unaccountable manner. The tenors made no sign when they should have recommenced the opening chorus after the soprano and tenor duet, and the organ did duty for the ladies when they should have reiterated their query "Art thou so simple?" at the close of the second part. Another unfortunate breakdown occurred in the corno inglese part in the Air "Rise up, my love!" Over and above the actual errors there was a singular sense of tameness in the general performance. Much of it was blurred, feeble, and curiously unimpressive. In consequence of these deplorable circumstances many of the transcendent beauties of "The Rose of Sharon" could not have been recognised by those who heard the work for the first time, and for the sake of its reputation the Society should give another performance at the earliest opportunity.

Ample proof was given that the Society's forces have not really deteriorated by the performance of "The Messiah" on Ash Wednesday, the 18th ult.; and one is forced to the wretched conclusion that the masterpiece of an English composer was not deemed of sufficient importance to warrant any trouble being taken in its The choir in Handel's work was in its best preparation. form, and of the soloists ample satisfaction was given by Miss Anna Williams, Madame Patey, and Mr. Santley. Mr. Charles Wade sang the quieter portions of the tenor music artistically, but he was altogether overweighted in "Thou shalt break them."

CRYSTAL PALACE.

THE first of the Saturday Concerts after the usual interval at Christmas was given on the 14th ult. Mr. Manns on taking his place at his desk received an ovation the warmth of which testified to the appreciation in which his services are held by the frequenters of the Crystal Palace Concerts. The first piece in the programme was a new Concert-overture, "Richard I.," by Mr. Claudius H. Couldery. This gentleman, who had not previously obtained a hearing at the Saturday Concerts, studied at the Royal Academy of Music, where he was a pupil of Sir Sterndale Bennett in composition. The traces of his master's influence are to be seen rather in the clearness of his forms than in the character of his themes. The overture is a meritorious rather than a striking work. It consists of an introductory Andante in F major, somewhat in the style of a choral, and a brilliant Allegro Vivace in F minor, well constructed, but rather wanting in distinctive character, especially as regards its first subject. The treatment from a technical point of view is good and musicianly, though the instrumentation shows occasional signs of inexperience. Why the overture should have received its present title is a puzzle which we are unable to solve. The name of the first Richard would seem to suggest either a martial character in the music or some reference to the episode of the captive monarch and Blondel; but we fail to find in the present case any con-nection between the subject and the musical illustration.

part well played by Mr. Carl Jung, was another novelty at Sydenham. It proved to be of no special interest, being written in what we may call Mozart's "everyday" manner. It is, like most of the composer's slow movements, pleasing; but it is not one of his best. Concerning such familiar pieces as Beethoven's symphony in D, and Mendelssohn's overture to the "Calm Sea and Prosperous Voyage," it is needless to say a word beyond the record of a fine performance. Madame Essipoff played Beethoven's.concerto in E flat in her best manner, subsequently contributing solos by Chopin and Saint-Saëns, and Mdlle. Anna Soubré, from the French opera, who appeared for the first time at these concerts, made a favourable impression in songs by Massenet and De Grandval.

The chief interest of the concert on the 21st centred in the first performance at the Crystal Palace of Raff's posthumous Symphony in A minor, No. 11, bearing the title "Winter." This work completes a series of four symphonies, written as musical illustrations of the four seasons, of which the other three had already been heard at these Concerts. That the work brought forward on Saturday had not received the composer's finishing touches is probable from the fact stated on the title page of the published score, that it has been "revised and edited by Max Erdmannsdörfer." Whether the revision and editing amounted to anything more than seeing the proof-sheets through the press, we are unable to say. Like the large majority of Raff's symphonies, the "Winter" is "programme music"-at least as regards three of its four movements. The opening Allegro is entitled "Der erste Schnee" (the first snow), but the connection between the title and the music is by no means obvious. It is clear that no actual picture of a fall of snow is intended, though Haydn in a quaintly descriptive recitative in the "Creation" has attempted to depict "the light and flaky snow." Raff deals rather with impressions; though what these are must be left to each hearer to determine for himself. It goes without saying that the music is excessively clever; but it suffers from the great fault so frequently to be found in the composer's works, over-elaboration. This first movement occupies a quarter of an hour in performance; and the ideas are not of sufficient importance to bear such lengthened treatment. The second movement, which bears no inscription, is in our opinion the most successful portion of the symphony. It is a kind of inter-mezzo, commencing with a theme in the rhythm of a gavotte, varied in a very ingenious and interesting manner. The variations are, however, abandoned as the music proceeds, and new matter is introduced bearing but a distant connection with what has gone before. As the opening subject does not recur in its entirety, a want of unity is thus produced; but in spite of this defect, as it seems to us, the piece is extremely effective. The slow movement, "Am Camin" (By the Fireside), is very melodious, but far too much spun out; and the same may be said of the finale, entitled "Carneval," which is full of bustle and spirit, and contains an infinity of ingenious contrapuntal devices. The symphony as a whole is representative both of the strong and weak points of the composer. We find in it all his flow of easy and natural, if sometimes commonplace, melody, all his skill in development and brilliance of instrumentation; but we also find the diffuseness which is seldom wholly absent from his larger works, and a certain dryness in the workmanship which is not compensated by any great interest in the ideas. We think the work will neither add to nor take from Raff's reputa-The remainder of the concert may be briefly dismissed. Mr. Max Pauer gave an excellent and musicianly rendering of Mendelssohn's concerto in D minor; the orchestra played the overtures to "Egmont" and the "Carnaval Romain" (Berlioz); and Mdlle. Lido was the vocalist of the afternoon.

MONDAY AND SATURDAY POPULAR CONCERTS.

THESE entertainments pursue the even tenour of their way, undisturbed by any changes of fashion and safe from the caprice which brings prosperity one day and disaster the next. There has been singularly little during the past month save routine work, and not one feature which will cause the season to be especially remembered. Even on

Saturday, January 31, the anniversary of Schubert's birth, it was only deemed advisable to devote half the programme to the works of the richly endowed composer. An entire Schubert Concert would assuredly not have proved fatiguing to the audience. The only representative work presented, however, was the magnificent Quintet in C, Op. 163, as absolute a masterpiece as ever proceeded from the pen of a musician. Mr. Max Pauer might have played one of the Sonatas, which are too seldom heard, instead of two of the Impromptus; they are charming trifles certainly, but every student of the pianoforte knows them by heart. Mr. Lloyd sang one of the Lieder in his best style. The second part of the Concert included Tartini's violin Sonata in A minor, and Beethoven's Trio in G, Op. 1, No. 2.

The programme of Monday, the 2nd ult., was one of the best of the season, though it did not include any novelty. Modern art was represented by two very fine works, Schumann's Trio in D minor, Op. 63, and Brahms's Sextet in G, Op. 36. The last named is one of those creations of genius which gain by repetition. The beautiful first movement, one of the composer's purest inspirations, pleases at once, but familiarity is needed for the appreciation of the irregularly constructed Poco adagio, and the discursive finale. The Quintet was splendidly interpreted under Madame Néruda's leadership, and very warmly received. Miss Zimmermann introduced for the first time a Fantasia con Fuga in D of Bach, which musicians will recognise by the fugue subject in triplet semiquavers. The Concert concluded with Schubert's Rondo in B minor for pianoforte and violin, Op. 70. Mr. Thorndike, the vocalist of the evening, deserves praise for his artistic delivery of Handel's air "Tyrannic Love." On the following Saturday the programme was popular in every sense of the word, but for that reason scarcely requires criticism. It included Mendelssohn's Quartet in E flat, Op. 12; Beethoven's Serenade Trio in D, Op. 8; his Sonata in C, Op. 2, No. 3 (beautifully played by Miss Zimmermann); and Handel's Violin Sonata in D. Mrs. Hutchinson sang with much taste Mozart's "Deh vieni," and a song by Miss Maude White. The Concert of Monday, the 9th, may be dismissed with almost equal brevity, as it is quite impossible to say anything about was popular in every sense of the word, but for that reason brevity, as it is equite impossible to say anything about such works as Beethoven's Quartet in B flat, Op. 18, No. 6, or Schumann's Quartet in E flat, Op. 47. Madame Néruda and Herr Straus repeated Mozart's Duet in B flat for violin and viola, this being the last appearance but one of Madame Norman-Néruda for the present season. Beethoven's Six Variations on an original air in F received a very refined interpretation from Madame Haas, a pianist highly acceptable in music requiring delicacy and purity of style rather than masculine force and vigour. Those agreeable duettists, Miss Louise Phillips and Madame Fassett, contributed four items by Holländer and Mary Carmichael, the two duets by the lady composer, "A poor soul sat sighing" and "Who is Sylvia," being especially well received.

It is not often that a Saturday audience has the privilege welcoming Herr Joachim on his return to England. This, however, was accorded on the 14th ult., and it need scarcely be said that St. James's Hall was crammed to its utmost extent, scores of people standing in the gangways, while others were refused admission. The great violinist speedily gave proof that his powers have in no way diminished. He led Mendelssohn's splendid Quartet in E minor, Op. 44, No. 2, in masterly style, and gave a beautifully finished rendering of a Recitative and Adagio from Spohr's Concerto in G minor, No. 6, with pianoforte accompaniment arranged by F. Hermann. Mr. Max Pauer introduced for the first time Schumann's Allegro in B minor, Op. 8. Everything left by the great representative of modern German music should be accorded a hearing, but it is impossible that the present work should ever become a favourite with pianists. It is clever and of course original, but laboured and for the most part uninteresting. Wasielewski declares that it belongs to "Schumann's feeblest mental productivity. It is unrefreshing in its broad irregular proproductivity. It is difficult on for sympathy in its lack of all power and purity of expression." This is, perhaps, unduly severe. Mr. Max Pauer played fairly well, but without any striking individuality of style. That rising young

Mozart's Trio in E, No. 6. On the following Monday, the attendance was unusually scanty, a circumstance attributable to the bad weather, as the programme was by no means wanting in attractiveness. The concerted works were Beethoven's third Rasoumowski Quartet in C, Op. 59, and Schumann's Phantasiestücke for piano, violin, and violoncello, Op. 88, a series of four movements originally designed as a trio, but afterwards re-named, perhaps on account of their sketchiness, and the absence of regular development, Herr Joachim gave Bach's Chaconne, his grand rendering of which is too well known to need description, Miss Agnes Zimmermann played Schubert's Impromptu in C minor, Op. 90, and a selection of the Valses Nobles, Op. 77, and Miss Thudichum contributed songs by Purcell and Cowen. Two masterpieces of Beethoven were included in the programme of Saturday, the 21st-namely, the Quintet in C, Op. 29, and the Trio in D, Op. 70, No. 1. It would be nothing short of an impertinence to criticise works so justly famous as these. Herr Joachim made a curious choice of solos—namely, arrangements of Nos. 3 and 9 of Schumann's four-hand pieces "für kleine und grosse Kinder," Op. 85, by Ernst Rudorff. Whether this kind of thing is permissible is open to question; but the audience settled the matter in the affirmative by encoring the performer. Miss Zimmermann gave Mendelssohn's familiar Caprice in E, Op. 33, and Mr. Santley sang two equally familiar airs by Handel.

A capital programme on the 23rd drew a full audience, the general public being attracted by Beethoven's Rasou-mowski Quartet in F, No. 1, and Tartini's "Trillo del Diavolo," and musicians by Grieg's Sonata in F, for piano Diavolo," and musicians by Grieg's Sonata in F, for piano and violin, Op. 8. The last-named charming work had only been given once previously, and that was ten years ago. There is an easy flow of spontaneous melody in each of its three movements, coupled with a strong infusion of Scandinavian feeling, which in itself is pleasing. Mr. Max Pauer gave an acceptable rendering of Schumann's Novelletten, Nos. 3 and 8, and may be further commended for declining an encore. We venture to think, however, that pianists are too prone at present to content themselves with trifles such as these. Beethoven is still drawn upon from time to time, but we never hear any of the fine Sonatas of Schubert, not to mention those of Weber or Dussek. Without desiring to grumble unduly, it must further be said that the bi-centenary of Handel deserved more recognition than was given by the selection of the air "Tell fair Irene," by Mr. Maas. Surely on such an occasion one or two of the rarely-heard Suites or other instrumental works might have been revived.

THE BACH CHOIR.

THIS Society gave its twenty-second public Concert in St. James's Hall on the 19th ult., and asserted alike the catholicity of its taste and the wide range of its operations by performing two modern works of totally opposite character, with the Pastoral Symphony from Bach's "Christmas Oratorio" thrown in. It might naturally be asked what the old master had to do in such company; but, we believe, the Bach Choir aims, on all public occasions, to keep up a connection with him, if only by a thread. Here there was a special reason to boot-namely, the resuscitation and rehabilitation of the oboe d'amore, an instrument for which Bach was fond of writing. There are two parts for it in the Pastoral Symphony, and these were played on oboid'amore by Messrs. Horton and Lebon. The effect was quaint and pleasing enough to justify the spirit of truth which led to the revival of the old-fashioned pipe. Of the two modern works, Mr. Hubert Parry's music to Scenes from Shelley's "Prometheus Unbound" held the place of honour. This composition was first produced at the Gloucester Festival of 1880, and was then dealt with by our Special Correspondent in a manner fully deserved. We shall enter upon no new criticism here, but content ourselves with quoting a passage from our Special Correspondent's letter, every word of which remains true:—
"Mr. Parry's composition had not advanced very far before we discovered that he was an ardent admirer of the 'music of the future' and resolved to show us how he read Shelley's fine poetry by the light of his musical theory. Knowing this, we were of course not astonished to find that in the decla-

his work, the words are set with such a total disregard of the effect of the music upon the hearer, as almost to make us believe that the composer had ignored the necessity of such consideration altogether. True it is that there is much power evidenced in the orchestral colouring, and that in many parts we have detached phrases of real beauty; but these are very few and very far between, and the dulness which gradually spread itself over the large audience was made even more apparent by these transient gleams of light. As a rule, the orchestration is oppressively heavy, and in the early part of the work the choir is kept at such a constant strain that the hearer almost sighs for relief. We cannot but believe that had the composer been less fettered by the school to which he has wedded himself his real poetical feeling would have been more constantly evidenced, especially in the solos, some of which contain snatches of pure melody, which seem to have strayed in by accident, and been incautiously allowed to remain." We quote our We quote our Correspondent's courteous but severe criticism the more readily because never was judgment given on first hearing more completely borne out by after experience. The performance of the work in St. James's Hall, under Mr. Otto Goldschmidt, had many good points, and Mr. Parry found no small part of a friendly audience willing to bestow applause. The solos were sung by Mrs. Hutchinson, Miss Hilda Wilson, Mr. E. Lloyd, and Mr. Brereton. Kiel's short Oratorio, "The Star of Bethlehem," which was the applause. second novelty, had one thing in common with "Prometheus Unbound": it illustrated the fact that a composer can reproduce forms of music much more easily than he can animate them with their spirit. We shall not offer a detailed criticism of the Oratorio. Probably it will never again be heard in this country. We will point out, however, that Kiel presents an abundance of counterpoint, including a liberal allowance of fugue, and writes generally in an orthodox manner. Unfortunately this is not enough. We want life and moving power, such as genius knows how to infuse into even the most scholastic forms. Without such qualities the Oratorio was soon found to be very dull, and the audience rapidly left the hall, very few remaining at the end. The performance, even under these depressing circumstances, was good; and especially did Mrs. Hutchinson, Miss Wilson, and Mr. Lloyd do their best for the work.

THE HANDEL SOCIETY.

THE bi-centenary performances in honour of Handel and Bach have commenced, and this newly established Society had the honour of inaugurating them by the revival of "Saul," on the 21st ult., at St. James's Hall. Of all Handel's Oratorios "Saul" is one of the least known at the present day. We can find no record of any performance since 1852, when it was given by the Sacred Harmonic Society. That such neglect is undeserved will be admitted by musicians, though at the same time it is easily explainable. In 1738 Handel produced "Saul" and "Israel in Egypt." The former was successful while the latter was a failure, simply because "Saul" abounds in airs, while "Israel" consists chiefly of weighty choruses. During the interval Handelian aria has become old-fashioned, while the spell of his choral writing has vastly increased, and hence the reversal of the original verdict. Not that the score of "Saul" is destitute of grand choruses, but they are certainly fewer in number than in most of his oratorios. Two of them stand out from the rest as comparable with his finest efforts in other works. We refer of course to the sublime "Envy, eldest born of hell," and the grand and elaborate concluding number, "Gird on thy sword." But there are others well worthy of the master, such as the opening "How excellent Thy name," with its rich orches-tration, and the cleverly constructed "O fatal consequence" at the close of the second part. The airs are generally characterised by simplicity and a certain seriousness, not to say solemnity, of manner, rather than by elaboration of design; but they are chiefly remarkable as showing Han-del's feeling for dramatic truth even when adopting the square and formal pattern of his time. For example, the airs of the haughty Merab differ entirely in character from those allotted to the gentler Michal. Saul's songs are fierce and declamatory, while those of David are melodious matory passages which form a very considerable portion of and breathe the very spirit of piety. There is nothing more

tender in all music than the couplets "O Lord, whose mercies," nor anything more pathetic than the lament, "In But perhaps the most remarkable feature of the work is the uncommon richness and variety of the orchestration. Why Handel, who in this instance employed many instruments-now universally considered necessary-with masterly effect, afterwards generally contented himself with strings, and at the most one or two wind instruments, will probably never be known. For a detailed description of the scoring in "Saul," we must refer our readers to Mr. Prout's interesting article in THE MUSICAL TIMES for May last year. Here it will be sufficient to say that in this case no justifiable plea could be advanced for additional accompaniments,

We must now turn to the performance, which was interesting as being the first on a large scale given by the Handel Society. From the book of words we learn that the Association is similarly organised and has similar objects to the Bach Choir and the London Musical Society. That is to say, it is formed for the practice of the highest class of music, and pecuniary gain does not form part of its aim. But it differs from the other bodies named in that it includes instrumental as well as vocal members. former at present number 53, of whom 48 play stringed instruments, and the latter 132. The Conductor is Mr. F. A. W. Docker, Organist of St. Andrew's, Wells Street. The idea seems to be to employ as little professional aid as possible, even at the public performances, for on this occasion the principal vocalists were amateurs. As an outcry has recently been heard respecting the danger to professional singers accruing from the increasing aggressiveness of the amateur, it may be said that, judging from this occasion, there is no cause for alarm. Mrs. Andrew Tuer possesses a contralto voice of beautiful quality, which she uses like an artist. Of the rest it will be sufficient to say that they doubtless did their best. The choruses were for the most part well rendered, but the voices were not evenly balanced, the contraltos and tenors being very weak. Great excisions were made in the work, including the whole of the part of Merab. That some curtailment was necessary will be admitted, and we will leave it an open question as to whether the cuts were judiciously made; but no difference of opinion can be entertained respecting the stoppage of the performance in order to play the National Anthem on the entrance of some members of the Royal Family. Anything in worse taste cannot be imagined. The largeness of the audience testified to the general interest in the revival, and the Society deserves the thanks of music lovers for its labours. At the same time, it may be affirmed that the work was not presented under conditions calculated to realise the full intentions of the composer.

MR. BACHE'S CONCERT.

THE annual Orchestral Concert of this earnest and enthusiastic disciple of Franz Liszt took place on the 5th ult., at St. James's Hall. There was a very numerous audience, whose presence was probably owing as much to their admiration of the indomitable zeal and perseverance of the concert-giver in affording a hearing in this country to the works of his revered master, as to the specific interest attaching to the works themselves. For some fourteen years past Mr. Walter Bache has been the recognised champion in England of that peculiar phase of the so-called "Music of the Future" represented by Liszt; and the fact that of late years some of the more important compositions by that master have been included likewise in the programmes of other Concert-institutions of the metropolis goes far to prove that his untiring efforts are at last meeting with a fair measure of success. Indeed, the most ambitious work performed on the present occasion (when the programme was, as usual, entirely Lisztian) had been previously produced, for the first time in this country, by Mr. Ganz, in 1882. We refer to the Symphony to Dante's "Divina Commedia," a species of programme-music to which, however, the conventional term of "Symphony" but inaptly applies. As in his "Symphonic Poems," the composer here discards entirely the recognised forms of the symphony proper, being guided in his inspiration solely by the exigencies of the poetic idea he desires to embody or to illustrate in his music. tation for careful performances of high class music.

Hence, in accordance with the great Florentine poet's world-epic, Liszt's musical paraphrase thereof is divided into three parts or movements, entitled respectively "Inferno," "Purgatorio," and "Paradiso"; the two former being purely orchestral, while in the latter a chorus of female voices is called into requisition, reminding one at once, though the connection may only be a superficial one, of the climax of both Beethoven's Ninth Symphony and that of Goethe's "Faust." The work in question having been already commented on in these columns, we may confine ourselves in the present instance to a hearty recognition of the admirable manner in which the orchestra acquitted itself of a most arduous task, and of the efficient rendering, on the part of the lady students of the Royal Academy of Music and members of Mr. Malcolm Lawson's St. Cecilia choir, of the final chorus-"Magnificat anima mea," wherein the melody of a Gregorian chant has been very effectively made use of, Bache's solo contribution to the programme was the pianoforte Concerto in E flat, which, as a matter of course, he played from memory—in itself a herculean effort—and which gained him prolonged and well-deserved applause. Other numbers were Liszt's arrangement of the famous-"Rakoczy" March, his "Priére aux anges gardiens," for stringed instruments, and the March from his Oratorio, "Christus," superscribed "Die heiligen drei Könige." Mdlle. Alice Barbi gave an excellent interpretation of the scène dramatique, "Jeanne d'Arc au bûcher." Mr. Dannreuther conducted the Concerto with conspicuous ability and in perfect sympathy with the principal performer; the remainder of the pieces having been conducted by the Concert-giver, who, there can be no doubt, has once more scored a distinct success for the cause he has at heart.

HIGHBURY PHILHARMONIC SOCIETY.

The second Concert of this Society's seventh season was given at the Athenæum, Highbury New Park, on Monday, the 2nd ult. Despite a very inclement evening. the audience was numerous and appreciative, and the performance, as a whole, was very successful. The first part of the programme consisted of "The Crusaders," by Niels W. Gade, which charming work was rendered both by orchestra and choir in a manner which evinced careful study and close attention. The leading parts were sustained by Miss Clara Samuell, Mr. Edward Lloyd, and Mr. Frank Ward. Miss Samuell found ample scope for her sweet voice in the music of the part of Armida, the Enchantress, and Mr. Edward Lloyd was thoroughly himself in that of Rinaldo. The duet in the second part for Armida and Rinaldo, with a chorus of sirens, which is one of the finest numbers in the cantata, was beautifully rendered by Miss Samuell and Mr. Lloyd, and the ladies of the choir thoroughly well sustained the music allotted to the sirens. Mr. Frank Ward was vigorous and effective as Peter the Hermit. The orchestra executed the difficult passages with which the work abounds with skill and marked effect, the only exception being the incantation music in the second part, which was slightly marred by some of the instruments being a little out of tune. choir, as usual, was thoroughly efficient, and the rendering of the last number, especially, was in the best style.

The second part of the Concert consisted of a miscellaneous selection. The Overture to "Zampa" having been performed by the band, the "Spinning Chorus" from Wagner's "Flying Dutchman" was sung by the lady members of the choir in a manner hardly up to their usual scale of excellence. Mr. Gilbert H. Betjemann, the Assistant Conductor of the orchestra, then played a Nocturne by Chopin, arranged by Sarasate, and Spanish Dance, composed by the same accomplished violinist, for which he received well merited applause; and whomist, for which he received with merited apprause; and the Concert concluded with a selection from Gounod's "Faust," solos being given by Miss Samuell, Miss Florence Monk (a member of the Society), and Mr. Lloyd. The "Soldiers' Chorus" was given with great vigour by the tenors and basses of the Choir. Dr. J. F. Bridge conducted with his ways ability and precision and both he and the with his usual ability and precision, and both he and the Committee are to be congratulated upon the manner in which the Society has preserved and increased its repu-

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

ORCHESTRAL music is not often honoured in Birmingham by so large and enthusiastic a muster of votaries as that which signalised the third of the current series of Mr. Stockley's orchestral Concerts on the 5th ult.; but it was soon apparent from the manner in which the applause was distributed that instrumental art constituted for many of the audience quite a secondary feature of the entertainment, and that the chief attraction was to be found in the vocal accessories, and especially those which devolved upon Mr. Maas. Nevertheless, the orchestral selection was a more than usually interesting one, and as it had evidently been well rehearsed, the performance was not unworthy of the selection. First among the novelties should be named Raff's Italian Suite, "Im Süden," a posthumous work of the composer, evidently written before the "Lenore" Overture, though not produced till eleven or twelve years afterwards, in November, 1883. Two of the five movements of which it consists-viz., the Notturno and Tarantella-were heard at the Crystal Polace Concerts in March of last year, but Mr. Stockley, apparently, has been the first to present the Suite in its completeness to an English concert audience. The opening movement is brilliant and showy, but not otherwise remarkable; there is appropriate colour and movement in the barcarole, fun and frolic in the intermezzo entitled "Pulcinella," sensuous grace and poetry combined with exquisite instrumentation, in the Notturno, and abounding spirit and cumulative power in the finale Tarantella. The playing of these several movements was distinguished by technical finish of no mean order, combined with poetic insight and sympathy. Another novelty was a "Sevillana" by Mr. Elgar, a member of the orchestra, whose work exhibits a keen appreciation of the charms of Spanish dance rhythms, together with considerable skill-in parts, however, a little overwrought-in instrumental scoring. The Poëme Symphonique, which M. Saint-Saëns has entitled "Le rouet d'Omphale," had been heard here on a former occasion, but its characteristic graces and mannerisms were never presented in a more attractive guise than on this occasion. In Spohr's Dramatic Concerto (No. 8), for violin and orchestra, Mr. Carrodus gave a masterly rendering of the solo part, admirable alike in tone, feeling, and execution, and was vociferously applauded and recalled at its close. At a later period he afforded the audience another impressive exhibition of his virtuosity in Ernst's brilliant "Rondo Papageno." In the vocal department, Miss Clara Samuell won great applause by her execution of Rossini's "Non più mesta," and was not less successful in the vocal valse from Gounod's "Mireille"; but her most impressive performance was the melodious and touching "Farewell" of F. Edward Bache. Mr. Maas, although not in his best voice, greatly delighted the audience by his refined and fervid singing of "Dalla sua pace" and "Salve dimora." In Massenet's scena, "Apollo's Invocation," produced at the last Norwich Festival, his singing excited something like a furore among the audience, who recalled both him and Miss Samuell again and again. The conducting of Mr. Stockley throughout was marked by sound judgment and decision.

Encouraged by the results of their last Spring visit here, the Royal English Opera Company, of which Madame Blanche Cole, Madame Alice Barth, Mr. J. W. Turner, Mr. Geo. Fox, and Mr. Aynsley Cook are the leading members, commenced a twelve nights' season at the New Grand Theatre on the 9th, opening with the "Bohemian Girl." Unfortunately the prima donna of the Company has been for some time past in very uncertain health, and there were evidences of insufficient rehearsal or lax discipline in other of the leading artists. The opening performance consequently was a somewhat halting one; and the unfavourable impression produced upon the first night's audience seems to have militated against the success of the undertaking on other nights. Wallace's "Maritana," however, was very creditably rendered on the following evening, with Madame Clara Leslie and Mr. J. W. Turner as Maritana and Don Casar respectively. The "Crown

it was changed at the eleventh hour for "Il Trovatore," owing to the indisposition of Madame Blanche Cole. the following evening the selection was "Fra Diavolo," and after that came "The Marriage of Figaro," with Madame Blanche Cole as the Countess, Madame Alice Barth as Susanna, Miss Louise Lyle as Cherubino, and Mr. Fox in the part of Figaro. This was a somewhat painful performance, owing to the too obvious infirmity of Madame Blanche Cole, whose voice in parts seemed entirely to fail her. The Susanna of Madame Barth was, as usual, piquant and sprightly. Miss Lyle made a pert and pretty page, and sang the music of the part with much refinement and good feeling; and Mr. Fox was suitably mercurial and vivacious as Figaro. In the part of Count Almaviva, Mr. Aynsley Cook did all that was possible with his means, but failed, for obvious reasons, to meet the ideal requirements of the character. On other evenings of the engagement "Faust," "Fra Diavolo," and "Il Trovatore" were played with a fair amount of success. But the band, generally, was lacking in the precision and discipline which Mr. Carl Rosa has taught us to look for in the operatic orchestra.

The Saturday Concerts of the Musical Association, though of somewhat unequal merit, continue to draw large popular audiences. On the 17th ult., when the local Sunday School Union contributed the choral part, Mr. Gaul's successful Cantata "Ruth," first produced in 1881, was performed with excellent effect, the composer conducting, followed by Sterndale Bennett's ever charming "May Queen." The choral singing, on the whole, was superior to that of the soloists, among the best numbers in Mr. Gaul's work being "Hark, the cymbals clash," which was rendered with

great spirit, precision, and effect

The musical section of the Midland Institute performed a choice selection of madrigals and part-songs on the afternoon of the 7th ult. to a numerous and appreciative audience. The choir is steadily improving in precision, delicacy, and refinement, as was shown on this occasion, more particularly in "The Silver Swan" of Orlando Gibbons, Wilbye's "Stay, Corydon," and Pearsall's famous ballad dialogue for ten voices, "Sir Patrick Spens." The solos and duets comprised Cotsford Dick's "Farewell, if ever fondest prayer," and Lucantoni's "Una notte a Venezia." Miss Margaret Wild, a pupil of the Leipzig Conservatorium, was the pianist, and gave evidence of excellent technique as well as musical intelligence in Schumann's "Etudes Symphoniques," Chopin's "Andante Spianato," and Impromptu in F sharp, Op. 36, and Brahms's Scherzo in E flat minor, Op. 4. The playing of the latter piece was excellent throughout, and awoke hearty applause. Mr. Stockley's conducting in the choral performances left nothing to be desired.

The bi-centenary of Handel's birth was celebrated by the Festival Choral Society, on the 19th ult., by an interesting and remarkably successful Miscellaneous Concert, compounded largely of familiar excerpts from the great Saxon's oratorios and cantatas. There were one or two examples also of Handel's operatic compositions, including the air "Verdi prati" from "Alcina," but this phase of the master's genius was very inadequately represented. The vocal principals were Miss Anna Williams, Miss Grace Damian, Mr. Joseph Maas, and Signor Foli. The first named lady, who was in admirable voice, was especially effective in Dejanira's recitative and air from "Hercules" "Where shall I fly?" and the well known airs "Angels ever bright and fair" ("Theodora"), and "From mighty Kings" ("Judas Maccabæus"). Miss Grace Damian, who appeared in mourning for the death of her friend and mistress, Madame Sainton-Dolby, sang "What though I trace" ("Solomon"), the operatic air before mentioned, and, with chorus, "Return, O God of Hosts" ("Samson"). In the grand recitative and air from Jephtha, "Deeper and deeper still," Mr. Maas produced a deep impression by the fervour and refinement of his singing, and he gave the ever popular" Sound an alarm," from "Judas," with clarion-like voice and spirit that roused the enthusiasm of the audience to a high pitch. Signor Foli, who joined him in the duet from "Samson," Go, baffled coward," sang the familiar air from "Joshua," "Shall I in Mamre's fertile plain," with appropriate feeling and great charm of voice, and was Diamonds" had been announced for the third evening, but rewarded with a double recall after "O ruddier than the cherry" ("Acis and Galatea"). The choral singing throughout was admirable.

Dr. Swinnerton Heap's Chamber Concert, on the 24th

January, occurred too late for mention in my last, and few words must suffice for it now. The executants, as on the opening Concert of the series, were Mr. Carrodus and Mr. Speelman, violins; Herr Bernhardt, viola; M. Vieuxtemps, violoncello; and Dr. Heap, pianoforte. The interest of the Concert centred in Dvorák's Sonata in F, Op. 57, for pianoforte and violin, which was heard on this occasion for the first time in Birmingham. The power and originality of the work, as interpreted by Dr. Heap and Mr. Carrodus, deeply impressed the audience, but more than one hearing is evidently needed for its full appreciation. A rarely heard Duo in G, of Mozart, for violin and viola, brimming over with grace and melody, was charmingly rendered by Mr. Speelman and Herr Bernhardt. Mr. Carrodus fairly took the audience by storm in Bach's Chaconne in D minor, and Dr. Heap won great applause by his finished performance of Weber's "Momento Capriccioso" in B flat, Op. 12, and a couple of dainty pieces by Henselt—the Nocturne in G flat, Op. 13, and Etude, "Si oiseau j'étais," in F sharp.

The choral rehearsals for the Festival of August next are now in full swing, the first novelty attacked being Dvorák's new Cantata, "The Spectre's Bride."

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

WITH the close of the opera season, the unusually lavish interest attaching thereto ceases, and the regular round of Concerts and Recitals must now claim the undivided

attention of the musical public

The past month has not been prolific in novelties, although the return of Madame Essipoff to Liverpool, after an absence of eight years, has afforded the opportunity of appreciating the matured experience which she has developed in the interval. Her first appearance, at the eighth Subscription Concert of the Philharmonic Society, on January 20, at which Beethoven's E flat (Emperor) Concerto formed the chief item, evidenced Madame Essipoft's possession of the highest qualities of technique and perceptive force-but the subsequent Recital at St. George's Hall small Concert room, on the 31st, enabled her admirers to form a more correct judgment of her style and varied capacity. Her programme on that occasion was sufficiently diversified, including examples of Mendelssohn, Chopin, Rameau, Schubert, &c., and in Beethoven's Sonata Appassionata, Madame Essipoff's breadth of reading and executive skill shone to advantage. No amount of artistic ability can, however, justify the taking of liberties with the text, an amateurish flaw which more than once marred the executant's playing.

At the subsequent Concerts of the Philharmonic Society, on the 3rd and 10th ult. respectively, orchestral music has held the chief sway. At the former the original and always popular, if scarcely orthodox, Symphony of Raff, known as "Lenore"—and at the latter Saint-Saëns's Symphony in E flat, constituted the most prominent features in the programmes. Saint-Saëns's work is characteristic of the style of the composer, and evinces a command of orchestration, but is lacking in thoroughness and the essentials of great music-being rather flimsy in construction and development. The Scherzo and Finale from Hummel's Septet, deliciously played by Mr. Halle and the leading members of his band, formed a most enjoyable item at the ninth Concert of the Society's season.

Notwithstanding the advance in musical culture which Liverpudlians flatter themselves is gradually making headway in their native city, they are occasionally awakened to the fallacy and delusiveness of the idea that such advance is also applicable in certain circles composed of the higher strata of society. An incident at one of the recent Philharmonic Subscription Concerts, when the Conductor was obliged to administer a salutary reproof to the talking section of the audience by a temporary suspension of the performance, proves that there are those amongst the "society" and "gentry" of the neighbourhood who have yet to learn a proper appreciation of high-class orchestral music. It is hoped that the incident will have the desired

The chief feature at Mr. Halle's sixth Concert, held on January 27, in the Philharmonic Hall, was the performance of the Overture and the whole of the incidental music ance of the Overture and the whole of the incidental music to "A Midsummer Night's Dream," an excellent opportunity for comparison between Mendelssohn's powers when in his teens, as illustrated by the Overture, and in his matured manhood, as evidenced in the incidental music. The same marvellous fertility of invention and refreshing vivacity is, however, apparent throughout, and the band under Mr. Hallé's direction revelled in the happy joyous character of the music, so indicative of the composer's temperament. The bright sparkling Scherzo, the rollicking gaiety of the "Dance of clowns," the serio-comicality ing gaiety of the " Dance of clowns," of Thisbe's Funeral March, and the grand broad strains of the ever-welcome Wedding March all received the faithful attention demanded by their varying phases, and were correspondingly appreciated. Saint-Saëns's Concerto in G minor also had a place at this Concert, and although perhaps somewhat uninteresting, its skilfully developed movements were perfectly rendered at the hands of Mr. Hallé. Miss Maria de Lido, the only vocalist, has a pleasing voice and good execution, but is lacking in the possession of any great dramatic intensity or force. Her best effort was in Meyerbeer's "Roberto, o tu che adoro."

The performance of Mackenzie's Cantata, "The Bride," at the Wavertree Town Hall, on January 30, was scarcely equal to the real merits of the work, or the reputation of the composer. The many beauties of the Cantata being recognised, it is hoped that the performance will be repeated

on a more adequate scale.

The Crescent Choral Society, of recent origin, essayed, on the evening of the 5th ult., a rendering of Handel's Oratorio "Samson," and this ambitious effort was fairly justified by the result. The chorus, under the conductorship of Mr. G. L. Miller, showed careful training, and the vocal principals, if overweighted in one or two instances, sang their music creditably, Miss Laura Haworth, the soprano, especially distinguishing herself. Mr. S. Claude Ridley performed the duties of organist in a careful and judicious manner.

A new operetta, entitled "Mrs. Speaker; or, the Lady Legislators," composed by Mr. A. W. Borst, to the libretto of Mr. Henry Workman, and evidencing considerable tact in the amusing development of the plot and ability in the sparkling character of the music, was produced at the Lecture Hall, Waterloo, on the 16th ult., and the performance reflected general credit on those concerned.

By the recent season of English Opera-which Mr. Rosa has himself pronounced to have been the most successful ever undertaken by him-Liverpool has thoroughly evidenced its warm appreciation of the lyric drama. During the concluding weeks scenes of enthusiasm were of almost nightly occurrence, and Dr. Villiers Stanford's "Canterbury Pilgrims," tolerated with passive apathy elsewhere, received on the occasion of its first performance in this city, a fairly cordial welcome. With a libretto of sterling merit, lit up at times by episodes of bright incisive humour, and set to music of sound scholarly ability, it may, perhaps, be wondered why the success of such a work, thoroughly national in every circumstance and detail, should be held in question. The solution must rest in the fact that an opera to be popular must of necessity be planned on lines calculated to suit popular tastes. In this the "Canterbury Pilgrims" fails. There is a lack of change and variety, the second act in particular is tedious and long drawn out, and the composer, in his conscientious intention of maintaining the thoroughly classical character of the music, and in his apparent rigid adherence to the modern theory of excluding anything from the work which might be culled from it and performed with advantage as an excerpt, has, we consider, discounted the popularity of an opera which really merits a better fate.

Liverpool has taken a foremost place in celebrating, on the 19th ult., the bi-centenary of Handel by a performance worthy of the subject and the work. The selection by the Philharmonic Choral Society of "Judas Maccabæus" for such a representative commemoration was peculiarly appropriate in many respects, the martial ring which pervades it throughout being especially consonant with the present mood and spirit of the country. The Oratorio has no new singers have appeared, a record of the vocalists always taken high rank as a standard work, and its many beauties and striking effects are only equalled by the exacting demands which it makes upon the executants. The difficulties overcome only enhance the praise due to a performance of uniform excellence throughout. Miss Hamlin, of American repute, made her first appearance before a Liverpool audience and undertook the entire, and in "Judas" unusually heavy, music allotted to the soprano. Her flexible voice, admirable phrasing, and clear piquant style, added to considerable personal charms, insured for Miss Hamlin a cordial reception, Miss Marian McKenzie, Mr. Barton McGuckin, and Mr. Bantock Pierpoint completed the cast of artists. The choral portion of the work was admirably rendered, the essential features of bold, vigorous earnestness and dramatic force receiving careful attention. In some of the more striking episodes, as in the case of "Sound an alarm," splendidly declaimed by Mr. McGuckin, followed by the inspiring response "We hear the pleasing, dreadful call," and in the gradually expanding interest of "See the conqu'ring Hero comes," the effect of the whole body of chorus, orchestra, and organ was almost overpowering. The performance, preceded by the Dead March in "Saul" as a tribute of respect to the fallen heroes in the Soudan, was graced by the presence of the Mayor and Mayoress and her Majesty's Justices of Assize, and must be recorded as a memorable and complete success. Mr. Randegger conducted with his usual skill. Mr. Grimshaw presided at the organ.

Mr. Best's many friends will be gratified to learn that he is now making rapid progress towards the recovery of his usual health and vigour, and it is hoped that he may very speedily be able to resume his duties and responsi-

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

SINCE my last report, the musical event of chief interest was Mr. Halle's presentation of the "Grail" music from "Parsifal," and the second and third parts of Schumann's "Faust." The introduction to Wagner's "Festivaldrama" had previously been given here under Herr Richter's direction and at Mr. Halle's Concerts, but the remainder of the selection from the same work, including the finale to the first act, had not been publicly performed in Manchester. Concerning the power of the music, the air of mystery with which it is imbued, and the impressiveness of the general effect, no difference of opinion could exist. But, even in the quietness of a concert room, a feeling of repugnance to the introduction of so solemn a subject was aroused. Beyond doubt, the effect of portions of the music was very great, indeed, a strange weirdness and awe seemed so to oppress many of the listeners as to cause the termination of the first part of the programme to be hailed with a sigh of relief. It is difficult to imagine a greater triumph for the composer than his attainment by such simple means of so great an effect. Did the rest of the drama approach in merit the "Grail" music, "Parsifal" would be a truly noble, as well as an extremely original, work.

The second portion of the programme was not wisely arranged. It is generally held that in his setting of various scenes from the life and death of "Faust," made his nearest approach to really great choral and dramatic music. I regret that I cannot agree in this opinion; and the latest rendering of Schumann's most important choral effort leaves me unconverted. The claims of the com-poser rest upon works of a totally different kind; and he never proved his possession of that breadth of conception, that largeness of idea befitting music demanding for its adequate representation the combined powers of orchestra and choir. The "Parsifal" selection was masterly, although the subject was too solemn; but the "Faust" music was monotonous and wearying, in spite of the beauty of some

of its phrases.

At Mr. Halle's other Concerts we have had many interesting orchestral works, have listened to his really great playing of Beethoven's E flat Concerto, and have enjoyed fully as much as usual Herr Joachim's annual visit. As was a very good audience.

is unnecessary.

Mr. De Jong gave on the 13th the last performance of his Subscription series, and has advertised a very attractive

programme for his annual benefit.

The doings at the Concert Hall during the month have been interesting, chiefly as showing that desire to facilitate performances of chamber music which should constitute the highest claim of the institution to continued and increased support. For orchestral performances the Concert Hall is not suitable; for high-class interpretations of the noblest order of social music it is the very place, and the success of the Pianoforte Recitals must stimulate the directors to an extension of their scheme of afternoon gatherings. At the evening Concert, on the 9th ult., the pianoforte playing of Miss Houfer was greatly admired; while the unity of feeling pervading the quartet playing of Herren Risegari, Speelman, Bernhardt, and Vieuxtemps could scarcely be surpassed. These gentlemen have been associated for so many years in their attempt to popularise chamber music as to render their combined efforts ex-tremely finished and intelligent. Should the authorities of the "Gentlemen's Concerts" at last take heed of their merit, and show an appreciation of the requirements of their own position, mutual good will result and the public will be gratified. Happily, on Monday, the 16th ult., a quiet and enjoyable afternoon programme was interpreted by Mr. Hecht, Herr Schiever, and Miss Lena Little. Herr Schiever's violin playing was worthy of all admiration, and Mr. Hecht's rendering of Chopin's "Grand Fantasia was very brilliant. Let us have more of the same kind.

To an audience as crowded as ever, the Athenæum Musical Society introduced, on the 10th ult., Sir R. P. Stewart's exceedingly tuneful Cantata, "The Eve of St. John," and several scenes from Liszt's "St. Elizabeth." I believe the former work had not been performed in England (certainly not in this district), and the latter was entirely new to a Manchester audience. I strongly recommend both works (especially the "Eve of St. John") to all choral societies well supplied with good soloists.

The Carl Rosa Opera Company is announced at the Theatre Royal for a fortnight's season, commencing on the 2nd inst.

A Richter Concert (with a very strong local committee) is announced for Thursday, April 23. Herr Franke is taking wise measures to secure local interest, and to prevent a repetition of the pecuniary loss attending the former Richter Concerts here. On every ground the undertaking deserves encouragement.

The first number of the new Quarterly Musical Review was published by Mr. John Heywood, on the 20th ult., and contains long and important articles by several distin-

guished writers.

MUSIC IN THE WEST.

(FROM OUR OWN CORRESPONDENT.)

THERE has been a great deal of music going on in Bristol lately, and even more than the usual crowding in

of Concerts before Lent.

On January 28 Mrs. Viner Pomeroy gave her third Classical Chamber Concert of this season, the executants being Mr. H. Holmes (first violin), Mr. M. Rice (second violin), Mr. Ellis Roberts (viola), Mr. J. Pomeroy (violon-cello), and Mrs. J. L. Roeckel (grand piano). The programme included Schubert's Quartet in B flat for two violins, viola, and cello, Beethoven's Sonata in G minor, for pianoforte and cello; solo violin, Barcarole and Scherzo, Spohr; and Mozart's Quartet in D major for two violins, viola, and cello.

Mr. John Barrett's Choir gave its fifth annual Concert on January 29, in the Lesser Colston Hall, when the chief works performed were Schubert's Mass in F and Mendelssohn's 114th Psalm. The solo parts were well rendered by Miss Annie Howell, Madame Pennington, Madame Rosa Bailey, Messrs. Morgan, Howell, and Nash; Miss Edith Sutcliffe being an efficient accompanist. of the Choir was highly creditable, and testified to much careful rehearsal. Mr. John Barrett conducted, and there

An attractive Concert in aid of the "Formidable" training ship, was given at the Victoria Rooms, on January 30. The vocal soloists were Mrs. Raye Butterworth, Miss Sconce, Madame Antoinette Sterling, Mr. Thorndike, and Mr. Edward Lloyd; the violinist, Mdlle. Gabrielle Vaillant; the pianoforte soloist, Miss Parnell; and the

pianoforte accompanist, Mr. Alfred Butterworth.

Mr. George Buckland gave a Concert in the Colston Hall, on the 10th ult., before a large and enthusiastic audience. The artists were Mdlle. Marie Marimon, Miss Jennie Dickerson, Mr. H. Guy, Mr. Barrington Foote, vocalists; solo piano, Signor Tito Mattei; solo violin, Signor Papini; solo violoncello, Mons. de Munck; solo contra-basso, Signor Bottesini. With such a number of distinguished musicians it is needless to say that the Concert was an excellent one; the only thing to be regretted was the number of encores, which made the evening rather too long. Signor Bottesini's marvellous playing especially seemed to rouse the audience, and he was compelled to return to the orchestra time after time, in response to the continued applause. The programme was not a classical one, and perhaps for that reason "took" more readily with a general audience.

On the next evening, Mrs. Viner Pomeroy gave her last Concert for the season in the Victoria Rooms, before a larger audience than usual, the room presenting quite a fairly well filled aspect, instead of the rows of vacant seats that, alas, are the rule at these entertainments (to the shame of Bristol be it spoken). The executants were the same as at those of the third Concert of the series mentioned above, with the addition of Signor Pezze, violoncello. The programme consisted, as usual, of four items, Beethoven's String Quartet in B flat, No. 6; Charles Schuberth's Grande Nocturne Elegiaque, for two violoncellos, with pianoforte accompaniment; Mozart's Sonata in E flat, No. 12, for pianoforte and violin; and Schubert's Quintet in C, for two violins, viola, and two violoncellos. The performance of the quartet and quintet was not so perfect as is generally the case, and on several occasions there seemed a want of agreement among the instruments; the cello was far too heavy in the quartet, more especially in the slow movement, which suggested a want of sufficient rehearsal. The same may be said of the duet for the two cellos, of which the performance was not quite satisfactory, the higher notes being frequently out of tune. Mrs. Roeckel and Mr. Holmes gave a thoroughly artistic rendering of the sonata for pianoforte and violin, and the last quintet, in spite of its great length, seemed much appreciated, though again the effect was sometimes marred by want of compactness. We trust, in conclusion, that these delightful Concerts will be resumed next season, under more favourable circumstances as regards their finances, for we regret to hear that they are in anything but a flourishing state, and that the enterprising promoters of these entertainments annually suffer a loss.

The next event of importance, musically speaking, was the annual Ladies' Night, of the Orpheus Glee Society, which took place on the 12th ult., on which occasion Colston Hall was filled in every part some time before the hour for which the Concert was announced. Punctually at eight o'clock, Mr. George Riseley took his place at the conductor's desk, amid warm greetings from both choir and audience. The voices numbered seventy-five, and were distributed as follows: seventeen altos, ten first tenors, eighteen second tenors, fourteen first basses, and sixteen second basses. The programme was a varied and interesting one, comprising several pieces performed for the first time by the Society, as well as many old favourites. To say that Mr. Riseley has for several years conducted the Society is almost sufficient to account for the marvellous effects produced, it being at times difficult to realise that they are all the work of the body of voices before us. The annual Concert, to which the Orpheus Glee Society limits itself, is one of the events Bristol may well be proud of, as the execution of each number is so perfect that criticism is out of place, and this year was no exception to the general rule. The precision, neatness, and especially the light and shade, were all most remarkable, and the various solos were creditably rendered by local voices, generally by members of the Cathedral

there was a slight attempt to induce him to break his rule after Mr. Ben Gay's solo, "Ye banks and braes." We append the programme: "Strike the lyre" (T. Cooke), "The long day closes" (Arthur Sullivan), "Hushed in Death" (H. Hiles), Hymn to Night (Beethoven), "Thou art my dream" (J. G. Metzger), "Are the white hours" art my dream" (J. G. Metzger), "Are the white hours" (Callcott), "Beauties have you seen a toy" (C. Evans), "Hohenlinden" (T. Cooke), "Hie thee, shallop" (Kücken). "Bind my brows" (Stainer), "Oh the Summer Night" (Cummings), "Ye banks and braes" (Burns), "No more the morn" (Bishop), "The Retreat" (L. de Rille), "The Complaint" (Graner), "Foresters, sound the cheerful horn" (Bishop), "The Chafers" (Truhn), "On the March" (V. F. Becker) (V. E. Becker).

An interesting Concert was given at Colston Hall on the 13th ult., in aid of the Railway Servants' Orphanage. The entertainment was one of a series of six similar gatherings held during that week at Birmingham, Cheltenham, Worcester, Gloucester, and Bath. The artists who appeared were Madame Frances Brooke (soprano), Miss Appeared well and the Hilda Wilson (contralto), Mr. Abercrombie (tenor), Mr. Joseph Lynde (bass), Mr. E. G. Woodward (solo violin), Mr. A. Van Holst (solo pianoforte and accompanist), and

Mr. George Riseley (solo organ).

The Saturday Musical Association gave a Concert on the 14th ult., at Colston Hall, with full band, organ, and chorus. The programme was miscellaneous; the principal vocalists were Miss Julia Jones, Messrs. Morgan and Thomas. Mr. Riseley contributed two organ solos, and

Mr. George Gordon conducted.

On the 12th ult. Mr. Alfred Foley gave his first annual Concert in aid of the funds of the Salisbury Infirmary, at the Assembly Rooms, Salisbury, when he was gratified by the presence of a crowded and fashionable audience. This being his first appearance as a Conductor, we cannot do less than congratulate him on his success. The orchestra less than congratulate him on his success. consisted of forty performers, and included the principal instrumentalists of the neighbourhood, and it was quite evident that they had been carefully drilled. The programme included Haydn's "Queen" Symphony, Schumann's "Child's Dream," and other interesting items. The vocalists were Miss Alice Young and Mr. Reginald Groome. Mr. South, the Organist of the Cathedral, presided at the organ, and Miss Curzon at the pianoforte, and Mr. Alfred Foley was the principal violin.

A free entertainment was given by Mr. Augustus Aylward in the Assembly Rooms, Salisbury, on the 14th ult., for the working-class, the hall being crowded to excess. The orchestra numbered about thirty-five performers, and performed the March from "Le Prophête," ballet music "Sylvia," "Mignon" Gavotte, the Overture to "Crown Diamonds," &c. The vocalists were Miss C. Cusse, Miss K. Hall, Mr. J. A. Pitman and Mr. Snook, all of whom were encored in their respective songs. Mr. J. T. Calkin was the leader, and Mr. A. Aylward conducted. Miss Aylward announces six Concerts for the ensuing season, three ballad and three chamber music. Mr. Augustus Aylward has been appointed Conductor of St. Martin's Choral Society, and Sir Sterndale Bennett's "May Queen" is to be given at the next Concert.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

BEFORE commencing the record of events which occurred during the past month, it is necessary to repair an inadvertent omission. On the 14th of January a Concert was given at the Albert Hall, Leeds, in aid of the St. Vincent's Home for Boys, the occasion being musically important owing to the production of two new sacred works by local composers. One was a setting of the 141st Psalm, by Mr. A. E. Grimshaw, Organist of St. Anne's Catholic Cathedral, and the other a Cantata entitled "The Prodigal Son," by the Rev. James F. Downes. Both created a favourable impression, the former especially. Mr. Grimshaw is obviously a sound musician, but although his Psalm contains a good deal of contrapuntal writing, and the style is eminently church-like, it is free from scholastic dryness Choir. As is always the case when Mr. Riseley has the or pedantry. The harmonies are at times suggestive of management of affairs, no encores were permitted, though Gounod, at others of Spohr, while there is a trace of

Mendelssohnian feeling in some of the melodic figures. The Cantata is a more elaborate work, and needs greater space than can now be given to do it justice. The accompaniments were arranged for two pianofortes and a har-monium in the absence of an orchestra. The works were well rendered, especial praise being due to Mr. George

Tetley, a very able Conductor.

Although the Ballad Concert, which has for some years past occupied a place in the arrangements of the Bradford Subscription Concerts Committee, finds many opponents among the subscribers, it is invariably regarded as a pleasant change from the more substantial fare of which the Concerts are usually constituted. The fifth Concert of the season, which took place on the 6th ult., was devoted to the performance, not exactly of ballads, but of songs and detached compositions of a description which raised the Concert far above the ordinary level. The vocalists who took part in the programme were Miss Clara Samuell, Miss Damian, Mr. Maas, and Mr. Barrington Foote. The one remarkable feature of the programme, however, was the playing of Madame Essipoff, who bracketed a wonderful variety and number of minor pieces for her two solos. One of Field's Nocturnes, a novelty which was especially enjoyed; two of Chopin's compositions, a Nocturne and an Etude; and a Schubert-Liszt valse were among the items included in her solos, both of which were encored. For the sixth and final Concert of the season, on the 6th inst., the Committee announce Dvorák's "Stabat Mater," and the miscellaneous selection will include an extract from Wagner's "Parsifal."

The Manningham Vocal Union, in celebrating its nineteenth session, on January 27, did good service to music in Bradford by producing, apparently for the first time in Yorkshire, Sir Julius Benedict's Cantata "Graziella." The work was warmly welcomed, and the production was very creditable to the Society. The one serious drawback was the want of an orchestra, without which it was difficult to do justice to the graceful and picturesque music which Sir Julius has wedded to the romantic story. The parts were in the capable hands of Miss Blackburn, Mrs. Ashcroft Clark, Mr. Arthur Broughton, Mr. Charles Kingsley, and Mr. W. Hunter. Mr. James H. Rooks conducted the per-

formance with admirable skill.

Mr. Carl Rosa's Opera Company commenced a brief season of opera in St. George's Hall, Bradford, on the 9th ult. The engagement proved somewhat disappointing to the public, and doubtless also to Mr. Rosa. Beyond the "Beggar Student," which was given in Bradford for the first time, and "Fidelio," which as usual proved a genuine attraction, there was nothing in the list of operas produced

during the week that calls for notice.

The Piano and Violin Recitals of Herr Christensen and Mr. Edgar Haddock have recently attained to a considerable degree of success among musical devotees in Leeds and Bradford. The two artists gave a Recital of superior merit in the Bradford Church Institute on the 11th ult., and considering the number and variety of similar Concerts which have lately taken place in the town, they were favoured with a large audience. Herr Christensen's remarkable technical ability has already been spoken of in the columns of THE MUSICAL TIMES, and his performance on this occasion, in which he devoted himself chiefly to Chopin's music, confirmed the favourable impression previously recorded. But Mr. Haddock's violin solos proved to be the choicest morsels of the evening. Not only in the matter of physical accomplishment, but in quality of tone, phrasing, and general intelligence, his solos were things of beauty. The concerted pieces were well selected, and were performed with equal power and finish as the solos. Herr Christensen and Mr. Haddock intend shortly to perform Beethoven's ten sonatas for piano and violin.

Mr. J. T. Carrodus gave a Violin Recital in his native town, Keighley, on the 16th ult. The programme included several familiar works, well calculated to bring out all the fine qualities of the English virtuoso. Perhaps his most brilliant performances were an Allegretto Grazioso, by Molique, and a Chaconne, by Bach. The vocalist was Miss Bertha Moore, who was heard to advantage in several

well-known ballads.

A Concert was given in the Leeds Town Hall, on the 14th ult., in memoriam of those who have fallen in the war

in the Soudan. The proceeds were intended to go to the fund now being raised for the widows and orphans and wounded soldiers. The vocalists were Madame Pauline Evison, Messrs. Fisher, Heath, Gilbert Jackson, and Dodds. The programme included the Dead March in "Saul," and Schubert's Funeral March in C minor, which were played on the organ by Dr. Spark, and one of the songs given was the joint composition of Dr. Spark and Mr. Digby Seymour, Q.C

The Leeds Amateur Orchestral Society's second Concert of the season took place in the Albert Hall, on the 17th ult. The improvement noticed in the previous performances of the Society was still more apparent on this occasion. Their chief efforts were directed, somewhat ambitiously, to the performance of Beethoven's No. 1 Symphony in C major (Op. 21), the four movements of which were attacked with most creditable results. Weber's Concerto for piano and orchestra (Op. 29) also received skilful interpretation. Mr. Whewall Bowling, brother of the Conductor, was the solo pianist, and contributed a Suite, numbered Op. 3, of his own composition. Mr. Bowling has written much music of great value, and the Suite is not the least musicianly production which has come from his pen. The work-in three movements, Menuetto e Trio, Adagio, and Rondo scherzoso-is full of originality and purity of sentiment, and was received with great cordiality by the critical audience assembled. Mr. Hall's flute solos proved highly acceptable. Mr. Woodhouse Neale (baritone) was the vocalist, and Mr. J. P. Bowling was the Conductor.

Arrangements have been made by the Leeds Musical Festival Committee for a Richter Concert, to take place in the Leeds Town Hall on April 22. A guarantee fund

is being raised to meet the necessary expenses. Dr. Spark's free Organ Concerts, in the Leeds Town

Hall, continue to be devoted to the study of the great composers, and the performances of the Borough Organist

invariably attract large audiences.

Apart from the ordinary interest attaching to the Leeds Popular Concerts, the visit of Mr. August Manns and his famous orchestra, in connection with the fifth of those Concerts, attracted a large audience, many of whom travelled from distant parts of the country. The performance was a notable one, and probably, had not Mr. Hallé so completely disciplined the minds of the musical public in this district, the splendid abilities of the Crystal Palace band would have proved really wonderful. The programme included the "Leonora" Overture, which has been heard a good many times-at least, in St. George's Hall-and the marvellous beauties of which were brought out with great brilliancy. The band played with equal effect selections from "Die Meistersinger," "The Rose of Sharon," Berlioz's arrangement of Weber's "L'Invitation à la Valse," and the ballet music from "La Gioconda." haps most interest was concentrated, however, upon Schubert's Symphony in C major, which has of late received the Op. No. 10. The opportunity of hearing a work of such colossal grandeur, of such sublimity and fluency of idea, was indeed welcome, and not only did it nourish the ever-increasing love for the tender-souled genius of Schubert, but it did perhaps more than anything else to secure respect for Mr. Manns's forces on this occasion. This was the first performance of the Symphony in this district, and it was one more and a highly important addition to the long list of works by Schubert which have been heard for the first time in Yorkshire this season. Miss Gertrude Griswold was the vocalist, and her singing was highly appreciated.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

THE last but one of the present series of Choro-Orchestral Concerts, under the auspices of the Edinburgh Choral Union, took place on the 2nd ult. The programme began with, for the first time at these Concerts, the late Friedrich Smetana's "Lustspiel Ouverture," or "Overture to a Comedy." The composer of "Vitava" appears here in a totally different character, that of a humorist, and yet musicianship is as much present in the lighter emanation

from the pen which has now been dropped for ever as in the graver musical thoughts of his with which we had become acquainted. The second part was headed with Beethoven's Symphony No. 5, in F. Chopin's Concerto for pianoforte and orchestra (No. 1, in E minor) afforded an opportunity of hearing the distinguished Russian pianist, Madame Essipoff, whose powerful yet elegant method was evidently much appreciated. The now well-known Rosamunde Entr'acte and ballet music, and the equally familiar "Tannhäuser" Overture, were the remaining orchestral selections of this Concert, which was the last of the instrumental series proper. Mdlle. Soubre, I should add, was the vocalist.

The concluding Concert (on the 9th ult.) was devoted to Handel, in commemoration of the bi-centenary of the great composer's birth. Instead of presenting a complete Oratorio, the Committee wisely, perhaps, prepared a programme of selections from Oratorios more or less familiar. The Concert opened with the Hallelujah Chorus from "The Messiah," by the full choir, orchestra and organ. Subsequently choral and solo vocal selections were given from "Israel in Egypt," "Solomon," and "Samson," the choir, as a rule, singing very well, and the solo principals, Miss Annie Marriott, Mr. Edward Lloyd, and Mr. P. Glencorse, giving a highly effective rendering of the music assigned to them. Unfortunately, Madame Patey, who was likewise engaged, was unable from hoarseness to sing. The orchestra played the Overture "Occasional Oratorio." Mr. T. H. Collinson conducted and Mr. C. Bradley was at the organ. Altogether the season has been a prosperous one. We shall ere long hear the actual financial results, but they cannot but be satisfactory.

The Edinburgh Select Choir, not to be behind in respect for the memory of the great composer, also gave a Concert of Handelian music on Saturday, the 7th ult., in the Music Hall. The chorus, from "Acis and Galatea," "O the pleasure of the plains," was sung with much effect other successfully rendered choral extracts were "But as for his people," and "See the conquiring hero comes." The effort of Miss Pillans in "From mighty kings" may be referred to as worthy of special praise. Mr. Henry Hartley conducted, and likewise accompanied the soloists. Mr. John Hartley accompanied the Choir on the organ, and also played the "Occasional Overture."

On the afternoon of the same day a Concert was given in the Masonic Hall, George Street, by Herr Otto Schweizer, assisted by Miss C. H. Charters, and Messrs. Hamilton, Waddell, Winram, and Mackenzie. Schumann's Phantasiestücke, Op. 88, for violin, violoncello, and pianoforte, was played with evenness and ease, the Humoreske being rendered with appropriate gaiety. There were no fewer than three of Herr Schweizer's instrumental compositions in the programme, his own part in the execution of which fully sustained his reputation here. In one of these, a duet for violoncello and piano, the composer, for whom Scotch music seems to have a special attraction, has introduced a Strathspey in the third movement. A Quintet, by Carl Goldmark, Op. 30, served to display the combined talents of the instrumental party assisting the Concert-giver. Miss Charters contributed with much success three songs, Mr. Franklin Paterson accompanying.

Two Organ Recitals were given by Sir Herbert Oakeley on the afternoons of January 22 and of the 5th ult. The programme of the former, at which there was a large and distinguished audience, comprised selections from Handel, Haydn, Mozart, Gluck, Beethoven, Gounod, Weber, and Bishop. Mozart's motett, "Splendente te, Deus," arranged for organ, brought out the full powers of the instrument. Various orchestral effects were cleverly illustrated in the several compositions performed. At the second Recital the various items in the programme rendered by the Professor on the University Organ were, as customary, selected by him from the music for the Reid Festival. The selections included the time-honoured Introduction, Pastorale, and March by General Reid, and another Minuet, which had not been before heard on the organ. Of the various airs, the favourite "Dove sei, amate bene," of Handel, was specially effective on the instrument; and the Professor's own song, "Ad amore," was encored. The Romance from Haydn's Symphony in B flat, and the Andante from Beethoven's

C minor Symphony, brought out some good effects, in the latter case thoroughly orchestral in style. There was a large proportion of students among the audience.

The forty-fifth annual Concert, in memory of General Reid, Founder of the Chair of Music in the University, took place on the 13th ult. As usual, Mr. Charles Halle's Manchester Orchestra was engaged, and the vocal and instrumental soloists were Signorina Barbi, Mr. Joseph Maas, Madame Norman-Néruda, and Mr. Hallé. The Concert opened with General Reid's Minuet and March, the latter being well known as "The Garb of old Gaul." The audience showed respect to the memory of the testator by standing up while the latter favourite air was being played. The overture to "Oberon" followed, and subsequently were performed Spohr's Violin Concerto in E minor, No. 7 (Op. 30), with Madame Néruda as soloist; and Beethoven's C minor Symphony, No. 5, superbly played. This Symphony happens to have been included in the programme of the first Reid Concert, nearly half-acentury ago, when, as one may venture to say, it would be appreciated by but few compared to the numbers who now enjoy the lengthiest even of abstract orchestral com-positions. Two movements from Chopin's Pianoforte Concerto No. 1, Op. 11 (Mr. Hallé, soloist), formed an agreeable item in the programme, the orchestra admirably com-bining with the pianoforte towards the general effect. A Suite from Bach, and Mendelssohn's "Ruy Blas" Overture were also performed. Sir Herbert Oakeley's tuneful Canzonetta "Ad amore" was charmingly sung by Mr. Maas, and had to be repeated. Signorina Barbi warbled with cultivated taste a Cavatina from Rossini's "Cenerentola,"

The programmes of Professor Oakeley's usual supplementary Concerts on the Saturday and Monday following included chiefly, at the former, Cherubini's Overture "Les Abencerrages," Haydn's Symphony in B flat (La Reine de France), Beethoven's Pianoforte Concerto, No. 4, Gade's "In the Highlands," and the Overture to "Tannhäuser" (somewhat heavily played); and at the latter, a Symphony in D major by Dvorák, new to Scotland; the introduction to Wagner's "Parsifal," and the overtures "Fidelio" (Beethoven), "Le Carnaval Romain" (Berlioz), and "Le Nozze di Figaro (Mozart). There were likewise solos by Mr. Hallé and Madame Néruda; Signorina Barbi singing with good effect two Italian songs.

I cannot help thinking, however, that, highly as Professor Oakeley's efforts to increase the importance of the Reid Festival are to be esteemed, one, at least, of the three Concerts ought to be Choro-Orchestral; that is to say, that an Oratorio, or other similar work for solo voices, chorus, and orchestra, of which we have now so many splendid old and new examples to choose from, should form part of the general Festival, or of the Reid Concert proper. Were this done, I venture to think that the able occupant of the Reid Chair would yet more satisfactorily carry out the spirit of the intentions of the founder in providing for the annual Concert.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

At the eleventh Subscription Concert of the Choral Union Series, on the 3rd ult., the chief novelty was the late Friedrich Smetana's "Comedy-Overture," performed last winter at the Philharmonic Concerts at Berlin and at the Crystal Palace Concerts. No one who had heard the performance here of the same composer's symphonic poem "Vitava," a season or two ago, could have believed him to possess such a marked vein of humour, and the work came therefore as a pleasant surprise. It is not necessary to say more than that the scholarship displayed in the composition was as much appreciated as its gaiety was enjoyed. The Symphony of the evening was Beethoven's No. 8, in F (Op. 93), last performed here in the season of 1880-81. Madame Essipoff made her first appearance at these Concerts on this occasion, playing with much effect Chopin's Pianoforte Concerto, No. 7, in E minor, which was warmly received. The familiar Entriacte in B flat and Ballet Air in G, from Schubert's "Rosamunde" music, and the Overture to "Tannhäuser," were the remaining purely orchestral numbers. Mélle. Anna Soubre remaining purely orchestral numbers.

sang Gounod's "O ma lyre immortelle" and the Gavotte

from "Mignon," "Me voici."

In continuation of the arrangement instituted by Dr. Hans von Bülow in the year when he conducted these Concerts, a plébiscite was taken on the above evening of pieces desired to be heard again, at the close of the season, and the following are some of the works which received the highest votes under the different divisions of classification. Among Symphonies, Beethoven's No. 5 in C minor, and No. 6. [Pastoral), stood highest; among Overtures, "The Magic Flute," "Tannhäuser," and Overtures, "The Magic Flute," "Tannhäuser," and Leonore" (No. 3); among Ballet Airs and Dance Music, Ballo in B minor and Curtain Tune in G ("Rosamunde"), Gavottes, Nos. 1 and 2, from Suite in D (Bach); and among Miscellaneous, the more familiar numbers from the "Rosamunde" music, some selections from "Faust" (Berlioz), and the Scherzo from "A Midsummer Night's Dream" (Mendelssohn). A bléhisite was also taken at Dream" (Mendelssohn). A plebiscite was also taken at the Saturday Concert of January 31, at which Schubert's No. 9 Symphony in C, and the Overtures "Génoveva" (Schumann), and "The merry wives of Windsor" (Nicolai), were the principal numbers. Among the compositions receiving the greatest number of votes at this plebiscite were Beethoven's Pastoral (for which as high as 429 votes were recorded), and Brahms's "Lenore" and Berlioz's "Harold" Symphonies; "William Tell," "Magic Flute,"
"Flying Dutchman," and "Der Freischütz" Overtures, the latter two 140 votes each; Gavotte, "Yellow Jasmine" (Cowen); Mr. Manns's "Indian Plait Dance"; and Schubert's Ballo and Curtain Tune; Weber's "Invitation to the Waltz," Prelude in A ("Lohengrin"), and Largo in F (for strings), Haydn.

At the Concert of Saturday evening, 7th ult., a programme, "Suffrage Universel," was submitted, including the "Magic Flute" Overture, Pastoral Symphony, and other selections from the most highly favoured composi-tions above mentioned. The audience was probably the very largest that has ever yet assembled within St. Andrew's

Hall.

During the following week three Concerts were given by the Union, entirely drawn from Handel, and commemoratively of the bi-centenary of the composer's birth. Tuesday, the 10th ult., a performance was given of "Israel in Egypt," with Miss Annie Marriott, Madame Patey, and Mr. Edward Lloyd in the solo parts. The Oratorio was rendered in its entirety. It is ten years since it was last given by the Glasgow Choral Union, and as far therefore as the choristers were concerned, it would be an altogether new study for the greater proportion of their numbers. Through the conscientious and persevering training of Mr. Allan Macbeth, Chorus-director, the performance was excellent. The refinement of tone to which the choir has now attained was particularly brought out in "He led them forth," while the symphonic intricacies of "He led them through the deep" were gone through without hesi-The platform of the great Hall, I should not omit to say, however, is not very well arranged for choral purposes. The organ bulges out in the centre, and thereby cuts off perhaps one-half of each of the male parts from the view and direct hearing of the other.

On Thursday, the 12th ult., the programme was made up of selections from Handel, vocal and instrumental, such as the Overture "Occasional Oratorio," Concerto for Organ and Orchestra, and for two orchestras, the Coronation Anthem and choruses from "Saul," "Theodora," "Acis and Galatea," "Solomon," and "Joshua." Madame Patey, who had recovered from her hoarseness, sang "What though I trace" and "Verdi prati," and Mr. Edward Lloyd, "Deeper and deeper still" and "Sound an alarm." Dr. A. L. Peace officiated at the organ. On the Saturday following, finally closing the season, choral and orchestral excerpts from the commemorated master again formed the programme. Madame Patey was the solo vocalist, and Mr.

Allan Macbeth conducted.

The Rutherglen Philharmonic Union gave a Concert of English, Irish, and Scotch vocal selections, in the Burgh Hall, on the 13th ult., Mr. Charles Bryce conducting. The glees "Hail, smiling morn" and "Strike the lyre," and second; and several of Mr. Lambeth's admired arrangements of Scotch melodies in the third part.

Encouraged by the success of their Concert on the 28th of January, which event I was unable to report in my February letter, the "Heckmann Quartet," from Cologne, who are all members of the present year's orchestra, gave another entertainment on the 16th ult., when the String Quartet of Mozart in F major, No. 8, and of Beethoven in C major (Op. 59, No. 3) were, with selected movements from others, played, Mr. Albert B. Bach, accompanied by Mrs. Bach on the pianoforte, contributed an Aria from Handel, and Lieder from Franz, Schubert, and Schumann. The room taken, St. Andrew's (Berkeley) Hall, was overcrowded; a much larger one might well have been

Madame Essipoff gave a Pianoforte Recital on the 10th ult. The selection was very varied, Chopin predominating, however, as was not unnatural. As an exponent of the Polish composer, Madame Essipoff made in particular a

most marked impression.

The Glasgow Select Choir gave a performance of Cowen's Cantata "The Rose Maiden," on 21st ult., in St. Andrew's Hall. The same excellence which marks the Choir's interpretation of glees, madrigals, part-songs, and similar smaller pieces, were noticeable in their rendering of the above admired composition, the solos as well as the choral parts being conspicuous for grace of delivery and intelligence. Mr. Thomas Berry accompanied on the piano, Mr. W. D. Swan being at the harmonium. Mr. James Allan conducted.

The date of performance, for the first time in Scotland, of Mr. A. C. Mackenzie's new dramatic Oratorio "The Rose of Sharon," by the Glasgow Tonic Sol-fa Choral Society, under Mr. W. M. Miller, is fixed for Tuesday evening, the 17th inst., in St. Andrew's Hall. The following artists have been engaged-Mrs. Hutchinson, Miss Hilda Wilson, Mr. Edward Lloyd, and Mr. Watkin Mills, and the chorus and orchestra will number 500. I understand the choral rehearsals are progressing very satisfactorily.

I may note the successful production of Haydn's Oratorio "The Creation" by the Ayr Choral Union, on the 13th ult., under the direction of Mr. Hugh McNabb. The choir numbered 150 voices, and the accompaniments were played by the Glasgow Choral Union orchestra. The soloists were Madame Lita Jarratt, Mr. E. Dunkerton, and Mr. D.

Harrison. Mr. J. B. Cowap was at the organ.

OBITUARY.

MADAME SAINTON-DOLBY .- The death of this eminent artist took place at her residence in Gloucester Place, Hyde Park, on the 18th ult. Her remains were laid to rest with those of her mother in Highgate Cemetery on the

Monday following.

Charlotte Helen Dolby first saw the light in London, May 17, 1821. As a child she was not brought at all into special connection with music or the musical profession. Like other daughters of the trading classes, she went to school with no more definite aim than that of receiving a general education such as might qualify for whatever of comparatively humble fortune the future had in store. Charlotte was first placed under a Mrs. Sulch, who kept a small "establishment for young ladies," and included in her course the indispensable "accomplishment" of pianoforte playing. The child Dolby took kindly to this. Music spoke to her through the strumming of the scholastic instrument, and she answered it; the dialogue being in effect a call and an acceptance. Under these circumstances Mrs. Sulch's pupil soon ran ahead of her fellows. She became the show-girl of the school, and, no doubt, a source of pride, perhaps of profit, to her worthy instructress, at whose breaking-up parties the little one made a conspicuous figure. Charlotte's parents took note of their daughter's talents, and "pondered these things in their heart." Music might be the vocation marked out for her by nature; wherefore, to give the question fair trial, she was sent for further and more advanced pianoforte study to a Mrs. Montague. Meanwhile, her the madrigal "Flora gave me fairest flowers," were sung voice was not neglected. Just here we see the wisdom of in the first part; arrangements of "The meeting of the injunction never to "despise the day of small things." waters" (Macfarren), and "Rory O'More" (Hume), in the The organ which afterwards became the majestic contralto

known and admired by England and the Continent, was then capable of no more than a faint piping, out of which, as it seemed, nothing good could come. Nevertheless, the most was made of it by a course of elementary training, and we may assume that the child continued giving signs of promise strong enough to attract remark and suggest her future. When she was about ten years of age her father died, and the family had, in homely phrase, to look about them. Upon the children who were capable came the obligation of going early into the world of work, and Charlotte took the road marked out for her by nature. At that time the Royal Academy of Music was a young institution running on lines in some respects different from the present. Pupils were taken at any age between ten and fifteen, and received their education, with board and lodging, for the small annual payment of five guineas. On these terms Charlotte Helen Dolby, nothwithstanding her poor little voice, was received into the establishment. Later, however, she obtained a King's Scholarship and was thus made less dependent upon her widowed mother. The girl soon began to attract attention to her person and musical gifts. Nature had been bountiful in both respects. She was often spoken of as the "beautiful Miss Dolby," while the increasing development and charm of her voice strengthened the hopes excited by a fine musical organisation. About the year 1840 Miss Dolby began to show herself on conspicuous platforms. She often sang in the semi-chorus formed of Academy pupils at the Antient Concerts; while in 1841 she took part in a concerted piece for solo voices under the auspices of the Philharmonic Society. Started now on her career, the young lady rapidly made way in her profession, helped in no small measure by Mendelssohn, who, having heard her sing in "St. Paul" during one of his visits to this country, immediately sought her acquaintance, and on his return to Germany used his influence to obtain for her a hearing in that land. His efforts were so successful that, in 1846, the year of "Elijah," Miss Dolby appeared at the Gewandhaus, Leipzig, with such success that she resolved to make a further appeal to the judgment of Continental amateurs. France and Holland supported the verdict of Germany upon the young artist's claims, and then her English fame grew more and more till none could dispute her rank as premier contralto. How large a space Miss Dolby filled in general esteem thenceforward till her retirement in 1870 it is needless to indicate. In oratorio and English song she was indispensable on all important occasions; never was singer more uniformly welcome, and never did an honoured artist bear success with greater dignity and lack of self-assertiveness. In 1860 Miss Dolby, who, out of devotion to her mother and her family, had remained unmarried, happily united herself to M. Prosper Sainton, the eminent violinist, the issue of the union being a son, Mr. Charles Sainton, who promises to make his name as honoured among painters as it now is by musicians. Shortly after her retirement from the public platform, Madame Sainton founded a Vocal Academy, which she carried on to the day of her death in a very successful manner, many well-trained singers and teachers having come from under her hands. She also devoted a great deal of time to composition. Not a few of her songs are well known and popular, but Madame Sainton was not satisfied with such distinction as this. She aimed at higher rank, and in pursuit of it wrote no fewer than four cantatas:—" Dorothea," "The Story of the faithful Soul" -these have been published and performed-" Thalassa," which remains in MS., and another composed during the last few months, and soon to be published by Messrs. Novello and Co. In all these works there is evidence of more than mere effort. Madame Sainton began serious composition late in life, but it is clear that she was justified in doing so at any time. She had graceful ideas and could express them well. The lamented lady's last appearance in public was at her husband's farewell Concert in the Albert Hall, in June, 1883. On that occasion she sang "Tears, idle tears," and "Strangers yet" with much of her old command over the springs of sympathy.

Madame Sainton-Dolby is deeply mourned by a large circle of friends, who have lost in her one whom they greatly valued. The crowd at her funeral, and the genuine

than "storied urn or animated bust," to her worth as a woman and an artist. May she rest in peace.

LEOPOLD DAMROSCH.—The death is announced on the 16th ult., at New York, of Dr. Leopold Damrosch, the excellent and energetic Director of the recently founded German Opera at that city, whose first season had just been most successfully concluded. Dr. Damrosch was born at Posen in 1832. He devoted him-self to the study of medicine at Berlin and eventually became a successful candidate for academical honours, while at the same time he cultivated with characteristic energy his favourite art, music. Abandoning his profession for the pursuit of the latter, he soon became a leading member of the Weimar Orchestra, then under the direction of Liszt, and in this position became intimately acquainted with Bülow, Tausig, Raff, and others, from whom he imbibed his subsequent predilection for the more advanced school of the art. After accompanying Bülow and Tausig on several Concert-tours, he became musical director at Breslau, which post he quitted in 1871 for the more influential one of Conductor of the "Arion" Choral Society, at New York. Dr. Damrosch's career in America was extended, useful, and successful, while of late years he has occupied a very conspicuous and honourable posi-tion in New York as Conductor of the Oratorio Society, founded by him in 1873, and of the Symphony Society, also founded by him in 1878. This culminated during the present year with a brilliant season of German opera under his direction at the new lyric theatre in the Empire City. Dr. Damrosch had all the musical weight of that venture on his shoulders. He went to Germany, engaged artists, superintended rehearsals, and conducted six performances per week; doing all with marvellous enthusiasm. We shall not be surprised to hear that he has fallen a victim to overwork, collapsing suddenly under the great burden which might have crushed a far younger man. Dr. Damrosch leaves, two sons in the profession, one being Organist of the Episcopal Cathedral, Denver, the other filling a like position at Mr. Henry Ward Beecher's church in Brooklyn.

A SPECIAL performance of Mackenzie's Oratorio "The Rose of Sharon," will be given on Friday evening, the 20th inst. An exceptionally fine rendering is guaranteed by the announcement that the solos will be sung by Madame Albani, Madame Patey, Mr. Lloyd, and Mr. Santley; and further, that the composer will come from Italy expressly to conduct the performance himself. The choruses will be sung by a choir brought together specially for the purpose. Mr. Eaton Faning, who is rapidly becoming known as one of the best choir-trainers, will have charge of the preliminary rehearsals.

THE Annual Dinner of the South London Musical Club took place at the Holborn Restaurant on Saturday evening. the 7th ult. The chair was occupied by Sir George Macfarren, and many distinguished visitors were present. About 180 members and friends sat down to dinner, and the proceedings afterwards were of an interesting character. After the toast of "the Queen," Sir George Macfarren, in proposing that of "The Club," gave a very interesting account of the progress of male voice part-singing in England, from the earliest time. He said that when there were but three figures in the date, a number of monks crossed from the Monastery of the White Choir in Ireland, went up the Solway, reached Newcastle, and there introduced among the people their habit of singing concerted music. Hereward the Saxon and his friends, on going on a visit to Cornwall, was admitted to the wedding feast of the daughter of the king, because of their excellent singing, in the manner of the Eastern counties, of songs of three parts; and on this account they were well entertained, occupied a seat at the high table, and were allowed to drink the health of the bride. Further on, in the thirteenth century, were written and practised compositions for six men's voices, and those which were extant were earlier than any written music of any Christian country. Again, at the Court of King Henry VIII., those persons were best esteemed at his Court who were able and willing to take sorrow there manifested, testify to this, and also, far more part with him in the three-part songs for men's voices, of

which the King was very fond. At the time when Henry had occasion to send Cromwell on an embassy to Pope Julian, Cromwell took with him a party of English singers, who so delighted the Pope by their performances outside the tent, where he was taking the air, that he was already predisposed to grant the King's suit. Although it was said that in the time of the Commonwealth music was dethroned from the heart of the English people, in that period was published the collection of tunes known as the "Dancing Master," comprising all the beautiful ballad melodies which so distinguishes our national music. John Playford also published a collection of "Airs and Dialogues," which comprised three compositions, the first that ever were defined by the title "Glee." The Glee is there used as the expression of a convivial and mirthful state of mind, and thus an explanation is obtained of the mysterious word Glee. Sir George then alluded to the influence of Italian Opera, and then went on to say that in the same year that Handel wrote "The Messiah," 1741, was instituted the Madrigal Society. The original members were of a humble class, a conspicuous person among them being John Hawkins, a lawyer's elerk, who afterwards became a magistrate. He obtained knighthood, and wrote a ponderous work entitled "The History of Music." No one was admitted who could not sing his part at sight, before the assembled members. The subscription was three shillings a quarter, which included a supper. The Glee Societies were instituted later, and were societies of gentlemen who met more for the pleasures of the table than for the delights They engaged professional singers to sing to them while they were engaged over their glasses. The people themselves were now re-asserting that love of music which he regarded as especially a characteristic of Englishmen, and he thought that societies like the South London Musical Club were very important in combining the fraternal feeling with the art-feeling, prompting to greater efforts. He learned that the Society had passed through ten years of its life, having been instituted on January 27, 1875, a day for ever dedicated to the greatest of musicians, Mozart, it being his birthday. Very sound work was being done by the club, and the thanks of all present were due to the gentlemen who had instituted it. He wished them long life, constant prosperity, and ceaseless advancement in the performance of the masterpieces they undertook. The President of the Club, in responding, gave some particulars of the rise and progress of the Club. They now numbered 220 members, eighty of whom were singing members. Ten smoking Concerts, and three high-class evening Concerts were given throughout the year, admittance to all being by invitation. Their financial position was excellent, for they had money invested in Consols. Mr. Chas. Stevens, the Musical Director, proposed the health of the Chairman, and the Rev. J. Colbeck and Mr. Henry Gadsby responded to the toast of "The Visitors." A selection of part-songs, including "The Beleaguered" (Sullivan), "Father of Heroes" (Callcott), "King Canute" (Sir G. A. Macfarren), an "Italian Salad" (R. Genée), and "Chinese March" were performed, and solos by Messrs. Pompe and Ponsford were contributed. It may be remembered that shortly after the occasion of the last annual dinner, presided over by Mr. J. Barnby, the Gresham Hall, which had recently been taken over by a Company formed amongst the members of the Club, was burned to the ground. The company was, however, fully insured, and is now in possession of a handsome hall, of unrivalled acoustic properties, with very convenient offices. A new organ, of three manuals, by Bevington, has just been added.

THE Members of the Gravesend and Milton Choral Association gave avery successful performance of Handel's 'Messiah,' on Monday evening, the 16th ult., in honour of the bi-centenary of the composer's birth. The solo vocalists were Mrs. Hutchinson, Miss Cravino, Mr. A. Kenningham, and Mr. Bridson. Mrs. Hutchinson was in excellent voice, and her rendering of "I know that my Redeemer liveth" produced a most thrilling effect upon the audience, as did also "Why do the nations," by Mr. Bridson. The choruses throughout were rendered with marked precision and finish, reflecting the highest credit upon Mr. Charles R. Green, the Conductor, for his careful training. An efficient orchestra was engaged, including Mr. T. Harper, who played the trumpet obbligato.

THE return of Mr. William J. Winch, the American tenor, to his own country, after his successful visit to England, has excited the utmost enthusiasm, the principal Boston papers being unanimous in their praise of his exceptionally fine voice and style. His singing at the thirteenth Boston Symphony Concert is thus noticed in the Boston Evening Transcript: "Mr. Winch comes back to us from his English triumphs with the beauty of his voice unimpaired; he stands to-day, as he has stood for some years, as one of the few American singers who show an appreciation of what constitutes style in singing." the Boston Saturday Evening Gazette we read: Winch's style has broadened greatly, and has acquired a deeper warmth, finish, and sincerity since he was last heard here. His singing of all his selections was highly artistic, and was particularly noticeable for its fine phrasing, manliness, and the varied grace of expression and purity of taste that distinguished it." The Boston Sunday Herald says: "The re-appearance of Mr. Winch made quite a notable event, on account of his long absence from Boston Concert Halls, and his great popularity was shown by the cordial greeting given him on his entrance. His singing had all the charm of former days, the same purity of tone, clear intelligent phrasing, and clear enunciation characterising his interpretation of each of his several numbers"; and the Boston Daily Evening Traveller bears testimony to his powers in the following manner: "In the Raff song (' Madchenlied') the style of the singer was magnificent; and the favourite Jensen Lieder was sung with a gracefulness and delicacy of motion that will ever be the envy of all the tenors of the town. Is it not gratifying for any city to own such a singer?"

MISS HOLLAND gave a Concert on the 24th ult., at Grosvenor House (by permission of the Duke of Westminster), in aid of the Dudley Stuart Home for Training Poor Girls for Service. The programme was an interesting one, consisting of Brahms's "Gesang der Parzen" ("Song of the Fates") and of a Cantata by Herr Josef Rheinberger, entitled "Christophorus" ("The Legend of St. Christopher," in the English version), the latter being heard for the first time in England on this occasion. In the rendering of both these works the choral-singing was marked throughout by that refinement and intelligent appreciation of the subject in hand, which we look for in a well-trained choir of English amateurs like Miss Holland's. The solo numbers of the Cantata were likewise interpreted by members of the choir. Herr Rheinberger's "Christophorus" is well suited for a performance on a limited scale, like the present, and while scarcely possessing any distinctive claim for originality, is decidedly interesting. We shall, however, have an opportunity of soon hearing the work again, as Miss Holland will repeat the performance at Apsley House and Grosvenor House, on the 3rd and 5th inst. respectively. Mr. Owen Evan Thomas, a young bass singer (pupil of Signor Lamperti, of Milan), contributed two songs to the programme—" Song of Hybrias the Cretan," by J. W. Elliott; and "The King of Thule," by M. White-in which he displayed a fine voice of exceptional compass and sympathetic timbre, although evidently suffering from a relaxed throat. Mr. Thomas will render a still better account of himself ere long, or we are much mistaken.

The first of a series of three Subscription Chamber Concerts, under the direction of Messrs. Walter Mackway and Charles Stewart Macpherson, was given at the Brixton Hall, on the 17th ult., with much success. The programme, which consisted entirely of works composed between 1750 and 1820, comprised Mozart's Pianoforte Quartet in G minor, No. 1; Beethoven's Sonata in F, Op. 17, for pianoforte and horn; the same master's Pianoforte Trio in E flat, Op. 1, No. 1; Spohr's "Granoforte Trio in E flat, Op. 1, No. 1; Spohr's "Granoforte Trio in E flat, for pianoforte, and songs by Haydn and Schubert. The executants were: violin, Miss Winifred Robinson; viola, Mr. W. H. Hann; violoncello, Mr. J. E. Hambleton; French horn, Mr. C. F. B. Catchpole; pianoforte, Mr. Charles S. Macpherson; vocalist, Miss Hilda Wilson; accompanist, Mr. Alfred Izard. The next Concert, to embrace works composed between 1820 and the present time, will take place on the 3rd inst.

A CONCERT (the fourth of the season) was given on the 19th ult., at Westminster Chapel, by the chapel choir, under the direction of Mr. David Woodhouse. Among the choral numbers of the programme may be mentioned the chorus "O Father, whose Almighty Power," from "Judas Maccabæus," and the "Hallelujah" from "The Messiah"; numerous solo performances, both vocal and instrumental being also included. The Concert, which, on the whole, was of a somewhat "amateurish" type, presented, however, some few features of special interest, including the skilful organ-playing displayed by Mr. W. G. Wood in a Fantasia and Fugue in C major of his own composition. Mr. Wood evidently knows how to write for his instrument, the present Fantasia being a highly effective and at the same time an earnest, musicianlike production. It was duly appreciated and redemanded by the audience, the composer responding by a repetition of the vigorous and cleverly wrought fugal portion of the work. Other instrumental wrought lugar portion of the work. Other installentaries solos were contributed by Messrs. H. C. Tonking (violin and organ) and Mr. J. E. Hambleton (violoncello), Miss Sara Wells, Miss Adelina Fermi, and Mr. Musgrove Tufnail being the solo vocalists. There was a very good attendance.

A PIANOFORTE Recital was held (by invitation) at the Blüthner Pianoforte Rooms, 46, Kensington Gardens Square, on the 6th ult., by Herr Alfred Richter, assisted by Herr Josef Ludwig (violin), Mr. W. E. Whitehouse (violoncello), Miss Beata Francis, and Mr. Walter Clifford (vocalists). Herr Alfred Richter, who, we believe, made his dibut on this occasion before an English audience, is a son of the late professor at the Leipzig Conservatorium, and may therefore be assumed to have been the recipient of a substantial musical education, both as regards the theoretical and practical requirements of his art. Nor did he, on the occasion under notice, fail to render a very satisfactory account of his attainments under such auspices. In pieces by Chopin and Liszt, the pianist displayed a brilliant, albeit as yet somewhat uneven technique, while he also manifested a considerable talent for fluent yet thoughtful writing in several compositions of his own for pianoforte solo. Altogether the performance of this young artist impressed us very favourably, and we heartily wish him every success.

THE Wesleyan Methodist Sunday School Union Metropolitan Festival Choir, gave their first Choral Festival, at Exeter Hall, on Tuesday evening, the 24th ult. The programme had been most judiciously chosen, and consisted of a very fine selection of music. The Choir was exceptionally good, and showed most careful training on the part of the Conductor, Mr. C. J. Dale. The attack was excellent and the enunciation of the words very clear. The sopranos were particularly bright, strong, and fresh. The Choir showed to the greatest advantage when singing the hymns, the effect being grand and imposing; among these, "Unfurl the Christian standard," by Mr. Alfred Rhodes, was very striking, being a bold and effective tune. The solos were ably rendered, those of Miss Fusselle, Mr. John Probert, and Mr. Bayne being especially successful. There was a full attendance, and the arrangements reflected the greatest credit on the management.

THE Annual Concert by the Orchestral band connected with the South London Institute of Music was given at the Surrey Masonic Hall, Camberwell, on January 30. The instrumental portion of the programme included the overture to Rossini's "Semiramide," an "Intermezzo" by W. S. Lambert (conducted by the composer), Mozart's "Jupiter" Symphony, and a selection from Verdi's "Il Trovatore." The performance, while manifesting many faults, was praiseworthy as the work of amateurs, who may for the present be advised to be less ambitious. Mr. T. E. Gatehouse acted as leader, also playing solo parts, and Mr. Leonard C. Venables conducted.

The members of St. Mark's (North Audley Street) Choral Society—Conductor, Mr. Thomas Mountain—gave their first Concert for the third season, on Tuesday, the 3rd ult. The programme consisted of Mendelssohn's "Hymn of Praise" and Macfarren's "Christmas." The vocalists were Miss Clara Leighton, Miss Marian Ellis, R.A.M., and Mr. Henry Piercy. Miss Davis presided at the pianoforte, and Mr. W. Bolton at the harmonium.

A MISCELLANEOUS Concert was given at St. Peter's Hall, Brockley, by the choir of St. Peter's Church, on Tuesday, January 27, in aid of the funds for improving the organ. A new setting of the 13th Pealm "By the waters of Babylon" by the Conductor, Dr. C. J. Frost, was successfully produced. The work comprises an opening chorus, "By the waters," a tenor solo "For they that led us away," sung by Mr. H. J. Bremley, a soprano and contralto due "If I forget thee, O Jerusalem," most effectively rendered by Miss Pierpoint and Miss Bocquet, a bass solo "If I do not remember thee," sung by Mr. H. C. Thomas, a quintet "Remember the children of Edom," beautifully sung by Miss Russell and the four vocalists already named, which was encored, and a chorus "Blessed shall he be."

On Tuesday, the 3rd ult., an Invitation Concert was given at the Norwood Institute by the pupils of the Rev. W. C. Rodgers, Hawtree House School, West Dulwich. The first part of the programme consisted of Cowen's "Rose Maiden," the orchestral accompaniment being by amateurs, with professional help. The Canata was well rendered, the "Wedding" Chorus being encored. The soprano solos were efficiently sung by Master Ernest Knott (who possesses a good voice and method) the tenor and bass parts being well sustained by Messrs. Rodda and Carter. Every number in the work was received with the greatest applause by the large audience. The second part was headed by Gluck's Overture to "Iphigenia in Aulis," and included several songs and glees. The Concert was conducted by Mr. E. A. Pole, assistant master.

The first number of the Quarterly Musical Review, published in Manchester, and edited by Dr. Hiles, commences with the usual Introduction declaring that the work is especially established to supply a want. Whilst cordially wishing every success to the new venture, we cannot but think that the Editor affirms too much when he assumes that no journal exists in which "all musical questions may be carefully considered, and by which all efforts for the advancement of musical culture may be forwarded." Plenty of room, however, can be found for more workers in the cause; and as all the papers in the opening number are ably written, the Quarterly Musical Review—which is avowedly the organ of the "Society of Professional Musicians"—may take a fair place amongst the number of periodicals devoted to the art.

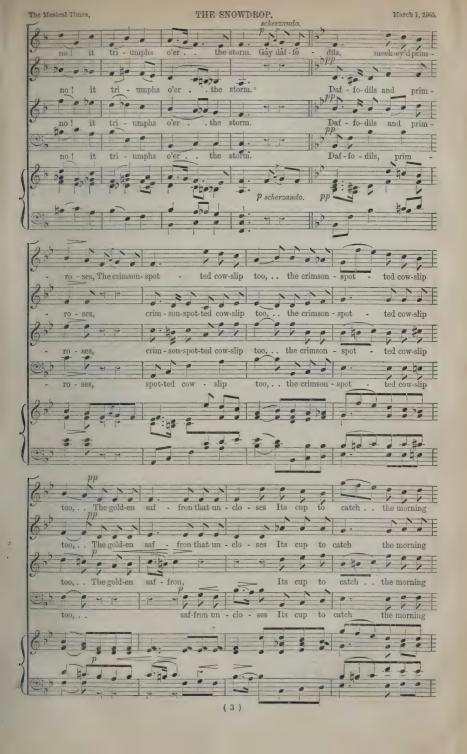
THE Annual Concert of the Violin Classes at the Birkbeck Institute, under the direction of Mr. Fitzhenry, took place on the 14th ult. The selections played by the classes formed of course the chief features of interest, and these comprised an arrangement of "Der Freischütz," Minuet (Handel), "Mignon" Gavotte (Thomas), and National Airs (S. Jarvis). The vocalists—Miss K. Fusselle, Miss Marian McKenzie, Mr. Arthur Thompson, and Mr. Thurley Beale—were much appreciated in their several selections; and Mr. T. E. Gatehouse won much applause for his violin solos. Mrs. Fitzhenry and Mr. A. E. Izard played a pianoforte duet. Mr. Charles Fry recited "The Minstrel's Curse," a ballad for declamation with pianoforte accompaniment by F. Corder, with much success, and contributed two humorous recitations in the second part. Messrs. A. E. Izard and H. S. Webster acted as accompaniests.

THE Kyrle Choir gave a performance of "St. Paul," in Shoreditch Parish Church, on January 28. The soloists were Mrs. Spilling, Miss George, Mr. Reginald Groome, and Mr. Pelham Rooff. On the 11th ult. the Choir sang Mendelssohn's "Hear my prayer," the "Dies Irae" (Mozart), and Spohr's "Last Judgment," in Stepney Meeting House. The soloists were, Miss Amy Aylward, Miss Clotilde Kapff, Mr. Henry Yates, and Mr. R. E. Miles. Mr. E. H. Turpin accompanied on the organ, and Mr. Malcolm Lawson conducted on both occasions.

THE Marlborough Choral Society gave the sixth Concert of the present season on Tuesday January 27, at St. Peter's Hall, Chelsea. Handel's "Messiah" was the work chosen for performance. The solos were admirably given by Miss Patti Winter, Miss Augusta Piffin, Mr. Brackstone Smith, and Mr. Joseph Catten, and the choruses were equally well sung by the Choir, under the direction of Mr. T. R. Macrow, the Conductor.















NOVELLO'S

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470.	The Curfew					Olive	er King	
	Waken, lords and ladi						. Louis	
	Tell me, where is fanc					Ciro	Pinsuti	
473-						B	. Tours	
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475.	'Tis twilight's holy ho	1112	***			J. Clipp		
	Oh, I wish I were a sy					Oscar \	Vagner	
	Slumber on, baby dear						er King	
	Allen-a-Dale				C1	arles H		
	The Sweet Spring	***				E. Gla		
	Rustic Coquette					F. Char		
	Pack clouds away			***		arles H		
	A Chafer's Wedding					. Lewar		
	Joy in Spring						J. Raff	
	Ave Maria							
	And then no more		***			***	31	
	This day, in wealth of	light		***			3.7	
				***		***	19	
	Starlit is night-time	***	***				2.5	
	In the moonlight	***	***	***	***	***	27	
	Silent Happiness					***	2.7	
	Snowdrops					***	3.9	
	May-day			***	***		9.7	
	Good-night from the l	Rhine					3.5	
	Evening						Martin	
	O, too cruel fair	***				W. S. R		
	The Miller's Wooing			***			Faning	
	When twilight dews	***				J. L. C	iregory	
	The East Indian				***		22	
	When at Corinna's ey				Cl	harles H		
	I love my love						3. Allen	
500.	The Troubadour					Н	. Leslie	
501.	The Lass of Richmon					***		
	In this hour of softene		ndour			Ciro	Pinsuti	
						***	19	
504.	Ye gallant men of Eng	gland				E	. Hecht	
505.	The Moorland Witch					***	22	
506.	It was a lover and his	lass				J.	Barnby	
507.	Come, live with me				Sir	W. S. I	Bennett	
508.	Looking for Spring					arles H	. Lloyd	
	Tell me not in mourni					Ciro	Pinsuti	
	There is music by the						11	
		To be	contin					

THE ORPHEUS

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	RECI	ENT	NI	UM	BEI	RS.		
T42.	Gentle sounds are fl	nating		***		Τ.	G. Müller	ı
	O Fatherland				***		Franz Abt	
	Merry May	***				***	27	
	Thuringian Volkslie		*** -		***	***	17	
146.	Farewell, thou lovely	forest			***		21	
	Evening	,,,	5111	***			33	
	Union	***			***		Marshner	
		***			***		H. Truhn	
	The United Band	***	***		***	***	J. Otto	
	On the March	***					E. Becker	
152.		***					Franz Abt	
153.	The Northman's So	ne					F. Kücken	
	The Dance	***	***				J. Otto	
	Come, let us join the					***	W. Beale	
156.	What ho! what, she	pherd. I	ho!			111	11	
157.	Home they brought	her was	rrior d		***		J. Barnby	
	Come, live with me						ur Carnall	
150.	Thro' yon lattice win	wohn	*** .				Eisenhofer	
160.					\$	ir H.	R. Bishop	
161.	Fare thee well! and	if for e				C. A.	. Macirone	
	Come, follow me		***			E. 7	C. Driffield	
	Autumn is come aga						F. Corder	
	Great Orpheus was					A. C.	Mackenzie	а
165.	Tom he was a piper'	s son				E. 7	C. Driffield	
166.	O mistress mine			***			11	
167.	The Love Spell				***	T.	B. Evison	
	I wish to tune my qu					S.	S. Wesley	
160.		***	***	***	***		. Hofmann	
170.	Sir Cuckoo	711	***				32	н
171.	Glorious May			***			11	
172.	In Springtime	***	***	***			12	
173.	Our Maxim			***			11	
	In dulci jubilo						11	
	Dim and grev appea		ounta				Franz Abt	
	At Andernach in Kh						**	
	The Grave of a Sing			***			27	
	Laughing			***	***		31	Ш
	Tell me where is far						ro Pinsuti	
	Hymn to Cynthia	***				Berth	nold Tours	
	The Patriot		***		C		H. Lloyd	
I82.	A sad disappointmen		***	***		C. E.	McCheane	
I83.	Cold blows the wind			***	***	G.	C. Martin	

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150. Thou that thyself with death l	
151. The Evening Wind	
152. As in the field	
153. The Elves	,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,
154. The ivy tree	C 7 13
155. In the meadows	
156. The Violet	
	. Shield (arr. by Henry Leslie) 3d.
	r Cooke
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161. The Eglantine	
162. The Spring	
163. Ye shining stars	nd .
164. Nanie	D C-Lucian ad
The Ciples the Minhs	nd.
v66 The stadfast bearing	nd ad
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170. VOX AMORIS	
179. The Knight and the Lady	
180. Whene'er the sounding harp i	the state of the s
181. Come away, come away, Deat	
182. The Gardener	6.3
183. The death of Trenar	
184. Eglantine	
185. The Mountain Spirit	
186. Spring and his Bride	
(10 00 00	ontinued.)

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	(To be continued.)	
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M. GUILMANT received an enthusiastic welcome from a large audience at the Bow and Bromley Institute on Saturday, the 14th ult., where his fine playing was fully appreciated. For the theme of his improvisation M. Guilmant selected "The Soldiers' Chorus" from "Faust," and upon this being encored played Lemmens's Pastorale in F. An encore was also accorded to his rendering of a Musette by Rameau; another notable feature being M. Guilmant's own Sonata in D minor, which was given for the first time. Mr. Bingley Shaw, from Southwell Cathedral, proved himself the possessor of a bass voice of considerable range, and made a favourable impression, three of his four songs being encored.

An excellent Concert was given on the roth ult., under the patronage of the Right Hon. the Lord Mayor, at the Schoolrooms, New Church Road, Camberwell, by Mr. G. Augustus Holmes, Organist of St. George's Church. The programme included quartets, excellently played by Messrs. Hannex, A. Gambier Holmes, F. C. Preston, and G. Augustus Holmes, one of which, "The Ceremonial March," composed by Mr. Holmes, elicited the heartiest expressions of approbation. The artists were Madame Lansdell-Sims, Miss Meta Russell, Miss Winterton, Mr. George Hunt, Mr. C. A. White, Mr. James Budd, and Mr. Seymour Smith, and the accompanists, Mr. Horace Petley, L.A.M., Mr. Seymour Smith, and Mr. G. Augustus Holmes.

A REMARKABLY fine performance of "The Creation" was given by the Borough of Hackney Choral Association on Monday, the 23rd uit. The great improvement in Mr. Prout's choir was further evidenced, and it is impossible to imagine the choruses better sung. Mrs. Hutchinson rendered the soprano airs with exquisite taste, and an extremely favourable impression was made in the tenor music by Mr. Holberry Hagyard. This gentleman possesses a voice of excellent quality, and sings with such purity of style as to lead us to anticipate that he may shortly win a high position in the concert-room. The bass music was satisfactorily interpreted by Mr. R. Hilton. There was a crowded and most enthusiastic audience.

At the first Examination for the Degree of Bachelor in Music, at the University of Oxford, the following have satisfied the examiners: J. S. Barry, B.A., St. Edmund Hall and York: G. W. Barton, Turrell's Hall; J. H. Crosby, Queen's College and Ely; J. E. Green, Christ Church and Stroud; P. M. T. Laing, St. John's College; R. B. Moore, New College and Exete; M. H. Peacock, M.A., Exeter College and Wakefield; W. E. Pitman, Keble College and Penge; T. H. Y. Trotter, B.A., New College. Examiners: Sir F. A. Gore Cjussley, D.Mus., M.A., Christ Church, Professor of Music; C. H. H. Parry, D.Mus., M.A., Exeter College, Choragus; J. Frederick Bridge, D.Mus., Queen's College.

ON January 25 (conversion of St. Paul) a special Service took place at St. Agnes, Kennington, at which a selection from Mendelssohn's "St. Paul," was performed, with full orchestral accompaniments. The regular choir of the church sang the choruses admirably, "Rise up, arise," being rendered with much vigour and spirit. The principal vocalists were Madame Worrell, Miss Emily Himing, Signor Rizzelli, and Mr. Joseph Lynde. Mr. F. Lowden was at the organ, and Mr. W. W. Hedgecock, the Organist and Choirmaster of the church, conducted. Smart's Postlude in D (Allegro Pomposo), arranged for organ and orchestra, brought this most successful service to a conclusion.

MADAME EDITH DANIEL gave her annual Concert at Brixton Hall, on Wednesday evening, the 4th ult., which was most successful. Madame Daniel gained a hearty reception for each of her contributions, and was efficiently supported by Madame Frances Brooke, Miss Annie Matthews, Miss Maud Cooke, Madame Raymond, Mr. E. Dalzell, Mr. James Budd, Mr. H. Horscroft, Mr. S. J. Allbright (violin), and Mr. Turle Lee (accompanist).

MR. LOUIS N. PARKER, of Sherborne, has been appointed English representative of the newly established "Revue Wagnérienne." Mr. Parker will be glad if all notices of Wagnerian performances, lectures, or publications, are sent to him at the above address.

An entertainment was given at the Highbury Athenaum, on the 13th ult., on behalf of the North London Nursing Association for the Poor, when a musical Idyll, entitled "The Gipsies' Halt," was performed. The work was written and the music arranged by Mrs. C. J. Birch, and the characters were sustained by pupils and friends of Mrs. Girling, assisted by Masters Ernest and H. Birch, of St. Paul's Cathedral. The music, which comprised many well-known choruses, &c., was very well sung, and the performance generally very creditable. The band of the Highbury Philharmonic Society, conducted by Dr. J. F. Bridge, played selections between the acts.

MR. W. E. B. KENDALL gave a Concert-Lecture on "The Voice in Speaking and Singing," on the 9th ult., at the Crystal Palace, to an audience including many members of the medical profession. The lecturer explained in detail, by means of coloured diagrams, the construction of the vocal organs, and advocated strongly "deep breathing" to all voice-users; he also deprecated the use of tobacco and stimulants in general, remarking that every stimulant must in turn become a laxative agent. The vocal illustrations were effectively sung by Mr. and Madame Kendall, and Mr. Iver McKay. Mr. Oliver King (pianist to the Princess Louise) presided at the pianoforte.

THE usual Monthly Smoking Concert of the Victoria Glee Club, under the direction of Mr. W. Sexton, was held on Saturday, the 21st ult., at the Victoria Mansions Restaurant, Victoria Street, S.W. The programme comprised: "Down in a flow'ry vale" (Festa), "Fair Flora decks" (Danby), "Hark, the merry Drum" (Krugh), "The Three Chafers" (Truhn), "Discord" (Webbe), "The Beleaguered" (Sullivan), "Peace to the souls of the Heroes," and "Who comes so dark?" (Callcott). Songs were given by Messrs. B. T. Waddams, J. W. Sanderson, B. Thelenberg, and R. W. Heney. Mr. Frank Swinford was the accompanist.

MADAME JEANNETTE PRICE and Miss Nellie Price gave their annual Concert at the Horns Assembly Rooms, Kennington Park, on the 10th ult., under the patronage of Sir William McArthur, M.P. Madame and Miss Price were highly successful in their solos. The other vocalists were Madame Lansdell Sims, Madame A. H. Watkins, Mdlle. Marie Vagnoini, Miss Emily Pritchard, Mr. Edward Mills, Mr. Wakefield Reed, Mr. T. C. Lockley, Mr. G. S. Graham, and Mr. A. G. Pritchard. Pianoforte solos were admirably given by Miss Eleanor Wynne and Miss Annie Crome. There was a very large audience.

In response to the offer by the Phiharmonic Society of a prize of twenty guineas for the best Concert Overture, some ninety overtures were received from all parts of the world. After much trouble and careful examination of these MSS., the prize has been awarded to the composer of a "Dramatic Overture," marked with the motto, "Fortune, all men call thee fickle," which proves to be composed by Herr Gustav Ernest, a Prussian, residing in London. Composers of the unsuccessful works are now invited to apply for their MSS. to the Hon. Sec., Mr. Francesco Berger, 6, York Street, Portman Square, W.

THE second Concert this season of the Clapham Choral Society was given on the 10th ult., at Belmont Hall, under the direction of Mr. Clement Colman. The programme consisted of Mendelssohn's "Walpurgis Night" and "13th Psalm," and Schubert's "Song of Miriam." The choir showed careful training, and sang with great brilliancy and precision. The soloists were Miss Josephine Cravino, Mr. E. Dalzell, Mr. Henry Blower, and Master Frank Charlton, whose rendering of the parts assigned to them tended very materially to make the Concert a decided success.

The performance by The Sacred Harmonic Society of Handel's fine Oratorio "Belshazzar," announced to take place at St. James's Hall, on Friday, the 27th ult., was too late for notice in our present number. As it is many years since the work was heard in London, its revival by the Sacred Harmonic Society in commemoration of the bicentenary of Handel's birth, is an event of much interest. The principal vocalists promised are Miss Annie Marriott, Miss Chester, Madame Patey, Mr. Edward Lloyd, and Mr. Bridson; Conductor, Mr. Charles Hallé.

HERR HERMANN FRANKE, in his "arrangements for the season," announces that the Richter Concerts will commence at St. James's Hall, on Monday, May 4, and that nine performances will be given. He also promises, at Prince's Hall, Piccadilly, three Chamber Concerts, at which the celebrated "Heckmann Quartet" will appear. The dates named for these Concerts are the 26th ult., the 3rd and 10th inst. A short season of German Opera is said to be "in contemplation"; but the carrying out of this design will depend upon the amount of support forthcoming.

THE Examination for the Degree of Doctor in Music, at the University of Oxford, and the second Examination for the Degree of Bachelor in Music, will be holden in October next. For the last-named Examination, in addition to the usual subjects, there will be required a critical knowledge of Spohr's "Last Judgment," full score; and Mozart's Symphony in D, known as "The Prague Symphony," foll score. All exercises are to be sent to the Professor of Music, Sir Frederick A. Gore Ouseley, St. Michael's, Tenbury, as early as possible. None can be received after the end of June.

On Wednesday Evening, the 4th ult., at the Church of St. Andrew, Stockwell, the choir augmented by that of the St. Andrew's Choral Society, sang very effectively the Christmas Music from the "Messiah," commencing with the Recitative "Behold a Virgin," and ending with the Chorus "Glory to God." Dusing the offertory the "Hallelujah" Chorus was exceedingly well rendered. The conductor was Mr. R. Felix Blackbee, Organist and Choirmaster of the Church, and Conductor of the St. Andrew's Choral Society, his pupil Mr. Frederick Williams presiding at the Organ.

On the 17th ult., the members of the Euston Glee Union gave their second Smoking Concert of the season, at Euston Station, when a very attractive miscellaneous programme was provided; the part-songs, "I heard the bells in distant greeting" (Isenmann) and "The Beleaguered" (Sullivan), eliciting special marks of approval from a large and appreciative audience. The songs were very efficiently given by members of the Union; Mr. J. Jones ably presided at the pianoforte, and Mr. Stephen Kilbey was the Conductor. The next Concert will take place on Monday, April 13.

At the weekly Concert at Whitefield's Tabernacle on the 24th ult, the bi-centenary of Handel's birth was marked by the programme being devoted to the master's compositions. The soloists were Madame Minnie Gwynne, Miss Mary Thomas, Mr. Arthur Thompson, and Mr. Frank May, who rendered acceptably airs from "The Messiah;" "Judas," "Jephtha," "Samson," &c. The Concert was under the direction of Mr. Arthur Dorey, who played, as organ solos, Overture "Occasional Oratorio," and Concerto in F.

At the Second Conversazione of the Artists' and Amateurs' Society, held at the Prince's Hall Galleries, on Tuesday the 24th ult., a high class programme was performed under the direction of Mr. Avalon Collard. Mrs. Brereton, (Miss Ambler) and Mr. Harper Kearton were the vocalists, and the programme included Grieg's Sonata in F for violin and pianoforte (by Herr Andreas Pettersson and Mr. C. W. Perkins), and a Trio for violin, pianoforte, and organ (Mr. Avalon Collard), "Melodie Religieuse," by Berthold Tours.

An Organ Recital was given at St. John's Parish Church, Hackney, on Tuesday evening, the 17th ult., by Mr. Arthur Trickett, F.C.O., the Organist. The instrument has three manuals, thirty-one stops, the diapasons being very fine. It is a G organ, but C pedals were substituted a few years ago. The programme comprised Sonata No. 6 (Mendelssohn), Andante (Wesley), Larghetto, Second Symphony in D (Beethoven), Prelude and Fugue in E (Bach), Alla Pastorale (Smart), and Offertoire in G (Wely).

Mendelssohn's "St. Paul" was given at Union Chapel, Islington, on the 27th ult., under the direction of Mr. Williamson. The solo artists were Miss Agnes Larkcom, Miss Rose Dafforne, Mr. John Probert and Mr. Bridson. Mr. Fountain Meen presided at the organ.

In addition to the special performance of "The Rose of Sharon" at St. James's Hall, on the 20th inst., the work will be given by the choir of the Bow and Bromley Institute, under the direction of Mr. W. G. McNaught, on the 10th inst. It will also be heard at Glasgow, on the 17th; Newcastle-on-Tyne, 24th; and Arbroath and Dundee, 30th and 31st. The first performance in New York, under Mr. Theodore Thomas, has been unavoidably postponed until April.

The Wood Green and Bowes Park Choral Society gave their second Concert of the season, at the Masonic Hall, on Tuesday evening, the zyth ult.; the programme consisting of Barnett's "Ancient Mariner" and a miscellaneous selection. The principal vocalists were Madame Clara West, Miss Edith Kelly, Miss Kate Coldrey, Mr. G. Micklewood, and Mr. James Bayne; pianoforte, Mr. A. J. Hadrill; harmonium, Mr. C. E. Milner; Conductor, Mr. Plant Coldrey.

The Bolingbroke Choral Society, Wandsworth Common, gave the second Concert this season at the Bolingbroke Hall on Shrove Tuesday, when Gade's "Erl King's daughter" was rendered with considerable success. The solos were entrusted to Mrs. Wood, R.A.M., Miss Nellie Dakin, Mr. Harry Hast, and Mr. F. Bevan. The miscellaneous items included songs by the above-named artists, and part-songs. Miss Lottle Gregory accompanied and Mr. Edgar Adams conducted.

The members of the Lavender Hill Choral Society gave a successful Amateur Concert at St. Matthew's Room on the 3rd ult. A large number of members, including Miss Jekyll, Miss Woodhams, and Messrs. C. and J. Ortner, contributed to the programme. Several part-songs were well rendered by the choir, especially "The Vikings," which received a well merited encore. Mr. J. R. Jekyll conducted, and the accompaniments were played by Miss Bird and Miss Stark.

The second Annual Entertainment of Causton's Athletic Club was given at the South Place Institute, Finsbury, on Saturday, the 14th ult, when a highly interesting programme was provided. The solo vocalists were Misses Maud Cameron and Clara Myers, Messrs. Vincent Ives, Tom Maude, Charles Rowcliffe, R. N. Baxter, and H. P. Matthews. Instrumentalists, Messrs. F. Abernethy and J. Collings (piano), and H. Wilson (cornet). Part-songs by the Crystal Glee Union were also given with much effect.

A VERY Successful Concert was given at the Royal Victoria Coffee Hall, Waterloo Road, on Thursday, the 5th ult., under the direction of Madame Clara West. Madame West was assisted by Miss Jeanie Rosse, Miss Rose Dafforne, Mr. Frederick Williams, Mr. Bell, and Mr. Lovett King, vocalists; violinist, Mr. Arthur Payne; pianist, Mr. W. West; and the band of the 7th Surrey Rifles.

AT St. Luke's Church, Chelsea, on the 8th ult., after Evensong, Mendelssohn's "St. Paul," Part I., was performed, accompanied by full orchestra, the soli being very ably taken by Mrs. North Home (née Wardroper), Miss Pattie Michie, Mr. Courtice Pounds, and Mr. Musgrove Tufnail, under the direction of Mr. Everard Hulton, Mus. B., Oxon.

WE have much pleasure in announcing that Mr. Joseph Bennett has returned to England, much improved in health, and that he will resume his articles upon the "Great Composers" in our next number. Our readers, however, will be glad to see that in our present issue he gives us the first instalment of a series of papers recording his impressions of the state of music in America.

A CONCERT was given to the patients of the Brompton Hospital on Tuesday evening, the 17th ult., by Miss Patti Winter, who contributed two songs with much effect. The other artists were Miss Grosvenor Gooch, Miss E. Caverhill-Shiels, Mrs. R. C. Drew, Mr. Patrick Hayes, and Mr. W. Stanhope Clarke. Mr. William Carter conducted.

THE Finchley Choral Society gave a performance, on the 5th ult., of Cowen's "Rose Maiden," under the direction of Mr. A. A. Yeatman. The vocalists were Miss Fusselle, Miss Clara Myers, Mr. John Probert, and Mr. James Bayne.

MR. Tobias A. Matthay gave a very successful Pianoforte Recital, at Clapham Hall, on the 5th ult., his programme comprising pieces by Liszt, Schumann, Brahms, Chopin, Weber, and two of his own compositions, all of which were played from memory. Mr. Hutchinson was the vocalist, and Mr. E. Fond accompanied.

A SECOND Oratorio performance, consisting of Haydn's "Creation," took place at the Victoria Hall, on Ash Wednesday, before a large audience. There was a full band and chorus, and the solo vocalists were Miss Beata Francis, Mr. Hanson, and Mr. Alfred J. Layton. Mr. H. A. Evans conducted.

Mr. George Dixey, of 8, Warwick Street, W., has been appointed Secretary to the Music Publishers' Association, in place of Mr. Lawrence Harris, resigned. It has been resolved by the Association to discontinue the publication of the Quarterly List of New Music which has for some time past appeared in THE MUSICAL TIMES.

MR. CARL ARMBRUSTER announces a course of five Lectures on "The Life, Theory, and Works of Richard Wagner," commencing on Saturday, the 28th ult., with vocal and instrumental illustrations, at the Royal Institution, Albemarle Street.

An Organ Recital will be given by Mr. C. E. Miller at the church of St. Augustine and St. Faith, Old Change, on each Thursday during the present month, commencing at 1.15 p.m. and lasting for about three-quarters of an hour.

BACH'S Passion Music will be sung at St. Paul's Cathedral at the special service on the last day of the present month, Tuesday, the 31st inst., at 7 p.m.

BACH's Passion Music (according to St. Matthew) will be sung by an augmented choir, with organ accompaniment, at St. Peter's Church, Eaton Square, on the last two Wednesdays in Lent, at 8 p.m.

THE 145th Anniversary Festival of the Royal Society of Musicians is fixed to take place at St. James's Hall on Thursday, May 7. Mr. Charles Santley will be the President of the day.

"A HISTORY OF PIANOFORTE MUSIC," by Mr. Gillmore, with an Introductory Preface by Mr. Ridley Prentice, will be shortly published by Messrs. W. Swan Sonnenschein and Co.

Examinations in practical music will be held in May next by the Society of Professional Musicians. The harmony examinations of the Society are held in all parts of the country annually, on the third Saturday in June.

MISS MADELINE HARDY gave a highly successful and excellent Concert at Brixton Hall, on Tuesday evening, the

A FESTIVAL in aid of the Choir Benevolent Fund will be held in Norwich early in June.

REVIEWS.

Symphony No. 4 (the Welsh), in B flat minor. For Orchestra. By Frederic H. Cowen. Full score. [Novello, Ewer and Co.]

THE publication of the full score of a symphony, comparatively common in Germany, is rare enough in this country to deserve remark. In the case of the present work nobody will be disposed to grudge Mr. Cowen his well earned honour. When the "Welsh" symphony was first produced last season at one of the concerts of the Philharmonic Society it was at once pronounced a worthy companion to the same composer's "Scandinavian" symphony in C minor, and the opinion formed after a single hearing is amply confirmed by a careful examination of the published score. True, there are a few points in the work that we could wish otherwise; for example, we think that more contrast would have been secured had the finale not been in the same tempo (3-4) as the opening allegro; and again in the "free fantasia" of the first movement the second subject receives somewhat more than its due share of attention, though the theme is so charming in itself that we cannot wonder at Mr. Cowen's dwelling lovingly upon

feeling, and they in no way affect the merits of the symphony, which is not only a representative work, but an honour to English art.

In examining the score our attention is naturally chiefly attracted to the orchestration. Here we must first congratulate Mr. Cowen on his moderation in the use of the brass. Though scored for the modern full orchestra, with four horns and three trombones, the work is never noisy. In the second and third movements the trombones are not used at all; and even in the first allegro they are very sparingly introduced. The four horns, on the contrary, are very freely employed, Mr. Cowen (we think wisely) availing himself of the enlarged resources given to the instrument by the use (now almost universal) of the ventils. This modern method of writing for the horns, of which excellent examples will be found in the scores of Brahms and Wagner, gives great richness and sonority to the middle of the orchestra. In his treatment of the wood wind Mr. Cowen is most felicitous; he thoroughly understands the capabilities of each instrument, both separately and in combination. The second and third movements of the symphony abound in beautiful touches of colouring obtained by a few notes judiciously introduced. The only point of instrumentation in which we differ from Mr. Cowen is the treatment of the drums, which he (like Rossini, in "Guillaume Tell") frequently uses in chords of which the drum notes form no part. For instance, on p. 7, bar 10, we find the drum in B flat on the chord of the dominant seventh of D flat. Of course, if the drums are simply used as rhythmical instruments there is nothing to be said against it; but as our best performers can get a perfectly distinct note from the instrument, it is plain that the B flat must produce a dissonant effect in the chord. This again is a matter as to which composers differ in their procedure. We confess to a preference for the method adopted by Beethoven and Mendelssohn, who rarely, if ever, employ the drums excepting as parts of the harmony. We have only to add that the score is beautifully engraved and printed in the best German style.

Ten Songs. The Poetry by Robert Burns. The Music composed by George J. Bennett. [Novello, Ewer and Co.]

A DOUBLE interest attends the appearance of works om the pen of Mr. G. J. Bennett. There is the interest from the pen of Mr. G. J. Bennett. arising from what they are per se, and, also, that connected with the indications they afford of his growing powers and future development. We all know enough of the young man to feel sure that he is the happy possessor of uncommon gifts; the only question is whether, in after years, he will justify the discretion of nature in bestowing them. Disappointments in this regard are not amon. Will Mr. Bennett add one to their number? That is the point about which amateurs acquainted with his possibilities feel concern. The songs before us are, of the point about which is possibilities feel concern. The songs before us are, of the possibilities feel contribution to evidence in the case, but, as far as they go, their testimony is assuring. It takes a musician to write a simple ditty which shall have in it a spirit and a charm that draw attention from and give pleasure to learned and unlearned alike. This is the characteristic of the pieces before us. Mr. Bennett has been careful not to ignore the features of Scottish melody, many of the inflections of which he uses. They are, however, not presented in a crude form, but in the shape they would take after passing through the laboratory of the artist-musician. Thus they give piquancy and, so to speak, "local colour" to songs which have a value of their own apart from them. In respect of structure, we are glad to see that Mr. Bennett preserves an appropriate simplicity. The modern song is often a heavy and laboured pianoforte piece with a vocal accompaniment. This is not the case here, though never does the pianoforte part want distinctiveness of character or the pianoforte part want distinctiveness of character or directness of purpose. The poems treated by Mr. Bennett are "O were my love you lilac fair," "O, my luve is like the red, red rose," "It is na, Jean," "Thou hast left me," "Wilt thou be my dearie?" "Come, let me take thee," "Here is the glen," "My ain kind dearie! O," "Bonnie wee thing," and "I love my Jean." We do not claim perfect equality of interest and charm for the ten settings, but all are good, without exception, and some are specially 1. These, however, are merely matters of opinion and beautiful. In the second category we place "O were my

love." "Thou hast left me ever," and "Here is the glen." No musician will examine this set of songs without recognising in them an important contribution to a class of works in which, as regards this country, there is ample room for improvement.

Vier Lieder für Mezzo-Soprano, mit Begleitung des Pianoforte. Deutscher und Englischer Text. Componirt von Battison Haynes. Op. 8. [Leipzig: Fr. Kistner.]

It is only a few months since we had occasion to speak favourably in these columns of some instrumental pieces by Mr. Haynes. We meet with him here essaving another department of his art, and with no less success than attended his previous efforts. With the rare exceptions in which a pronounced individuality of style is early developed, every young composer must to a greater or less extent be influenced by the musical life surrounding him. Mr. Haynes has for some years studied at the Leipzig Conservatoire, in the very centre of the activity of the New German school. It would therefore be more than surprising did we not find in these songs traces of his study of and sympathy with the works of Schumann, Brahms, and, perhaps more than either, Wagner. In saying this we intend no insinuation of imitation, still less of plagiarism; but Mr. Haynes's vein of thought has evidently been tinged by his knowledge and love of the authors we have named. For many years the star of Mendelssohn was in the ascendant in North Germany; many compositions were published which might be described as "Mendels-sohn and water"—often a great deal of water. It is a significant sign of the change of musical feeling among the present generation of students in Germany that not the slightest trace of the Mendelssohn influence is to be found in Mr. Haynes's songs.

The first number of the present collection, "Vorsatz" (a Vow), is one of the most successful. The composer has happily caught the spirit of his words, and produced a really charming little song. The chromatic harmony, in which Mr. Haynes indulges very freely, is treated with thorough technical knowledge, the modulation from the dominant of D major to D flat at the words "Du selber sollst es sehen," being especially good. No. 2 (" Gute Nacht"), somewhat quieter in style, is hardly less effective. The following song, "Das Haidekind" (The Child of the Heath), is less striking; but the last number "Das Mädchen spricht" (A Maiden's Request) is not only a complete contrast to the rest of the set, showing the composer in a sportive, semi-humorous vein, but is full of grace and piquancy. The pianoforte accompaniments to all the songs, though not exactly difficult, require careful and finished playing, being mostly quite independent of the voice parts. On the whole we can warmly recommend these songs, and congratulate Mr. Haynes on the musician-

ship they display.

Hymns and Choruses for Church Missions. [Marshall Brothers.]

This collection, issued under the auspices of the Church Army, must be taken as a fresh evidence of the spread of religious "militarism." Of the merits or demerits of this system it is not our province to speak. But we may be allowed to state our belief that the attempt to graft the childish familiarity of the negro, in dealing with sacred subjects, on to the minds of the lower strata of our complex society is a most dangerous experiment. The effect, at any rate on a cultivated mind, of divorcing secular melodies from their context, in order to link them to these crude, emotional, interjectional expressions of religious aspiration, is to produce a sort of intellectual nausea. Such a procedure is a radical abnegation of the fundamental canons of musical The music contained in this book, beyond some familiar English hymn-tunes, may be roughly classed under three heads. The first comprises a number of rousing, rollicking airs, with strongly marked rhythms. These are, in the bulk of cases, obviously American, and composed expressly for the words. Secondly, we come across a great number of familiar tunes, inextricably associated to us with other words, such as the Scotch melodies the origin of the Cantatas; and many of the admirers of the composer, including the late Sir W. S. Bennett, to whom they were shown, were previously unaware of their March of the Men of Harlech," "Oh, who will o'er the existence. The "Coffee Cantata" commences with a

downs so free "; several lively German Volkslieder, and a sprinkling of hackneyed music-hall favourites. Thirdly, we find a certain proportion of famous secular airs by classical writers adapted for the purpose in hand. From an artistic point of view, no language is strong enough to brand this practice. We have come across several songs by Mendelssohn-at least one of his four-part songs-Schubert's "Adieu," and Bach's "Willst du dein Herz mir schenken"—all "adapted" for the Church Army; that is to say, with their beautiful outlines mutilated and vulgarised. "Alterations in a great work, if they are required," it has been well said, "should come from above, never from below. As a matter of fact, they do not seem to come from above, but from below, and very perpendicularly below too." Even in some of our best churches signs are not wanting of a leaning towards the emotional, not to say the hysterical, in the choice of hymn-tunes. that our national reserve and moderation may help to resist this tendency, which, by exercising a debasing influence on music, the great handmaid of religion, cannot fail to alienate from the services of the Church those cultivated and artistic minds who might otherwise have been retained within her pale.

In the Tyrol. Three Characteristic Pieces for the Pianoforte. Composed by Wilfred Bendall.

[Forsyth Brothers.] With the exception of No. 1, "Zillerthal," a Tyrolienne, we can scarcely see any justification for the title of this series of pieces, No. 2 being a Rêverie, and No. 3 a Barcarole. Certainly the compositions might as well have been written in the Tyrol as in any other part of the world; but we cannot discover what is usually termed "local colour" sufficiently to identify them with the spot chosen. Musically speaking, there is much merit in these Sketches; No. 2, which has an extremely graceful principal subject, being perhaps the best of the three. All the passages lie well under the hand, and the pieces will well repay the student for the practice which they demand. We know that composers differ in their notation; but what can Mr. Bendall mean by writing what we should term an inversion of a diminished seventh, with A sharp in the right hand, and B flat in the left, in the third bar of the Barcarole?

A Battle Song. Part-song, with Pianoforte Accompaniment. Words by Mrs. R. Cooke. Music by E. A. Sydenham. [Novello, Ewer and Co.]

In this Part-song Mr. Sydenham has given us a vivid musical picture of the movement of an army across the desert, the night attack and victory, and the thanksgiving for the success of our troops; the incidents of which, we need hardly say, will recall to the recollection of all hearers one of our recent military achievements, although no names, either of persons or places, are mentioned. There are some effective changes of time and key throughout the song, one point especially worthy of commendation being the alteration to the tonic major on the words "The rebel fire they quickly hush"; and we may also draw attention to the clever use of the theme of the National Anthem, in common time, which is woven into the final chorus. The pianoforte accompaniment is an essential part of the composition; and a harmonium part, which is also published, will certainly materially enhance the effect of the song in performance.

Bach's Comic Cantatas. Edited by Samuel Reay, Mus. Bac., Oxon. [Weekes and Co.]

THE Editor of these interesting works tells us in his Preface that they were "first published in Germany by Crantz, of Berlin, sometime subsequent to the year 1842, under the editorship of S. W. Dehn, an industrious musician 'who,' according to Grove's 'Dictionary of Music and Musicians,' 'scored no less than 500 motetts of Orlando Musicians, and copied for the press an enormous number of works by J. S. Bach,' to say nothing of other similar labours in which he was unremittingly engaged up to the time of his death in 1858." Little seems to be known of the origin of the Cantatas; and many of the admirers of

dialogue between a father and daughter on the subject of drinking coffee, the old gentleman insisting upon it that she shall never have a husband until she abandons her favourite beverage; and although the daughter seems to give way upon this point, it is evident that it is with a mental reservation. The "Peasant's Cantata" contains a number of vocal pieces sung in praise of a Lord of the Manor and his family, by his tenants, during a village fête, the recitatives and airs, though only given to two voices, being probably, as Mr. Reay suggests, intended to be sung by several persons. Many of the numbers in both these Cantatas are not only excellent in themselves, but full of dramatic feeling. In the first-named, a soprano air, "Ah, to-day," and much of Schlendrian's music; and in the second, the bass song, "Come, let us be joyful," and a soprano solo, "There is nought on earth so fair," are so striking that we cannot but wonder that we never hear them in the Concert-room. To the great credit of the committee of the Bow and Bromley Institute, and Mr. W. G. McNaught (Conductor of the Institute Choir), these Cantatas were produced in 1879, for the first time in this country, when the parts were supported by Mrs. Daglish (of Newark), Mr. Sydney Tower, and Mr. Frederic King.

Magnificat and Nunc dimittis in E flat. Cantate Domino and Deus Misereatur in C. By G. F. Cobb. [Novello, Ewer and Co.]

In the first of these services the nineteenth century may be said to shake hands with the sixth. In other words, Gregorian phrases alternate with passages to which a modern flavour is given, no doubt designedly, by the use of triple measure, simple and compound. At the first blush the union may seem ill assorted, but in performance the effects of contrast, though peculiar, are far from unpleasing. The setting is mainly unisonal, for men and boys alternately, two-part writing only occurring in the "Gloria." The Cantate, &c., is wholly unisonal, and there is a preface in which Mr. Cobb sets forth the desirability of using this form more largely in Church music. It would occupy too much space to quote his arguments, but we gladly admit their force, and invite the attention of organists and choirmasters to them. The service itself is very pleasing and melodious, and a great deal of musicianly skill is exhibited in the accompaniment.

Only to love thee once again. Song. Words and Music by George H. L. Edwards. [Novello, Ewer and Co.].

Mr. Edwards has a decided feeling for melody, and his harmonies are appropriately unpretentious; but he has evidently a passion for doubling notes which are too sensitive for such treatment; and, moreover, often writes his chords awkwardly for the hands; as, for example, in the last bar of page two. The song, which we presume is intended for a high tenor, will, however, doubtless prove effective, if sung with the fervour which both words and music demand.

Fleurette. Song. Words by Frederick E. Weatherly. When day is dying. Song. Words by Clement J. Glenister. Music by H. A. Muscat. [Edwin Ashdown.]

THE composer of these songs gives a graceful colouring to the words he has chosen; but it seems strange how many of those who devote themselves to writing vocal pieces appear to name the notes of their harmonies by ear instead of by rule. In "Fleurette," for instance, we have the major third of the supertonic harmony in the second bar E flat, and in the third bar D sharp. This should not be with one who has evident musical tendencies, especially as we have little fault to find with the harmonies them-selves. "When day is dying," although having a some-what conventional melody, will, no doubt, from its ease and simplicity, please more than the first-named song.

Albumblatt. For the Pianoforte. Composed by Frederick F. Rogers. [A. Cox.]

MR. Rogers has here given us an unpretentious little Sketch, which will certainly prove acceptable to amateur pianists. The subjects are extremely melodious, and some figures in the accompaniment lift the composition beyond the level of ordinary drawing-room pieces.

FOREIGN NOTES.

THE bi-centenary of the birth of Handel has been celebrated, with more or less éclat, in various parts of Germany last month. At Halle, where the composer was born, on February 23, 1685, and where a statue was erected to him in 1859, much enthusiasm was displayed on the occasion of this notable anniversary. A correspondent of the Standard, under date February 22, reports as follows concerning the Halle celebration: "The Festival, which is munificently patronised by the local authorities, has attracted large numbers of visitors from all parts of Germany, as well as from abroad. Among the principal performers are some of the first singers of Germany, while the choruses are entrusted to two of the most celebrated choral Societies of the country. The work chosen for the preliminary performance to night was the Secular Oratorio of 'Hercules.' The bass part of Hercules was sung by Herr Stange, of Berlin; while Fräulein Hahn impersonated the part of Dejanira, and Herr von der Meden that of Hyllos. Dr. Homeyer, of Leipzig, accompanied the recitatives on the organ. The performance was perfect, and produced a deep impression on a crowded and brilliant audience. To-morrow being the anniversary of the composer's birth, the Festival will open at mid-day with an al fresco ceremony in front of Handel's monument in the Market Place. The statue itself has already received an additional adornment in the shape of a most artistic iron railing in which floral decorations are intertwined with lyres and other ornaments in a most graceful manner. After this railing has been formally handed over to the municipal authorities, the choral societies, accompanied by the orchestra, will sing one or two choruses from 'Judas Maccabæus.' The oration of the day will then be delivered, and will be followed by the performance of the march from 'Joshua' by the wind instruments. At six o'clock a grand performance of 'The Messiah' will be given, without any omission. The principal soloists will be Herren Betz and Alvary, of the Berlin and Weimar operas, Fräulein Spies, of Wiesbaden, and Madame Otto, of Dresden. The orchestra will comprise the band of the celebrated Gewandhaus Concerts, of Leipzig, together with that of the city of Halle." Similar Handel celebrations have taken place in several other prominent German towns.
As already indicated in our "Notes," the annual Festival

of the Lower Rhine, to be held this year at Aachen (Aixla-Chapelle), will take the form of a commemoration of the joint bi-centenary of the birth of Bach and Handel. Festival is to take place at Whitsuntide, the principal Conductor being Herr Reinecke, of Leipzig; assisted by Herr Julius Kniese, music director of Aachen. The following somewhat miscellaneous programme is being contemplated at present, viz.: First day: Chorus, "Ehre sei Gott in der Höhe," from "Christmas Oratorio" (Bach); "Judas Maccabæus" (Handel). Second day: Easter "Judas Maccabeus" [Handel]. Second day: Easter Cantata (Bach), Symphony C minor (Beethoven), selection from "Alexander's Feast" (Handel); "Prometheus," symphonic poem (Liszt); Finale from "Die Meistersinger" (Wagner). Third day: Overture, "Manfred" (Reinecke); Finale from "Loreley" (Mendelssohn); Symphony, D minor (Schumann); "Hallelujah," from "Messiah" (Handel). Among the soloists already secured are Herren Joachim, Gudehus, and Siehr, and Fräulein Spies,

of Wiesbaden.

A commemorative tablet is to be placed against the southern wall of the Johannis-Kirche (St. John's) of Leipzig, where (although the exact spot cannot be absolutely ascertained) the great Johann Sebastian Bach was

interred on July 31, 1750.

The German Chancellor, in reply to the petition recently presented to him by an influential committee of German musicians, musical instrument makers, and others, regarding the introduction of a uniform musical pitch for the entire Empire, has promised to use his influence in the desired direction, having already placed himself in communication with the Federal Governments for that purpose.

A grand music Festival, after the model of those annually held at the Lower Rhine, is being organised at Stuttgart, and will take place during the coming summer.

Wagner's "Die Walkure" was produced at the Stuttgart Hof-Theater on the 13th ult., this having been the first opportunity afforded to the audience of the Suabian capital hearing at least a portion of the "Nibelungen Tetralogy, a work long since placed upon the répértoire of every other important operatic stage of the Fatherland, with the exception-mirabile dictu !- of that of its metropolis, Berlin.

Herr Victor Nessler is to have a rival in one Herr Emil Kayser, who has also written an opera on the subject of "Der Trompeter von Säkkingen," which is shortly to be brought out at the Kroll'sche Theater, of Berlin.

It is not the first time that two composers have simultaneously, and independently of each other, hit upon the same subject for the groundwork of a new opera. contemplated an opera founded upon the story of "Freischütz," at the time when Weber prepared the first sketches for his immortal work, but as soon as he heard of his friend and rival's intention, wisely abandoned the project. again read in the Neue Zeitschrift für Musik: "Gold-mark's new opera 'Merlin,' has been completed and handed to the Vienna Opera, where it is first to be brought out. By an extraordinary coincidence, another composer, Herr Philipp Rüfer, of Berlin, has likewise just completed an opera of the same title and subject, without having the least idea of the existence of Herr Goldmark's libretto." The coincidence, as we have seen, is not so extraordinary after all, though rather unfortunate for the last-named composer, who has yet to win his spurs in the operatic world, while Goldmark's reputation is already established.

Madame Martens San Martino, the gifted vocalist, who during her recent stay at Berlin had the honour of singing at the soirée given to the members of the Congo Conference, at the Crown Prince's Palace, where her talents were much appreciated, will, we understand, shortly arrive in

London for the season.

The annual meeting of the Allgemeine Deutsche Musikverein will take place this year at Carlsruhe, on which occasion Berlioz's "Requiem," and Liszt's Symphony to Dante's "Divina Commedia" will be included in the

programme. Herr Angelo Neumann, the whilom impresario of the London performances of Wagner's "Der Ring des Nibe-lungen," has, it is stated, resigned his position as director of the Bremen Stadt-Theater in favour of a similar post at

the German Theatre of Prague.

A new opera, in three acts, entitled "Die Kaiserstochter," by Willem de Haan, was performed on the 1st ult., at the Darmstadt Hof-Theater, where the composer occupies the post of capellmeister. The novelty, which pleased immensely, and the performance of which has been several times repeated, is spoken of in high terms by German critics.

Rubinstein's Biblical opera "Paradise Lost" is to be performed this month by the Philharmonic Society of Pesth, as well as by the Rühl'sche Verein of Frankfort. The same work is likewise to be produced shortly by the

Flügel'sche Gesang-verein of Breslau.

On the 13th ult., the anniversary of the death of Richard Wagner, a special performance of "Tristan und Isolde" was given at the Munich Hof-Theater, in the presence of a large audience. The day was likewise commemorated in an impressive manner by the Berlin Wagner-Verein, and numerous other branches of the Association.

A young pianist, Herr Emil Sauer, a native of Hamburg, is just now causing a sensation in German Concert-rooms by his admirable playing, and is generally considered to

have a great future before him.

Weber's early opera "Sylvana," in its newly adapted form, wherein it has recently proved so successful at the Hamburg Stadt-Theater, is now making the round of German operatic establishments, being already in course of preparation at the theatres of Leipzig, Cologne, Lübeck,

Darmstadt, and Mannheim.

The publication in Paris of the first number of a monthly journal entitled Revue Wagnerienne, places at rest any doubts which may still have existed in some minds as to the reality of the movement in favour of Wagner's music in France. The new journal is the offspring, and will be the organ, of a circle of musical amateurs and littérateurs who constitute a self-styled "Petit Bayreuth" in the French capital, and among whose members are well-known writers, such as M. Catull Mendez, M. Jullien, and others. M. Emilie Dujardin is the chief editor of the new publica-

tion, in the prospectus of which the following passage occurs: "With the death of Wagner there is an end to all personal antagonism; no one in any way connected with the art can afford to ignore the works of this master." And again, in the principal article contained in the present number of the Revue, M. Fourcarld, while upholding the national character of French music as distinct from the specifically German type of Wagner's art, recognises in the latter a return to logic and to true humanity. French lyrical dramatists need not imitate those of the new German school, but their works will be greatly benefited by engraftschool, but their works will be greatly benefited by engratiing the incontestably sound principles of that school upontheir own national art. "Wagner," exclaims the editor
in another part of the journal, "will conquer one by one
all his remaining antagonists." It remains to be seen
whether "Petit Bayreuth" will be influential enough tosecure a stage representation of any of the Bayreuth master's works, extracts from which have of late years met with so much appreciation at the leading Concert institutions of the French capital.

Wagner's "Die Meistersinger" is at length to be produced, with the French version of the text, by M. Victor Wilder, in the early part of the present month, at Brussels. The pianoforte score, with the French words, has just been issued by MM. Schott frères, together with a commentary, "Les motifs typiques des Maîtres-Chanteurs," from the

pen of M. Camille Benoit.

Our contemporary, Le Ménéstrel, in its issue of the 22nd ult., contains a characteristic letter by Hector Berlioz on the subject of musical art in general and his own artistic faith in particular, which will doubtless be read with interest by the numerous admirers of this eccentric and versatile man of genius. The letter, which is addressed to the editor of a newspaper, is here published for the first time-

The Paris Châtelet Concert of the 22nd ult. was rendered special by its receipts being set apart for the benefit of the proposed monument in honour of Félicien David. The (Beethoven), fragments from "Herculaneum," and an entire performance of "Le Désert" (Félicien David). Conductor

The new directors of the Paris Opéra have decided torenew the engagements of the personnel of that establishment only on condition of its members submitting to a reduction of their respective salaries.

M. Camille Saint-Saëns has composed a dramatic scena, "Les Imprécations de Camille," the text from Corneille's "Les Horaces." The new work, which is written for Mdlle. Caron, is shortly to be performed at a Concert given

in the Theatre de la Monnaie, of Brussels.

Miss Amina Goodwin, a young English pianist, has-recently given a most successful Concert at Leyden (Holland), her brilliant technique and earnest artistic feeling, as displayed in Mendelssohn's D minor Concerto and other solo pieces, eliciting the applause both of her audience generally and of the local press organs.

The new Opera House at Nice, erected on the site of

the building destroyed by fire some four years since, was inaugurated, on the 8th ult., with a performance of Verdi's

" Aïda."

At the Teatre Salvini, of Florence, a new opera, "Maria," has recently been brought out and obtained a very fair success. The composer is a lady, Signora Irene Morpurgo, a native of Egypt, who conducted the performance in person.

An operetta entitled "Mentore e Calipso," by the Maëstro Nino Rebora, will shortly be produced, for the first

time, at the Alfieri Theatre of Turin.

At Strasburg died, at the age of forty-six, Edmond Weber, an able pianist and composer of merit. He was a pupil of his father, Johannes Weber, and the composer of an opera entitled "Rosita," and of a large quantity of pianoforte and chamber music.

The death is also announced at Buda-Pesth, on January 30, of Racz Pali, well known in Hungary as a violinist, conductor, and composer of national music. He was seventy-two years of age. One of his numerous sons suc-

ceeds him in the conductorship of his orchestra.

The death is also announced, on the 16th ult., at New

York, of Dr. Leopold Damrosch, an event which we notice more in detail in our obituary column.

CORRESPONDENCE.

HANDEL MYTHS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,-I am sure that Mr. Cummings will not take it amiss if I set him right in three not immaterial errors of fact into which he has fallen in his recent communication to you on

Handel Myths.

1. Mr. Cummings attributes inaccuracy to the statement in a newspaper dated April 1835 to the effect that a silver plate was inserted on the Whitchurch organ; whereas the plate may be seen by ocular inspection to be of brass: but in 1847, within my recollection, the present plate was placed upon the organ by my uncle, Mr. Julius Plumer; and therefore the plate spoken of in 1835 must have been a different I never before heard of the silver plate; if the article of February leads to its recovery, this will add to the debt which we owe to Mr. Cummings for his painstaking researches

2. Mr. Cummings has unconsciously misquoted the present inscription itself. The record is not that Handel was organist from 1715, but from 1718 to 1721; and as the denunciation of the inscription is based upon the assumed improbability of Handel having been on the spot at the earlier date, this error goes very near to the root of the accusation.

3. Mr. Cummings says in his February article that "Julius Plumer, who placed the fabulous inscription on the organ, may have met with a copy of Lintern's publication and have built up in his own imagination the absurd romance," &c. I know, as a matter of fact, that my uncle had never seen Lintern's publication; but if he had, that work had only the remotest connection (if any) with the subject matter of the inscription, the tenour of which Mr. Cummings must have forgotten when he wrote the sentence quoted in inverted commas above. In other words, the inscription and the publication of Lintern involve wholly distinct propositions.

I will not venture to take up your space by dealing affirmatively with the question of Handel's connection with Whitchurch. It is probable that combatants having at once more leisure for such polemics and more knowledge of musical lore will raise the gauntlet; but allow me, with great deference, to point out the fallacy of Mr. Cummings's negative conclusion, even admitting his premises to be unimpeachable. Stripped of fringe, his syllogism is this: "Whitchurch was not the duke's domestic chapel. Handel probably played habitually at the domestic chapel after 1720." Therefore, "he did not play habitually at Whit-

church either before or after that date."

We have always known of the Gosport organ, the private chapel, and the rest of it, but I am afraid we have failed to see the inconsistency which Mr. Cummings rather

assumes than proves.

I trust that no word of mine may be taken to imply any want of appreciation of Mr. Cummings's mode of ventilating legend, a mode bracing and healthy, though the wish to " dissipate the fond imaginings of enthusiastic Handelians" may sound at first a little hardhearted. Least of all should I cavil at the unearthing of "a gentleman here" (I confess unknown to me before this introduction), though, by the way, we hardly wanted his ghost to prove that two buildings, half a mile apart, were not identical. The imaginative account of this amusing spectre raises, to any one very familiar with the locus in quo, the inference that the great Duke combined with his other noble attributes a lavish hospitality, of which "a gentleman here" had too freely partaken. The description of the chapel so exactly fits the church as to suggest a post-prandial confusion between the two; the "mountain," which before the memory of the oldest inhabitant begins, had vanished without even bringing forth the traditional mouse; the avenue a mile long, and the droll spelling of Legarr, point to the same conclusion. We have Pope's authority, in his essay on False Taste," for the true spelling, Laguerre.
I remain, Sir, Your obedient Servant,

Edgware, N.W., February 12, 1885. E. CUTLER.

[The plate in 1835 was of brass, not silver. See Clark's "Reminiscences," page 7, where he corrects The Times correspondent's letter as to this particular statement.

Up to 1720 it is almost certain Handel had not visited Cannons; it is beyond controversy that he never was organist of Whitchurch at any period. The date on the plate was 1718; I wrote it so in my MS., and did not observe the printer's error.

Mr.Cutler's first "syllogism" I accept; not the second, and

for the third I prefer the use of my own words: "Handel may have visited Whitchurch and probably performed on the organ; but it is certain that he never was organist of the church, nor did he compose on the organ therein."

The book from which I quoted, "A Journey through England in Familiar Letters, from a Gentleman Here to his Friend Abroad," is a very interesting volume, notwithstanding the erratical spelling of proper names, a fault not at all uncommon at the period at which the book was published (1724). The Duke of Chandos rebuilt Whitchurch on the model of his own private chapel, with variations, notably the "door that comes from the apartments above, and a staircase that also descends into the body of the chapel, in case of taking Sacrament or other occasion." He employed the same artists in the construction of both.

As an "enthusiastic Handelian" I yield to none, and as such I consider it a duty to endeavour to expose error and

establish truth.-WILLIAM H. CUMMINGS.]

THE LATE JAMES TURLE'S HYMN-TUNES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,-Will you kindly give me space in your columns to ask your readers whether they know of any other hymntunes by the late Mr. Turle, of Westminster Abbey, besides those published in the following books:-

"The Hymnary."

"Psalms and Hymns, with appropriate tunes," S.P.C.K. "The London Tune Book."

"The Children's Hymn Book."

"Westminster Abbey Special Service Book."
"The Year of Praise."

"Sarum Hymnal."

"Congregational Hymn and Tune Book."

"The Supplemental Hymn and Tune Book." Any information forwarded to Miss S. A. Turle, 177, Cromwell Road, S.W., will be gratefully received.
Yours faithfully,
S. A. TURLE.

VIOLINS AT THE INTERNATIONAL EXHIBITION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,-I am anxious to offer a suggestion to the gentlemen who are charged with making the arrangements for the Department of Music in the approaching International Exhibition at South Kensington; and as your journal seems to me the best medium through which I can reach the Commissioners, I shall be obliged if you will kindly allow me a little space. Let me say that I am an enthusiastic amateur violinist. I assume that there will be a representative collection of violins, comprising some masterpieces of the great makers. Now, merely to look at the fine instruments, carefully secured in a glass case, will be a matter of interest; but if we could hear them played upon by a good performer, so that we might judge of the power, beauty, and variety of tone, the interest would be enhanced tenfold. Now, my suggestion is this that the permission of the owners of the violins should, if possible, be obtained, that a good player should be engaged, and that he should, at a stated hour, on two or three days in the week, perform solos on several violins, in order to illustrate the quality of the instruments. These performances would need to be given in a quiet room, for entrance to which a small admission fee might be charged if necessary.

I am sure such performances would be of great value and interest to hundreds-I may say thousands-of violinists, both professional and amateur, and I believe they would prove attractive to a good many who are not players. If the Commissioners can possibly see their way to carrying out my suggestion, I am sure they will do a good thing, and that many will heartily thank them.

Yours faithfully,

A LOVER OF THE VIOLIN.

TO CORRESPONDENTS.

- Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.
- Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.
- Correspondents are informed that their names and addresses must accompany all communications. We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.
- Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is no second. We again remind those who are disappointed obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.
- H. G.—The real meaning of the word Andante is going; and as ino is a diminutive, Andantino must of course signify going less, or slower. In a musical sense, however, it is generally used to indicate that we are to move at a slow pace, and then Andantino, by diminishing the force of the word, directs us to proceed at a speed not so slow, or faster. Opinions still differ upon the subject, as may be seen by reference to any good Dictionary of Musical Terms.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

papers or supplied to us by correspondents.

ABINDEDN.—On Tuesday, the roth ult., the Musical Association gave a performance of Mendelssohn's £High, to a crowded audience. With the exception of the part of Elijah, which was taken by Mr. R. Grice, the solos were allotted to members of the Society. Mr. E. Ivey, a young tenor of great promise, created a most favourable impression in 'If with all your hearts.'' The other solosits were Mrs. T. B. Kendall, Misses Anwyl, F. Clarke, Drewe, and M. E. Shepherd. A noticeable feature was the great improvement of the band, which, under the leadership of Mr. Wilsdon, was able to dispense with outside help. The pianoforte accompanists were Mrs. Slade Baker, Miss Coxeter, Miss M. Harding, and Miss M. E. Shepherd. Mr. Worley presided at the harmonium, and Mr. Fred. K. Couldrey conducted.

ACTON, SOUTH.—An Organ Recital was given by Mr. H. C. Ton-king, R.A.M., Organist of Westminster Chapel, on the 4th ult, at All Saints' Church. The programme included compositions by Stewart, Bennett, Best, Smart, Krebs, Batiste, and Silas.

ADELAIDE.—An Organ Recital was given in the Town Hall, on the evening of Monday, January 12, by Mr. T. H. Jones. The programme included Handel's Second Organ Concerto, Bach's St. Ann's Fugue, and an arrangement by Mr. W. T. Best of the Larghetto from Beethoven's Symphony in D. besides several other pieces of a lighter character. Mr. Jones's playing was much appreciated.

character. Mr. Jones's playing was much appreciated.

Albuquiseque, New Mexico, U.S.A.—The first Choral Service in
the State of New Mexico was introduced a short time since, in St.
John's Episcopal Church, Albuquerque, under the direction of Mr. G.
Davis James, the Organist and Choirmaster of that church, formerly
a resident of Plymouth, England, and pupil of Mr. Chas. E. Clemens,
under whose direction, in Lent 1882, he successfully passed the local
examination for organ playing of the Royal Academy of Music,
London. The order of Service was as follows—Venite and Psalms
(Crotch), Te Deum and Jubilate, in F (Wesley), Litany and Responses
(Tallis), Kyrie (G. Davis James), Anthems "God is a spirit" (Sterndale Bennett, and "Arise, O. Lord, into Thy resting place "(Agutter),
and Hymn "Ein feste Burg."

ALTON.—On the 17th litt, the Musical Society gave its first Concert at the Assembly Rooms, under the able conductorship of Mr. E. Osmond. The band and chorus numbered about seventy, and the leader of the orchestra was Mr. C. G. Halliday. Mr. C. Osmond presided at the harmonium, and Mr. A. Shepherd at the pianoforte. The artists engaged were Miss Manwell, Miss Jeanie Rosse, Mr. C. E. Pillow, and Mr. Seymour Kelly. The performance of Cowen's Ross Maides was excellent throughout, the choruses showing abundant proof of assiduous and well-directed training. Each performer in the miscellaneous selection of the second part was highly appreciated, and the complete success of the Concert must be highly gratifying to the members of the Society and their excellent Conductor.

AMPTHILL.—The Second Concert of the Musical Society was held in the Court Hall, on Friday, the 13th ult., when Schubert's Song of Miriam was well rendered by a band and chorus of some sixty of formers. The programme also included Mozart's Symphony in G. and Spohr's Quartet in G minor. Mr. H. W. Stewardson, L. Mus. T.C.L., ably conducted.

BEDFORD.—The last Monday Popular Concert of the third series BEDFORD.—The last Monday Popular Concert of the third Series colo place on the 2nd ult. in the Assembly Rooms. The programme, which was exceptionally good, was excellently rendered. The string quartet was represented by Messrs. Belrnett, Halipenny, Richardson, and Woolhouse. Mr. Diemer presided at the pianoforte with his usual skill, and in Bach's Concerto in C for two planos, with string quartet accompaniment, the second pianoforte was taken by his pupil, Mr. Frank Hollis. The vocalits was Mrs. Hutchinson, whose charming singing was greatly admired

BIRKENHEAD .- A successful Concert was given in the Queen's Hall on the 16th ult., for the purpose of raising funds to reduce the debt incurred by the restoration of Holy Trinity Church. The first part of the programme was devoted to Sir Sterndale Bennett's Pastoral The

May Queen. Madame Billinie Porter, in the title rôle, fully sustained her high reputation, singing the whole of the music with brilliant success; Miss Frances Armstrong interpreted the part of the Queen with much dramatic force; Mr. Thomas Barlow was heard to great advantage in the music of the Lover, and Mr. Walter S. Christian displayed an excellent method as Robin Hood. The choir, numbering between forty and fifty ownlists, gave evidence of careful preparation, the bright fresh voices of the sopranos being well balanced as made orthestra, led by Mr. Arhur G. Laughton, rendered very efficient service. The second part was miscellaneous. Mr. Billinie Porter conducted.

BLOXWIH, WALSALL.—On Tuesday, January 27, the Philharmonic Society gave a very fine performance of Handel's Messiah in the Music Hall. The solos were sung by Mrs. Ford, Miss Dews, Mr. Ford, and Mr. Jones, all of whom acquitted themselves to the thorough satisfaction of the audience. The choir was well trained, and the rendering of "For unto us" and the Hallelujah Chorus left nothing to be desired. Mr. Rogers ably conducted, Mr. Somerfield ed the band, and Mr. W. Keay presided at the harmonium. There was a large attendance.

large attendance.

Bromscrove.—The local Philharmonic Society gave its second Subscription Concert on Tuesday evening, the 17th ult. The principals were Mrs. Glover Eaton, Miss Dews, Mr. Richard Clarke, and Mr. G. Harriss. The first part comprised a performance of the greater portion of Handel's Judas Maccabeus, the second part being miscellaneous, and including Eaton Faning's 'The Miller's Wooing,' The choir sang admirably throughout, and the principals did full justice to the beautiful, though somewhat trying music. Mr. Orton Beadly played Mendelsson's Rondo capriccioso, and two of Henselt's Studies, in a masterly manner, and Mr. Elgars gave a fine rendering of Vicustemps's Inlaide and Polonaine, and Kies's Romance. Mr. H. Eaton was the Conductor.

B. Hotott, Organization of the Philharmonic Society upon its present basis has led to the development of a new phase of musical culture in the city, a choir of female voices. This is not alored work, The Village Fair, was produced. Doubtless its success supplied work, The Village Fair, was produced. Doubtless its success supplied the germ from which sprang the present Society, with its abundant promise of a long and successful career. At the opening Concert of the season, Mendelssohn's Operetta, Son and Stranger, was given with much success. This was followed by Smart's Cautata for female voices, The Fishermatic mess, the sole vocalists being Mrs. Rogers, Miss Fetherstone, Miss Nicholson, and Miss Walton, all of whom were highly efficient. The Choir, too, was excellent throughout; the effect of the work being much aided by the clever orchestral accompaniment supplied by Dr. Longhurst. A feature in the programme was the artistic planoforte playing of Mr. Scholeheld, and mention must also be made of the "March of King Davids Army," from Dr. Longhurst's Oratorio, David and Absalom, which was finely rendered by band and choir, and warmly applauded. The Concert was brought to a close by a performance of C. H. Lloyd's Hero and Lecandry, which was sung throughout with much effect, the principal conditive being Miss Walton and Mr. Kempton. Dr. Longhurst conducted with his usual ability.

usual ability.

Cardiff Moscale in the National Schoolroom, on January 28, under the patronage of the Lord Bishop and Dean of the diocese. The programme included "Why do the roses" (Pearsalli, "Integer vites" (Fleminz), "Since first I saw" (Ford), "Softly fall" (Hatton), "The wreath," &c., which were given by the Society. The solo vocalists were Miss Emily Williams, Mr. Jenkins, and Master Sidney Barnett. Miss Bella Speir contributed a pianoforte solo, and Mr. R. Gould Thorne was the Conductor and Accompanist.—On Monday evening, the 16th ults, a very handsome timepiece was presented to Mr. Walter Scott by the members of the Cardiff Musical Association, bearing the following inscription: "Presented to Walter Scott, Esq., by the members of the Cardiff Musical Association, as a slight token of their appreciation of his services as Honorary Conductor of the Society, February 16, 1855."

CHELTENHAM.—The members of Mr. J. A. Mattheway's Choral and Orchestral Society gave the second Subscription Concert of the fifteenth season, in the Assemblated of the first and second parts of the first of the first and second parts of the first of th

Mr. Matthews conducted.

Chaistechuser, N.Z.—The season of 1884 was fittingly closed by the performance of The Messiahi in the Tuam Street Hall, on December 23. A very large audience assembled, numbering among it his excellency the Governor, Sir Wm. Jervois and suite. The soloists were the Misses Jones, Mason, and Rowley, Messra. Appleby, Boyd, Inzard, and Luisetti. Miss Jones was highly successful, singing excellently throughout, and giving much promise for the future. Mr. Boyd was very effective in the air "The people that walked," as was Signor Luisetti in "Why do the nations." The choruses were, however, the feature of the evening, being tea, unmbering twenty-six, was fairly efficient; but the Overture and Pastoral Symphony would have profited by more rehearsal. Mr. Wells conducted with his usual ability.

CIRENCESTER.—Mr. Ralph Norris gave his first annual Concert, at the Corn Hall, on the 12th ult., assisted by Miss Patti Winter, Miss Coyte Turner, Mr. John Probert, and Mr. James Bayne, all of whom were very successful.

COLCHESTER.—Mr. A. W. Dace gave his first Concert at the new Corn Exchange, on the 13th ult. The principal vocalists were Miss Kate Winifred Payne, Miss Annie Buckland, Mr. Arthur Thompson,

and Mr. Musgrove Tufnail, the last named artist securing an encore for his excellent rendering of the Toreador Song from Cammen. A Concert of so high a character is very rare in the town, and the reception of all the pieces was such as to encourage the adoption of purely classical music on future occasions.

Covenies.—The members of the St. John's Choral Class gave a Concert in the new schools, Dover Street, on Thursday evening, the right ult, the chief feature in the programme being Cowen's Rose Maiden. There was a large audience, and, considering that this was the first effort of the class since its formation, the Cantata was very creditably rendered, great praise being due to Mr. Robertson for the admirable manner in which he had trained the Choir. The soloists were Miss Deacon, Mrs. Cramp, and Messrs, Clarke and Ward. Mr. Denham played the accompaniments upon the piano, and Mrs. Hughes rendered efficient assistance with the American organ. The second part was misscellaneous.

CREWKERNE.—On Thursday evening, the 12th ult., a Concert was given in the National School Room, before a large and fashionable audience. Miss Marie Bane (who was particularly successful, each of her songs receiving an encore, Madame Adolphi, and Mr. T. Lomas were the vocalists. Instrumental selections were performed by the band of the G Company 2nd Vol. Bat. Som. L. L., and a choir under the able conductorship of Mr. Geo. Gurney rendered several part-songs.

DARLINGTON.—The annual Festival of St. John's Glee Society, was held on Tuesday, the 18th ult, in St. John's Church. The Festival commenced with a brief Service, including a short address from the Vicar (the Rev. J. G. Richardson, M.A.), after which selections from the works of Mozart, Mendelssohn, Handel, Haydn, and Beethoven were rendered with good effect by the members of the Society, under the conductorship of Mr. W. Ingram. The tenor solos were sung by Mr. G. H. Welch, of Durham Cathedral; and the bass solos by Mr. T. Tate, of Darlington. Mr. Charles Stephenson, Organist of the church, ably accompanied.

DERBY.—At the conclusion of the usual practice by the members of the Choral Union, at the Guild Hall, on January 25, a presentation was made to Mr. William Crowther (hon. Secretary of the Union) of a cottage pianoforte, by Collard and Collard; and to Mrs. Crowther of a handsome gold watch, both gifts being suitably inscribed with an acknowledgment of the valuable services rendered by Mr. Crowther during the past six years.

DOVER.—A very successful performance of Rossini's Stabat Mater and Mendelssohn's Hymn of Praise was given by the members of the Harmonic Society, on the 10th ult, in the New Town Hall. The vocalists were Madame Minnie Gwynne, Mrs. Hugh Massey, Mr. Alfred Kenningham, and Mr. R. Rhodes. The performance was conducted by Mr. J. W. Howells.

HALSTEAD.—Mr. George Leake's annual Concert took place at the Town Hall, on the 9th ult., the principal artists being Miss Agnes Liddell (of the Guidhall School of Music) and Mr. D. Harrison, vocalists; Herr Stromeyer (violin), Mr. J. Burnett (violoncello), Mr. W. L. Barrett (flute), and Mr. C. J. Wood, Royal College of Music (pianoforte). A feature in the programme was Beethoven's Trio in C minor; and the violin, flute, and violoncello pieces elicited warm applause. The vocalists were highly successful in all their solos. Mr. Leake was an able accompaniet.

HAVESRILL—A performance of Barnett's Ancient Mariner was given by the Choral Union, on the :8th ult. The artists were Miss Kate Fusselle, Miss Susenta Fenn, Mr. E. J. Bitton, Mr. Holberry Hagyard, and Mr. Bantock Pierpoint (vocalists), Mr. G. Hotton (choe), Mr. Anderson (bassoon), Mrs. D. Gurteen (pianoforte), Mr. T. Jarvis (organ). Mr. D. Gurteen, jun, was the Conductor. The band was miscellaneous.

HAWICK.—An excellent performance of Haydn's Creation was given by the members of the Harmonic Society, on Wednesday evening, January 26, in the Exchange Hall. The solo vocalists were Mrs. Hutchinson, Mr. Holberry Hagyard, and Mr. Bantock Pierpoint. The instrumentalists, numbering forty-few, were from Mr. Mannis's orchestra. Mr. W. Fiddes Wilson, Organist of St. John's Church, conducted with marked ability.

HUDDERSFIELD.—A Concert was given at the Town Hall, on the 20th ult., by Miss Frances Simpson, assisted by Miss Kate Simpson, Mr. Fred. Mace, and Mr. W. Bartin. Miss Simpson's selections from Chopia, Scharwenka, Mayer, and other composers were excellently rendered, and Mr. Mace was very successful in his songs.

HURSTPIERPOINT.—The fourth of a series of Organ Recitals was given in the Parish Church by the Organist, Mr. H. C. Young, B.A., Cantab, on the ythult. The programme included Handel's Overture to Samson, and selections from the works of Smart, Mendelssohn, Vincent Novello, and Batiste. Smart's "Andante quasi Pastorale" was especially admired.

KENDAL.—Mr. S. Claude Ridley (of Liverpool) gave his fourth Organ Recital, on the 19th ult., in the Unitarian Chapel. The programme, which was varied and well-selected, was rendered with much success, a Military March (by Mr. Ridley) being encored.

KILMARNOK.—The Philharmonic Society celebrated the bi-centenary of Handel's birth on the 20th ult, by a performance of The Messiah. The vocalists were Madame Samuell, Miss Helen D'Alton, Mr. Chilley, and Mr. Hilton. The choruses were well rendered. The orchestra was led by Mr. W. Cole. Mr. Joseph Wilson was Organist, and Mr. Newsome Conductor.

KNARSSRO'.—Miss Fannie Sellers gave her annual Concert in the Town Hall, on Monday, the 2nd ult. The beinficiairs was very successful in her selections, which included "La Serenata" (Brega) and a new song, "To-day, my love," composed expressly for her by Mr. A. W. Gilling. Miss Sellers was assisted by Miss Eliza Thomas, R.A.M., Mr. A. Farrer Briggs, and Mr. Dan Billington; Miss Florence Sidney (solo violin), and Mr. A. W. Gilling (solo pianoforte) all of whom gave great satisfaction to a large and enthusiastic audience.

LEEK.—Mr. P. A. Rayner gave his third annual Ballad Concert, in the Temperance Hall, on the 2nd ult. The vocalists were Miss Madge Morgan, Mr. Seymour Jackson, and Mr. Feed, Gordon. Violin solos were contributed by Mons. Samuel Speelman and para golos by Priscilla Frost. A miscellaneous programme was well rendered.

LEICESTER.—Mr. Harvey Löhr's Second Chamber Concert, of the third season, was given in the Museum Lecture Hall, on Thursday evening, January 29, when an excellent programme was admirably rendered. Mr. Löhr was assisted by Mr. Lazarus, clarinet; and Mr. Charles Fletcher, violin. The vocalist engaged was Miss Marian McKenzie, but, owing to family bereavement; she was unable to appear, and her place was filled by Mr. Arthur Oswald.

Lincola,—The members of the Harmonic Society gave the first Concert of the second season in the Corn Exchange, on Tuesday January 27, Mendelssohn's St. Paul being the work selected for performance. The solo vocalists were Miss Ambler, Miss Thomas, Mr. F. Barrington Foote, and Mr. Dunkerton. Mr. C. W. Page presided at the harmonium, and Mr. F. Marshall Ward conducted. The Oratorio was admirably rendered.

Oratorio was admirably rendered.

Louenboxouch—On Tuesday, January 27, a Concert was given in the Holy Trinity Schoolroom, in presence of a large audience, on behalf of the local branch of the Giris' Friendly Society, the members of which supplied the soprani and contralt to the choir. There was a full band and chorus, numbering about 100 performers. The Pastoral Symphony, from The Messiah, was first rendered by the band, and Cowen's "Children's Home." followed, sung by Miss Garrett. The Service of Song, "Fastad's First Prayer, was then performed, Miss Jackson singing the soprano solos with much expression and musical feeling. One of the tunes published in the book (that to the words "We all might do good") being deemed unsuitable, a new tune was written (by request) specially for the occasion by Mr. Alfred Paget, a local amateur, and met with a favourable reception. The Performance of the Service reflected great credit on Miss Gibson (A.S.A., Mem. T.C.L.), who trained the girls of the Society, and also on Mr. W. James (Organist of Holy Trinity Church), who ably conducted. Upwards of £13 was realised by the Concert.

ducted. Upwards of £13 was realised by the Concert. LUTON.—The second Subscription Concert of the 18th season of the Choral Society was given in the Town Hall on the 2nd ult, when Haydn's Creation was performed, followed by a miscellaneous selection. The band was efficiently led by Mr. Haydn Inwards, of the R.C.M., son of the conductor, supported by eminent players from the principal London orchestras. The soloists were Miss M. Fenna, Mr. John Probert and Mr. Musgrove Tufnail. Miss Fenna, who made had but here on the occasion, was highly successful, especially in the Air "On mighty pens." Mr. John Probert (who likewise made his first appearance in Luton) and Mr. Tufnail also created a most favourable impression, and elicited warm applause. The choruses were effectively rendered, reflecting much credit on the careful training of Mr. Charles Inwards, who conducted with his well known ability.

Lynn,—A performance of Dr. Horace Hill's Oratorio Nehemials was recently given by the Philharmonic Society with much success. The principal vocalists were Miss Agnes Larkcom, Miss Susetta Fenn, Mr. Holberry Hagyard, and Mr. Musgrove Tufnail; and the choir consisted almost entirely of members of the Society. The work was received with warm appliause by a large and appreciative audience; and at the loss of the Oratorio, Dr. Hill received quite an ovation.

MACCLESFIELD.—The Philharmonic Society gave a performance of Handel's Judas Maccabaus in the large Sunday School, on Tuesday, the 17th ult. The principal vocalists were Miss F. Bristowe, Miss Dutton, Mr. Seymour Jackson, and Mr. John Barrow. The Concert was both musically and financially a decided success. The proceeds are to be handed over to the infirmary. The Society now comprises a chorus and band of 150 members, and all concerned are to be congratulated upon their last performance. Mr. Hawkins conducted.—Mr. Samuel Moss gave his second ballad Concert of the season on Monday, January 26, in the Sunday School, assisted by Miss A. Moore, Mr. Seymour Jackson, and Mr. Maltby. Mr. Grundy contributed several organ solos, which were thoroughly appreciated; and also presided at the pianoforte.

also presided at the planoforte.

MALVERN LINK—On Monday, the 16th ult., a Concert was given by the choristers of St. Matthias's, when a varied programme was very creditably performed. The members of the choir sang several partsongs, and impressed the audience with their careful training. Messrs. F. and H. Harris, Selton, Venner, and Lucas deserve great praise for the efficient manner in which they sang the music allotted to them. Mr. W. H. Main acted as Conductor, and was assisted by his pupil, Mr. F. Hobro, who received an error for haviolin bod for the performance on the same instrument. The Concert was given for the benefit of the choir, and the receipts were very satisfactory.

for the benefit of the choir, and the receipts were very satisfactory.

MARKET DRAYTON.—Mendelssohn's Elijah formed the programme of the second Concert of the season, in connection with the Market Drayton Musical Society, given in the Assembly Room, on the 12th Ut. The band (principally from Birmingham) and chorus consisted of about 100, and the Society, as well as Mr. Fred. Evans (its conductor), are to be congratulated on the result of so successful a performance. Miss Eleanor Falkner and Miss Frances Carew were thoroughly satisfactory in the soprano and contraito music respectively. Mr. Fredericks (of Lichheld Cathedral) undertook the tenor solos at short notice, through the indisposition of Mr. Kemp, andsang with much refinement. As the Prophet, Mr. E. Robinson (of Chester Cathedral) was highly effective, especially in "Is not His word like a fire," and "It is enough."

MELBOURES.—An entertainment, for gentlemen only, was given by

hre," and "It is enough."

MELBOURE.—An entertainment, for gentlemen only, was given by
the Metropolitan Liedertafel, at the Athenaeum, on December 22, which
was very fully attended. The part-singing was excellent throughout,
a feature in the programme being the Festgesang, by Mendelssohn,
which was heard on this occasion for the first time in Melbourne.
A comical musical scene, "Italian Salad," the composition of Richard
Genée, was highly successful, and mention must also be made of a
"Kinder Symphonie," by J. Lachner, which was well played and cor-

dially received. The solo vocalists, Signor Coy, Mr. Moyle, Mr. T. A. Groube, and Mr. A. J. Pallett, were thoroughly satisfactory; and two violin solos, excellently played by Mr. Henry Curtis, were welcome contributions to the programme. Mr. Herz conducted, as usual, and Messrs. Guenett and Peake shared the work of accompaniment.

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Modd.—During the past winter a new Choral Society has been established here, and judging from its first Concert, given in the Town Hall, on Monday the 3rd ult., before a crowded audience, it has every prospect of success. The programme was divided into sacred and secular portions, and the artists engaged were Madame Douglas, Miss Helena Edwards, Mr. Milward, Mr. Myaut, and Mr. Robinson, of the Chester Cathedral choir; with Mr. J. P. Adams secondpanies, and Mr. Thomas Foulkes, Conductor. The programment which was carefully selected, was exceedingly well rendered throughout.

selected, was exceedingly well rendered throughout.

NEATH—The Harmonic Society gave its annual Concert at the Assembly Rooms on Thursday, the rath uit. The work selected was Handel's Oratorio Sault. The vocalists were Mrs. Mason, Miss Crighton, Miss Katherine James, Mr. Hopkin Morgan, and Mr. David Hughes. Mrs. Mason was heard to much advantage in the sopranoslos, and Miss James sang the contralto part with great take and care," Your words, O King," and "Impious wretch," being especially effective. Mr. Morgan and Mr. Hughes also gave great satisfaction in their respective parts. The choir was efficient. The band was led by Mr. W. F. Hulley, and Mr. J. LI. Matthews was the Conductor.

NEWTOWNARDS, BELFAST.—The first of a series of Organ Recitals was given by Mr. Herbert Westerby (London University) on the 3rd ult, upon the new organ erected by Messrs. P. Conacher and Co., in the Parish Church. The prorp reference of the Control of the Control of the Parish Church. The prorp sells "(S. S. Wesley); FourthOrgan Concerto (Handel); Andante, with Variations, from Notturno, Op. 34 (Spohly); Offertoic, No. 4, in G (Welly); Andante and Allegretto, from Violin Sonata in A (Handel); War March, Athalie (Mendelsohn); Fugue in G mino, Book II, (J. S. Bach).

New York.—On the first Sunday in the past month, Mr. Le Jeune organised a service of exceptional excellence at St. John's Chapel. The choir evidenced signs of the most careful training, the Magnificat (Hopkins), the Nunc dimittis in A flat (Mendelssohn), and some most effective settings of other portions of the service, by Mr. Le Jeune, being admirably rendered. During the offertory the first part of Molique's Oratorio, Abraham, was sung, and the processional was the Organist's "Jerusalem the Golden." There was a large and most attentive congregation.

NOTTINGHAM.—Mr. Bingley Shaw and Mr. Edwin Longmore, Lay Clerks of Southwell, gave a most successful Concert, in the Albert Hall, on Tuesday, the 10th ult, under the patronage of His Worship the Mayor (Alderman Eurton) and other influential gentlemen. The principal vocalists were Madame Clara Gardiner, Miss Ada Porter, and Mr. T. H. Selby; instrumentalists, the Misses Porter: Conductor and accompanist, Mr. W. T. Cockrem.

and accompanist, Mr. W. T. Cockrem.

OTTAWA.—The Philharmonic Society's Concert, which took place at the Opera House, on January 21, was in every respect a decided success. The first part was devoted to a performance of Sterndale Bennett's Cantata The May Queen, the principal vocalists in which—were thoroughly efficient, the choruses also being sung with much precision and effect. In the second part, which was miscellaneous, an excellent part-song, "Siumber on, baby dear," by Oliver King, was a prominent feature; Mr. Boucher's violin solo, and an instrumental trio, by Mrs. Harrison, Messra. Reiching and Brewer, being also especially the May of the Concert was excellently conducted by Mr. Harrison features.

PORTSMOUTH.—The Borough of Portsmouth Philharmonic Society gave a performance of Prout's Alfred at the Portland Hall, on the 3rd ult. The vocalists were Miss Bertha Moore, Mr. John Probert, and Mr. Bayne. Mr. Pillow conducted.

RETFORD.—A very successful Concert of vocal and instrumental music was given in the Town Hall, on Thursday, January 29, by Mr. Hamilton White, assisted by members of his vocal class. To 29, principal feature of the evening was the part-singing, the various items being interpreted with unfailing accuracy and judgment.

interpreted with unfailing accuracy and judgment.

Rushnen.—The teath annual Concert of Mr. J. E. Smith, Organist
of the Parish Church, took place in the New Hall, on the 4th ult.
before a large audience. Amongst the instrumental items may be
mentioned Gounod's March to Calvary," from The Redemyltion, and
a Capriccio by Mendelssohn, both of which were excellently played by
Master Aifred Clarke and the concert-giver, as pianoforte duets. The
principal vocalists were Madame Lita Jarratt, R.A.M., Miss E. Bailey,
and Mr. D. Harrison, all of whom were warmly received, Madame
'Il Bacio.'' Mdlle. Adelina Dinelli (violin), and Mr. Giuseppe Dinelli
(violoncello) also contributed solos, and joined Mr. J. E. Smith in a
pianoforte trio by Haydn. The Concert was in every respect highly
successful.

St. Asapi.—The members of the Choral Society gave a Concert in the National Schools, on Monday, the 2nd ult, the programme consisting of Gaul's Canata, The Holy City, and a miscellaneous selection. The solo parts were well rendered by members of the Society, assisted by Madame Lita Jarratt, whose singing was much admired. The accompaniments were admirably played by the Rev. W. Morton, Succentor, and Mr. Ll. Lloyd, Assistant Organist of the Cathedral. Mr. Felix C. Watkins conducted.

Mr. Felix C. Watkins conducted.

Sherbornes.—M. Alexandre Guilmant gave a Recital on the organ lately erected in the great schoolroom, Sherborne School, on the 9th ult., before a large and enthissatic audience. The programme was varied and highly interesting.—The eighty-third Concert of the School Musical Society took place on Thursday, the 19th ult., when the programme was selected entirely from the works of Handel. There was a complete Handelian orchestra, exclusively formed by members and honorary members of the society. The singing of the choir was jvery good, and Taylor and Carver greatly distinguished

themselves in their duet. Taylor also sang "Lascia ch'io pianga" very finely. The Concert was altogether a great success, and formed a fitting celebration of the bi-centenary of Handel's birth. The Conductor was Mr. Louis N. Parker.

SOUTHERA.—The annual Concert in aid of the Post Office Orphan Home, was given at the Portland Hall, on the 9th ult, before a large audience. The soprano vocalist, Miss Eleanor Falkner, was highly successful, eliciting an encore in Balfe's ballad "I dreamt that I dwelt"; and praise must also be awarded to Miss Emilie Lloyd, R.A.M. (who has a good and well trained contrail to voice), Messrs. H. Piercy and Arthur Oswald. The accompaniments were efficiently performed by Mr. G. S. Löhr on the pianoforte.

SOUTHWELL.—Mr. E. Longmore and Mr. Bingley Shaw gave a vocal and instrumental Concert, on the 11th ult, in the Concert Hall, King Street. They were assisted by Miss Ada Porter (vocalist), and the instrumentalists were Miss Nellie Porter (piccolo), Miss Amy Porter (violocello), Miss Gertie Porter (violic), and Miss Ada Porter (pianoforte). The hall was filled with an appreciative audience.

STAFFORD.—Special Choral Services were held in Hatherton Church on January 29, on the occasion of the opening of a new organ built by Messrs. Nicholson and Lord, of Walsali. Dr. Taylor, Organist of St. Mary's, ably presided at the instrument, and displayed its capabilities in an admirable manner.

STANSTED MOUNTFITCHET.—The Concert given by the Church Choral Society, on the 4th ult., was a decided success. One special feature of the evening's entertainment was the exquisite performance of Mr. W. E. Whitehouse (associate and professor R.A.M.) on the violoncello, the singing of Miss Farren, Miss Alyward, Mr. Hagyard, and Mr. Harvey Day being also admirable, and eliciting the most enthusiastic applause. Mr. Hodges must be heartily congratulated upon the performance of the Society, with whose training he has evidently taken the greatest pains; the part-songs were tastefully executed, the "Rhine Maiden" in particular being exceedingly well rendered.

rendered.

STRATORD.—On the rath ult, the Upton Choral Society gave its periodical Concert at the Town Hall, before a large audience. The programme comprised two Moletta, some sones and part-sones, as cells soles, which were much applianted. The principal vocalists were Miss Ellen Atkins, Messrs, Arthur Thompson, and J. A. Brousil. Messrs, F. C. Kitson and G. B. Gilbert, at the piano and harmonium respectively, opened the Concert with the Overture to Athaliz, which were extremely well. The verse Anthem seemed somewhat heavy, but the motett, "By Babylon's Wave" (Gounod), amply compensated the audience for any disassisfaction that may have been felt in the preceding piece. Mr. J. A. Brousil (violoncello), in his various performances, gave evidence of a thorough command of his instrument, and was deservedly encored; Miss Atkins, Mr. A. Thompson, the Misses F. and G. M. Jones, and Mr. A. W. Butlin contributing vocal pieces with much success. The choruses and part-songs were remarkably well sung, especially the "Song of the Vikings," which brought the Concert to a close. Mr. Joseph Proudman conducted.

SUNNURY-ON-TRAMES,—The Choral Society gave a fine perform-

SUNBURY-ON-THAMES.—The Choral Society gave a fine performance of Birch's Cantata, The Mervic Men of Sherwood Forest, at the Institute, on the 5th ult. to a crowded audience. The principal vocalists were Miss Emily Palmer, Mr. Albon Nash, and Mr. Edwyn Bishop, all of whom received well-merited applause. The choruses were admirably rendered. In the second part, which was miscellaneous, songs were contributed by the above-named artists, and also by Miss Gaurd, Mrs. Croydale, Mr. Albon Nash, and Mr. Edwyn Bishop. Herr A. Hoering presided at the pianoforte, and Mr. David Knott conducted.

SWINDON.—Mozart's First Mass formed the first part of a successful Concert given at the Corn Exchange, on the 12th Ust, bythe Harmonic Society. The soprano solo, "Agnus Dei," was creditably sunp by Miss A. Townsend. The accompaniements were ably supplied by Mr. F. G. Wright, hon. accompanies to the Society; and Mr. G. White-head conducted. The second part was miscellaneous, a selection of songs being given by Mrs. Harrison Smith, Miss A. Townsend, Miss Grymes, Messra, A. Jenkins, and W. M. Ellesor (members of the society); Mr. Wright contributing a pianoforte solo.

(members of the society); Mr. Wright contributing a pianoforte solo. Swinyon.—The members of the Annateur Glee Class gave their second Concert, on January 28, in the National School, before a large audience, the programme comprising Glees and Partessongs, by Birch, Bishop, Caldicott, Webbe, Jackson, Patterson, Hatton, Leslie, and others. The rendering of these pieces elicited muth applause, especially Caldicott's "Jack and Jill" and "Humpty Dumpty" which had to be repeated. The class had the assistance in the vocal department of Master Webbe, Messrs. Yates and Marshall; solo pianoforte, Miss R. N. Levett; solo violin, Master Dickie, all of whom were highly successful. Mr. G. A. Nixon, Organist of the Pariah Church, conducted.

TROWBEIDGE.—The Musical Union, under the conductorship of Mr. H. Millington, gave a Concert at St. James's Hall, on the 9th ult. The programme comprised Gounod's Gallia, Mendelssohn's Hear my Prayer, and a miscellaneous selection of vocal and orchestral music. The vocalist was Madame Lita Jarratt, and the band and chorus numbered about eighty.

WARE.—The usual monthly Organ Recital was given in the Parish Church, on Thursday, the 12th ult., the performers being Mr. F. J. Karn, Mus. Bac., Cantab, and Mr. J. L. Gregory, F.C.O. A well selected classical programme was admirably rendered.

WARINSTER.—A vocal and instrumental Concert was given at the Athensum, on the roth ult. The programme was a miscellaneous one, the actists being Madame Lita Jarratt, Miss Emilie Lloyd, and Mr. W. Thomas (vocalists); Mr. W. Millington (volon), Mr. J. V. Pomeroy (violoncello), and Mr. H. Millington was the Conductor.

Wellington.—At the opening of the new Town Hall, on the 13th ult., an excellent Concert was given by the Harmonic Society. The vocalists were Miss Beare, Miss Dudeney, Mr. T. Taylor, and Mr.

A. L. Francis. The programme was divided into two parts, the first being miscellaneous, and the second consisting of Handel's Cantata Alexander's Feast. The solos, by the singers named above, were excellently rendered, and in every respect the Concert was highly successful. A feature in the evening was the artistic harmonium accompaniment of Mr. J. R. Toms.

Accompaniment of Mr. J. R. Founs.

Wellingforn, N.Z.—The sixth season of the Harmonic Club was opened on December 18 with an excellent performance of Schubert's Song of Mirkman and Barnett's Ancient Mariner, under the direction of Mr. Robert Parker, both works being given with orchestral accompaniment. The soprano solos were admirably sung by Mrs. George Cotterell, and the part of the Ancient Mariner was effectively rendered by a local amateur. In the prospectus for the season, the following works are announced: Lloyd's Hero and Leander, Barnby's Rebekah, and Gade's Chrusaders.

wiresworth—On Thursday, the 19th ult, Mr. N. M. Day, Organist of the Parish Church, gave one of his popular Concerts in the Town Hall. The artists were Madame Carina Clelland, Miss A. E. Mekin, Mr. Everard Scott, and Mr. S. J. Bishop; solo violin, Miss M. A. Dawes; solo pianoforte, Miss F. Stone, and Mr. N. M. Day, Madame Clelland delighted the audience by her refined style and charming voice. Miss Mekin possesses a good voice, and sang with a confidence and expression not often met with in young amateurs. Mr. Bishop made his first appearance in Wirksworth, and revealed a voice of great compass and power. Mr. Scott, who has been heard here several times, met with a hearty reception. Mr. Day acted as accompanist with his usual skill.

WITHAM.—A Concert in behalf of a local charity was given in the Institute, on Tuesday evening, the ryth ult., by Mr. N. Howlett, Organist. The hall was filled by an appreciative audience. Miss Kate Chaplin was the only professional artist engaged, and her violin solos were beautifully rendered and thoroughly enjoyed. The other items of the programme were contributed by performers from the neighbour-aimment of the programme were contributed by performers from the neighbour-aimment of the programme were contributed by performers from the neighbour-aimment of the programme were contributed by performers from the neighbour-aimment of the programment of th

pianoforte selections most artistically.

Wolverhampton.—The third Concert of the Festival Choral Society, on January 26, at the Agricultural Hall, was in every respect highly successful. The first part, entirely devoted to a selection from the works of Handel, opened with the "Occasional Overture," and included the choruses, "When His loud voice" (Jephtha), "May no rash intruder" (Solomon), and the "Hailstone" Chorus (Israel in Egyph), all of which were given with much precision and effect. Mr. Piercy, who replaced Mr. Maas, absent through indisposition, created a marked impression in his two solos, especially "The enemy said," which was delivered with appropriate fire and vigour; and much praise must be given to Mdle, Elly Warnots, her rendering of "Sweet bird" (with Mr. Langton's flute obbligato) exiting the most enthusiastic applause. The Organ Concerto (No. 1, in G minor) was marred by the cyphering of the instrument, Mr. Roper, however, manfully battling against this serious drawback, and evidencing much artistic skill and feeling throughout his performance. The second part of the Concert was miscellaneous. Dr. Swinnerton Heap conducted with his usual care and judgment.

WORESTER.—Mr. Spark brought his season to a close with a very successful Concert on the 6th ult. The artists were Mülle. Marimon (in place of Madame Carlotta Pattl, absent from indisposition), Miss Jennie Dickerson, Mr. Henry Guy, and Mr. Barrington Foote (vocaists); Signor Papini (violinist), Mons. de Munck (cellist), and Signor Tito Mattei (pianist). There was a very large adulence, and the excellent rendering of the programme was thoroughly appreciated.

WORKSOP—On Monday evening, the 2nd ult, Farmer's Christ and His Soldiers was performed in the Criterion Hall by a band and chorus of seventy performers. The Concert formed part of the Choir Anniversary of the Methodist Free Church, the choir of which was assisted by others in the town, and by Messrs. Marsden and Dodworth (violiss), G. H. Stokes (viola), and Barlow (obee) (of Sheffield), and cher local players. The solos were sung by Mr. Mawer, Mr. Mosley, and members of the choir. Mr. A. E. Hill, Organist and Choirmaster of the Free Church, conducted; and Mr. H. Hodges, of St. John's, presided at the harmonium. The performance was highly successful.

ORGAN APPOINTMENTS.—Mr. W. H. Martin, Organist and Choirmaster to St. Mark's, Marylebome Road.—Mr. Hamilton Robinson, F.C.O., Organist and Choirmaster to St. Stephen's Church, South Kensington.—Mr. Arthur J. Lambert, Organist and Choirmaster to Christ Church, Louto.—Mr. Thos. Pollard, Organist and Choirmaster to St. Hubert's Catholic Church, Great Harwood, near Blackburn, Lancashire.—Mr. M. W. Griffiths, to St. Mary's Parish Church, Dolgelley.—Mr. Fred. W. Lacey, Organist and Choirmaster to St. John the Evangelist, Caterham Valley.—Mr. James Simpson, Organist and Choirmaster to the Church of St. Mary Magdalen, Bridguorth.

CHOIR APPOINTMENT.—Mr. R. W. Heney (Alto) to Her Majesty's Chapel Royal, Whitehall.

DEATHS.

On January 23, at Munich, in his 46th year, ADOLPHUS RAVEN LOCKWOOD, harpist (kammermusiker) to H.M. the King of Bavaria. On the 18th ult., at 71, Gloucester Place, Hyde Park, Charlotte Helen, wife of Prosper Sainton (Sainton-Dolby), aged 63.

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St. Andrew's Hall, Norwich ("Messaha"); 14, Lincoln ("Anchus Mariner"); 15, Sleaford ("Creation"); 18, Cambridge; 27, Northwold (Ballads); 28, 29, Aylsham (Cummings's "Fairy Ring"); 30, Dover ("Judas").

MR. THOMAS KEMPTON (Bass). Engaged:

Lity (Ballads); Finsbury Park Choral Society ("Daughter of

Jairus," Bach's "Passion"); Leamington ("Creation"); Swindon

(Ballads); Maldon (Miscellaneous); Albert Hall, March 10, B minor

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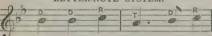
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SUNDAY TIMES.

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N.B.—By special request, the whole of the Music has been selected rom Mosars for the Moroing Service, and from Handel for the Evening Service, and has been adapted and arranged by Dr. C. W. Pearce, F.C.O., who will preside at the organ. Copies of the Centenial Festival Book, which will also contain Biographical Sketches of Mozart, Handel, Britton, Casion, Wesley, Tate, and Brady, compiled by Mr. R. Moreland, Hon Sec., are now ready, and can be obtained of Novello, Ewer and Co., 1, Berners Street, W., and 80 and 81, Queen Street, Cheapside, E.C.; or at the Finsbury Dispensary, Brewer Street, Goswell Rosd, E.C. Price Sixpence.

POPULAR ORCHESTRAL SOCIETY.—Conductor, Mr. W. HENRY THOMAS.—The next REHEARSAL will take place at the Governor's Room, Charterhouse, E.C., on Saturday, April 171, at Six o'clock, Viola, Bassoons, and Horns wanted. No Subscription

TUFNELL PARK CHORAL SOCIETY.—Conductor, Mr. W. HENRY THOMAS.—"The Rose of Sharon" (Mackenzie) will be performed in the St. George's Church Room, Tufnell Park, on Thursday evening, April 23. Artists: Miss Margaret Hoare, Miss Hidda Wilson, Mr. Nicholl, and Mr. Briston. Admission by Subscription Tickets only, Half-a-guinea for the season.

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The Annual College Dinner will take place on April 13. Members and friends desiring to be present are luvited to send their names to the College Dinner will take place on April 13. Members to the College Dinner will take place on April 13. He Members to the Midsummer Examination will be held on July 7 (Fellowship), 1318 8 and 6 (Associateship).

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AND SINGING-CLASS CIRCULAR.

APRIL 1, 1885.

SIR HENRY BISHOP'S OPERAS

By F. CORDER.

THE name of Sir Henry Bishop, though a house-hold word in the ears of all English lovers of music, is not associated by the present generation with any kind of stage entertainment, save that one or two of his most hackneyed songs are occasionally dragged into feeble operettas, where their undying freshness and vigour present only a too glaring contrast to the flaccidity of their surroundings. We all know "Bid me discourse," "Tell me, my heart," "Should he upbraid," and I fancy that a few of my readers must have heard "Home, sweet Home" and "My pretty Jane." Thanks to the admirable cheap editions of Messrs. Novello, nearly the whole of the contents of Sir Henry Bishop's nine volumes of collected Glees and Choruses are not only extant but in the highest degree popular in the present day. But his operas? Why, these are his operas, or at least, the best and largest portion of them.

I suppose that most of my readers are aware that until about half a century ago opera in England meant nothing more nor less than a farce or melodrama with just so many songs and choruses stuck in as the piece would bear without being absolutely killed by them. Owing to this pleasing and artistic method of procedure the only chance of immortality for a work was for one of the two component parts, play or music, to be very good and the other very bad; the two elements were utterly incongruous and could not survive together to a more enlightened age. Such invertebrate pieces as "The Quaker,"
"The Waterman," and "No Song, no Supper," have
lived through their music, while the "Forest of
Bondy," "The Miller and his Men," and many other excellent plays have been completely divested of their unnecessary music, and enjoyed long lives as melo-dramas pure and simple. This is another proof of the truth of Wagner's oft-made assertion that the old form of opera-a play with incidental music-is an incongruity and an anomaly. Music and drama may be excellent separately, but it is just when they are excellent separately that they refuse to unite, and, when forced into conjunction, are both

inartistic and unsuccessful. To begin with a few biographical details, it may here be stated that Henry Bishop was born in London on November 18, 1786, and died at the age of over 68, on April 30, 1855. His first production was an operetta, played at Margate in 1804, and his last an ode for the installation of the Earl of Derby as Chancellor of Oxford in 1853, scarcely a subject which "yearned for musical expression," but it procured him his degree of Mus. Doc., a distinction which doubtless cheered his last days.

Bishop's works for the stage, consisting of ballets, operas of various calibre, and arrangements, testify to his industry, being about ninety in number. The following is a complete chronological list:-

1804, Angelina (Operetta). 1806, Tamerlan and Bajazet (Ballet), Narcisse et les Graces (Ballet), Love in a Tub (Ballet), Caractacus (Opera). 1808, The Mysterious Bride. 1809, The Circassian Bride, Mora's Love, The Vintagers. 1810, The Maniac, or

* Referring to the remarks upon this air in The Musical Times of November there is little doubt that it is Bishop's very own, all family resemblances notwithstand ng. It was only called "A Sicilian air to fill a gap in a volume of national music edited by him

the Swiss Banditti. 1811, The Knight of Snowdon (Lady of the Lake). 1812, The Renegade, The Æthiop, The Virgin of the Sun. 1813, Haroun Alraschid, The Miller and his Men, Harry le Roy, For England ho! The Brazen Bust. 1814, The Farmer's Wife, The Wandering Boys, Sadak and Kalasrade, The Forest of Bondy, The Maid of the Mill (additions), Doctor Sangrado, The Grand Alliance, John of Paris (adaptation). 1815, The Noble Outlaw, Brother and Sister, Telemachus, The Maid Outlaw, Brother and Sister, Felemachus, Ine Maid and the Magpie, Cymon (additional music), Comus (additional music). 1816, A Midsummer Night's Dream, Who wants a wife? Guy Mannering. 1817, The Heir of Verona, The Libertine (Mozart's Don Giovanni, adapted), The Humorous Lieutenant, The Duke of Savoy, A Father and his children. 1818, The Barber of Seville (adaptation), Marriage of Macht. The Figaro (adaptation), Zuma, or the Tree of Health, The Illustrious Traveller, December and May. 1819, The Heart of Midlothian, Fortunatus, A Rowland for an Oliver, Swedish Patriotism, The Gnome King, an Oliver, Swedish Patriotism, The Gnome King, Comedy of Errors. 1820, The Antiquary, Twelfth Night, Henri Quatre, The Battle of Bothwell Brig. 1821, Don John, Two Gentlemen of Verona. 1822, The Law of Java, Montrose, Maid Marian. 1823, Clari, or the Maid of Milan, Cortez, The Beacon of Liberty. 1824, My Native Land, Charles the Second. 1825, The Fall of Algiers, Angelina (re-written), Coronation of Charles X., Edward the Black Prince. 1826, Aladdin (Fairy Opera), The Knights of the Cross, An Englishman in India. 1830, Adelaide, Under the Oak, Hofer (adaptation), The Tyrolese Peasant. 1832, Home, sweet home! The Magic Fan, A Bottle of Champagne, The Sedan Chair, The Romance of a Day. 1833, Yelva, The Rencontre. 1834, Rural Felicity. 1836, The Doom Kiss, Manfred. 1841, The Fortunate Isles.

I need offer no excuses for reprinting a catalogue of so much interest. It will probably call up many an old and pleasant memory in the minds of some of my older readers. Of the music to the Shakespearian plays only some half-a-dozen songs and glees survive, partly because the rest were mostly interpolations, the text of the poet having been sadly cut about and added to in order to suit the supposed taste of the period. The "Midsummer Night's Dream," for instance, was made quite an opera of between Bishop and Dr. Arne. The adaptations from Mozart, Rossini, and others were often terrible perversions of the originals. Some of the most popular glees were composed for the dramatic versions of Sir Walter Scott's novels. Of these, "Guy Mannering" alone is still played, in a mutilated condition. It is in this that the favourite glee, "A fox jumped over the parson's gate," occurs, the words of which are so nonsensical apart from their dramatic context. "The Knight of Snowdon," a spectacular drama, founded on the "Lady of the Lake," contained the famous "Tramp Chorus." If any of my readers possess THE MUSICAL TIMES of just twenty years ago they will there find an interesting series of articles, by Sir G. A. Macfarren, on Sir Henry Bishop's "Complete collection of Glees and Part-Songs," detailing the entire contents of the nine volumes and giving the name of the play or opera in which each piece originally occurred. I cannot of course go over the same ground again, nor is it necessary. To give an account of all the ninety works of Bishop would not even be possible, many having had only a transient existence, the music of the majority never having been printed, and the librettos (if we may so term them) possessing but scant interest. Some general remarks on the more interesting, and an analysis of a couple as samples of the rest, may, however, be permitted.

I must take this opportunity of observing that our standing reproach of being an unmusical nation would be best removed by our exhibiting a little more respect for, and interest in, our acknowledged great masters of the past. True, the Purcell Society has endeavoured to resuscitate some of the works of our most eminent musician, without the slightest encouragement from outside; but when we look abroad and see the great firm of Breitkopf and Härtel preparing complete editions of the hopelessly dead and gone works of Palestrina, Carissimi, and actually the fifty or more operas of Grétry, in full score, when we see Societies even in Sweden, Norway, and other minor musical countries founded to encourage and publish national music, we cannot but wonder that England could not find subscribers enough to justify the publication (even in pianoforte score) of at least the works of Bishop. There is a wealth of melody, a fertility in choral devices, and, above all, an English national character about his music which renders it at once a lesson and a delight. The singular weakness of construction observable in many of his concerted pieces arose from no ignorance of the laws of musical form but from pure carelessness, a rather strange thing in so good a musician. Scarcely more than a dozen of his operas have ever been published in complete vocal score, though single pieces from nearly all go to make up the "Complete Collection of Glees." That much of what still remains in MS. is equal to the published pieces I affirm most emphatically from personal acquaintance with many of the works. "Zuma," "The Maniac," "Henri Quatre," and others have songs of great beauty which have never been reprinted, though the vocal scores of these particular three operas were indeed published at the time of their performance. I have a vivid remembrance of the fine music to "Manfred," used by the late Mr. Phelps in the splendid Drury Lane revival of that work. This is, however, among the lost works, having, I believe, been accidentally burnt at the theatre. This fate also overtook one of Bishop's first and greatest successes, "The Circassian Bride," which was produced on February 23, 1809, and received with much enthusiasm; the theatre was burnt to the ground the following night, and much

valuable music perished in the flames.

"Love in a tub," one of Bishop's first ballets, may still be met with, being a stock piece with pantomimists (or "Variety knockabouts," as I believe they now style themselves); it is a sort of classic, like the German piece of buffoonery, "Hirsch in der Tanzstunde," but I know not whether the original music

remains to it.

"The Maniac," which has the absurd sub-title of "The Swiss Banditti," is full of good music, out of which may be singled the well-known chorus "The tiger couches in the wood" (in Switzerland!). I would give much to find a copy of this play, for among other extraordinary things there are some Swiss fishermen who sing about "roaming the ocean," and seem to be a kind of pirates. One would be glad to know at what part of the coast of Switzerland they landed.

they landed.
"The Heir of Verona," "The Maid of the Mill,"
"Brother and Sister," and many others, are only
partly by Bishop, having been supplied with extra
songs (probably at the demand of the singers) by

Whittaker, Reeve, and other composers.

"Clari," a very maudlin domestic drama, will for ever remain famous by the fact of "Home, sweet home," having been its principal number; in fact, the piece seems written up to the song.

The most important operas in our long list are the following: "The Maniac," "The Farmer's Wife," "Zuma," "The Gnome King," "Henri Quatre," "The

Law of Java," "Maid Marian," "The Fall of Algiers," "Aladdin," and "The Doom Kiss." I include "Aladdin" on account of its ambitious scope, but it was one of Bishop's few decided failures. It was composed in opposition to Weber's "Oberon" when this work was under order for the rival house of Covent Garden, and though written with the utmost pains to eclipse the "foreigner," it was hopelessly worsted in the competition. In spite of all Bishop's earnestness, or perhaps because of it, "Aladdin" shows little of the vigour and brightness so conspicuous in many works which were merely dashed off as required. It is, indeed, a curiously disappointing work.

"The Law of Java" has for its opening glee the famous "Mynheer van Dunk," the words of which have been so exquisitely Bowdlerized for the use of

ladies as-

We fairies gay At set of day.

We will now give a detailed description of a couple of the plays which Bishop supplied with music, the musical melo-drama of "The Miller and his men," by Pocock, and the opera of "Zuma," by Dibdin, serving as general types. If in these degenerate days there are any among my readers who have in their childhood indulged in the rapturous delights of a model theatre, and who feel yet a sweet thrill of remembrance at the name of Skelt, these will not need much reminder of the first of these two pieces. But, for the benefit of the benighted ones, a sketch of that

once famous drama is necessary.

Though "The Miller and his men" is entirely English in character, the scene is laid somewhere in Germany, the names of the characters preserving that delightful vagueness of nationality which is a feature of all old plays. Grindoff, a rich miller, is really the chief of a band of robbers who infest the country. He vainly woos Claudine, the daughter of Kelmar, an old peasant in reduced circumstances. Of course she has a peasant lover, Lothair, who, to win money and his love, joins the robbers with the intention of betraying them. Meanwhile, some of the band "burgle" Kelmar's cottage, with the double object of carrying off the maiden and robbing Count Friberg, who is benighted there whilst travelling. The former purpose is successful; the latter is frustrated, and leads to a pursuit of the marauders. Kelmar suspects Grindoff, and, wildly seizing him by the throat, discovers that his innocent miller's smock covers a breastplate of mail. The secret is then out, and Count Friberg besieges the mill with his soldiers. Grindoff threatens to fire his powder magazine and blow everyone to atoms, but the faithful Lothair saves Claudine, and so the robbers are satisfactorily exploded by themselves. Such is the sweet and simple story of the piece, with which, it is scarcely necessary to state, the music has little connection. The admirable round, "When the wind blows," opens the piece, and is one of Bishop's most vigorous inspirations. The situation is slightly absurd. The scene shows a perspective landscape, with a lake at the back, and the windmill (with sails to work) in the far distance. A boat is seen to put off with two or three men and their sacks of flour. On their landing (I am speaking of the fine Drury Lane revival of 1866) these two or three men have multiplied into about twenty (a large gang for one mill), who advance to the footlights, sing their chorus, and then walk off, to be no more seen till the next chorus, which takes place in the robbers' cave. As they carouse (for robbers must always carouse) they sing a very lively chorus, "Fill, boys, and drink about," which is more in keeping with the situation than usual. The second robbers' chorus (in Act 2), "Now to the forest we repair," is not nearly so characteristic, though an Indians relent, disclose the secret, become Christians,

excellent piece of music in itself. The only other vocal number is the sestet "Stay, prithee stay! which really has some connection with the dialogue of the piece, if not with its plot. It occurs in the scene in Kelmar's cottage, when Claudine and her father dissuade Count Friberg and his comic servant Karl from continuing their journey through the storm. Pretty as this piece undoubtedly is, its weakness of construction and jaunty character, ill suited to the situation, prevent our according it high praise.

Were I not dealing with the music rather than the drama, I could say much of the unintended comicalities which abound in "The Miller and his men," as in most melo-dramas. One anecdote, however, I must take leave to relate, though it has nothing to do with

At the Drury Lane revival the part of Lothair was played by young P., who was notoriously uncertain about his words. Mr. R., who played Kelmar, gravely warned him, with mischievous intent, just before the piece began, that there was one of his first lines which no Lothair had ever yet delivered correctly, and offered to bet that P. would break down. The words in the part were-

Though you may prevent my following her, you cannot prevent my loving her.

Of course, the warning made Lothair nervous, as was intended, and on arriving at the fatal line he caught Kelmar's eye fixed expectantly on him, stammered and paused just sufficiently to attract the attention of the audience, and then broke out desperately-

Old man, you may prevent my loving her, but you cannot prevent my following her.

which absurd perversion, I was told, he found himself forced to make every succeeding night.

A parallel to this ludicrous persistence in a conscious blunder is afforded by the case of a well-known lady singer of the present day, who told me that she found herself compelled to give up singing "Kathleen Mavourneen," her favourite song, because having once been told of a singer who perverted the words-

the blue mountains glow

into-

the glue mountains blow

she found herself invincibly impelled to make the same distortion; if she resisted the impulse she inevitably burst out laughing and spoilt the song that

"Zuma, or the Tree of Health," is a more pretentious, and therefore more amusing work than "The Miller and his men," being dignified with the name of opera, and containing some sixteen musical numbers by Bishop, besides extra songs by Braham. The story is taken from one of a set of old French moral tales, which are one of the earliest remembrances of my childhood. Indeed, its dramatic character struck us children even in those days, and we adapted it as one of our first nursery plays, the Peruvian native dresses being a great attraction. The plot turns upon the vain endeavours of the conquered Peruvians to keep from the Spaniards their last possession, the secret healing virtues of the chinchona bark. Zuma, a native girl in the service of the vice-queen, endeavours to secretly heal her beloved mistress, who is attacked by malaria, and, being discovered, is accused of poisoning her. The Indians refuse to save her by declaring the true nature of the dose, and Zuma is about to be burnt. Here Dibdin departs from the original, and makes all end happily through the stale old device of the comic servant, who has climbed up a tree and accidentally overheard a conference of the Indians on the subject. The original ending (and that of our own drama) is that the and the whole company take a dose of quinine all round, which would form a thrilling subject for a

finale.

The printed libretto has a preface which will, I doubt not, find a sympathetic echo in the hearts of all librettists, though I cannot see that in this particular instance the composer has been very exacting. It is as follows:—

ADVERTISMENT.—To that Liberal Public which has sanctioned so many of the Author's previous attempts, he ventures to say, in defence of his Intentions with regard to the present Opera, that it has been so transformed, transposed, and altered in various ways, for the sake, no doubt, of improved musical subjects and situations, that it may not be improperly compared to the production of a provincial Scene-painter, who, having commenced the representation of a Grove, was so assailed with hints, commands, and advice from every part of the Theatre that, in consequence of unavoidable acquiescence with all, his intended Landscape became a Street.

This is truly cutting, and a little further on the fettered genius utters another remonstrance in the shape of a footnote.

The irregularity of measure of several of the songs has been occasioned by adaptation of the words to music, in lieu of retaining those better attempts at verse which belonged to and grew out of the Story of the Piece.

In truth, some apology is needed for the exceeding feebleness of the "attempts at verse." The list of characters is a rather large one, but this is owing to the fact that then, as now, few of the good actors could sing, and none of the good singers could act, so that a number of small parts were necessary. The principal characters are Mivran, husband of Zuma; Ximo, his father; Azan, his enemy; Doctor Bonoro, a Spanish physician; Cæsar, a black servant; Oriana, the vice-queen; and Zuma, her attendant; but there are eleven other persons of minor importance.

The overture is not so interesting as many of Bishop's ("The Maniac," "Law of Java," &c.), but it is a fair piece of work, though a mere pot-pourri of the leading melodies. The chief of these are the striking concerted piece in the last scene, "Daughter of error," and the Peruvian March, in which a slight attempt at "local colour" may be discerned. The following is the theme of the latter, played in unison:—



The first scene, a wild landscape in a Peruvian forest, with the famous tree of health in the centre of the stage, opens with a pretty glee, "The silver queen," which in general outline somewhat resembles the "Chough and crow." The second number, which occurs at the assembling of the natives, begins with the Peruvian March, in which the chorus joins. The libretto runs thus:—

Chorus, commencing by a sort of whisper and swells by a gradual crescendo to a burst of grandeur and terrific effect.

Soft let the Lamla sound
To guide our cautious feet,
And then each tribe around
The muffled Bam-bam beat.

The poet appends a naïve footnote:—"The author has most respectfully to apologise for these imaginary names of Peruvian instruments." Although a very pretty chorus there is no sign of any "burst of grandeur and terrific effect," the composer thus neglecting the poet's intention most reprehensibly. After one or two unimportant numbers we come to a sort of comic song for Dr. Bonoro, a commendable piece in its way, though the humour, needless to say, is very feeble. The finale to the first Act, where a sort of garden fite at the viceregal palace is taking place, is rather elaborate, consisting first of a dance measure, "Let the lively banja play" (more imaginary instruments!), succeeded by a pretty unaccompanied trio and a final concerted movement of considerable spirit.

In the second Act the villain of the piece (a very mild one), Azan, has a good bass song about "Fell revenge." Then there is another terrible comic song for the black servant, Casar, with the highly intelligent refrain of—

Chickarack, karawack, ho, ho, ho! Chickarack, karawack, ho, ho ho! Dingle, jingle, ting tang taro!

which it is really difficult to imagine any sane audience listening to and not rising in their wrath to demolish the theatre. Then comes an elaborate concerted piece, the words of which really call for quotation, but the situation which they illustrate

must first be explained.

Zuma's child has been carried off by a minor character, Picquillo; why it is needless here to state. Picquillo loses his way in a gold mine (!) the tunnel of which conducts him to a pit in the viceroy's garden. Casar hears him call for help and clambers down. He presently rescues the infant but leaves Picquillo, for reasons not explained. Meanwhile, a comic scene, hardly in the best of taste, occurs between Dr. Bonoro and an elderly demoiselle d'honneur. Aspersions are cast upon the lady's character and she invokes the foul fiend to come and remove her if there is any truth in the slander. At this moment Casar rises from the ground at their feet with the child in his arms, causing the lady to scream and faint. The concerted piece then begins—

Cæsar.
What de matter, lady bright?
Pickaninny do no harm.

Doctor.

Sure, I can't believe my sight!
"Twould Old Nick himself alarm.
By rising up thus, like a sprite from the grave,
You've killed the old lady, you devil, you have!

Casar.

Massa Doctor, true met ell
How it happen all.
Down de weil
Me tink him fell,
Moder, loud him call.
Blackee go
Down below,
Fetch him up, dat all!
Picquillo (beneath).

Halloo! halloo!

Doctor.

What's next to do?

Cæsar.

Casar.

More children? I go see.

Gives child to the Doctor and descends again.

Zuma (entering, followed by Sancho).

Cease your coward attempts my firm faith to destroy.

Zuma.

Mirvan (entering, followed by Inisilla).
Fair lady, these arts you but vainly employ.

Fair lady, these arts you but vainly e

[Seeing Zuma.

My Zuma!

Dear Mirvan!

Both.

Ye pow'rs! my boy!

SEPTETTO.

Mirvan and Zuma.

With rapture transported, with gratitude wild, What joy thus beholding our beautiful child!

Inisilla and Sancho.

With wonder transported, indignant and wild, With scorn thus insulted no more I'm beguil'd.

Clara, Doctor, and Garcia.

With rapture transported, with gratitude wild,
What joy thus regaining their beautiful child!
This is obviously 'one of those better attempts at

verse, which belonged to and grew out of the story of the piece." And such was the balderdash which composers up to a very recent date used to deliberately set to music!

In the last Act two solos for Zuma deserve mention, and we must not forget the highly effective chorus,

"Daughter of error," which occurs when the heroine is being led to execution. The unusual course is taken of lighting the fire before tying the victim to the stake, which would probably cause a difficulty were not the execution stayed by the appearance of Picquillo and Dr. Bonoro, who explain all, the opera then ending with a chorus of joy, two verses of which deserve reproduction here, for their beauty of rhyme and perspicacity of sentiment.

Doctor.
Kind critics ne'er quarrel,
But render good for ill,
And change to a laurel
Our green tree of health.

Mirvan.
With rapture o'erflowing,
If plaudits bestowing,
You sanction the growing
Of our hope of wealth.

The libretto of "Zuma" is by no means an unusually bad specimen of its class. It is only literally true that in those days they sang what was too silly to be spoken; is the book of "The Bohemian Girl," to say nothing of other comparatively modern operas, any

more sensible or poetic?

Before concluding, I would call attention to the admirable way in which Sir Henry Bishop writes the accompaniments to his choruses. The violins, instead of merely playing the melody, usually have brilliant semiquaver passages in the higher octaves, thus giving a life and animation which many composers would do well to emulate. His scores are rather oddly arranged, the instruments being thus placed:-Timpani, tromboni, trombe, corni, clarinetti, flauti, oboi, fagotti, violini, &c. The reason for placing the clarinets out of their usual position being far from obvious. The music paper of the period seldom having more than twelve staves when there were many voice parts, the less important instruments were written out in a supplement at the end of the piece, a procedure which made it impossible for the conductor to know whether the players came in rightly or not. The instrumentation is simple, but always good and effective, the composer being shrewdly alive to the fact that he was writing for an orchestra of mediocre powers and a small body of strings. Messrs. Novello, Ewer and Co. are now printing the band parts to many of Bishop's glees from the original scores as far as these can be got at, for the MS. parts hitherto used are quite incorrect, having probably been vamped up by various hands from the pianoforte score to save the trouble and expense of hiring original copies. If they could find it worth while to reprint the vocal scores of, say, a dozen, at least, of the best operas, with the spoken text, they would do a good service to the cause of art; but I fear that this is impracticable, for there is such a flood of contemporary music imperatively demanding purchase that we do not feel justified in spending our money upon classics of value only to the curious. And with us English, when we have settled the matter in its pecuniary aspect, there is no more to be said. But what about starting a Bishop Society?

OBSERVATIONS ON MUSIC IN AMERICA

By Joseph Bennett. II.—Church music.

In touching upon this subject, I must first of all take into account certain facts which lie a long way back. The United States stand almost alone among civilised nations in not possessing a tradition of Church music. European communities without exception have inherited this from the past; we in England certainly not less than our neighbours. From the time when our stately cathedrals arose to

represent the piety and artistic feeling of an age we sometimes call "dark," each mother church has kept extant amongst us the principles and practice of a high order of sacred song. We need not, however, go back farther than the Reformation for the purpose in view. With the establishment of an English Church professing a reformed faith, a new era began in the history of English Church music. All the glory of that era—there is much of it—we inherit, and though, even in this branch of the art, changes are at work, its standard is still sustained by Tallis and Gibbons, Purcell and Croft, and their many compeers. Puritanism was as much a rebellion against Church music as against any other practice of the Establishment. True, it sang Psalms, as after the battle of Dunbar. "'The Lord General made a halt,' says Hodgson, 'and sang the 117th Psalm, till our horse could gather for the chase.' Hundred and seventeenth Psalm, at the foot of the Doon Hill; there we uplift it to the tune of Bangor or some still higher score, and roll it strong and great against the sky."*

No doubt the Barebones Parliament sang lustily and with good courage during its frequent religious exercises in St. Margaret's Church at Westminster. But, without slandering any of these participants in mighty events, whose thunders have reverberated through all following time, we may express a doubt whether Puritanic psalmody deserved to be called music. Puritanism smashed organs, or burnt the cases and melted the leaden pipes for bullets; it lit fires with treasures from Cathedral libraries, dispersed the singing men and boys, and reduced the service of song to the level at which some Scottish Presbyterians are still content it should remain. Afterwards even psalmody became an abomination and a loathing to our stern protestors, who banished it, as an unclean thing, from their places of worship, or compromised with more tolerant brethren and left the chapel, while those brethren, like their Divine Lord and His disciples, "sang an hymn." Out of the midst of these people proceeded the founders of the Anglo-Saxon community beyond the Atlantic.

Expanding from groups of colonists animated by bitter prejudice against the acceptance of any artistic sacrifice at the altar of religion, the great Western republic started, as regards church music, on almost hopeless terms. It had no standard of merit or method, and its growth, in this respect, has been determined by chance or vagary. Hence the poor character of much of the music heard in American churches, and the strange ideas which prevail with regard to what constitutes public praise. Let me not forget to say here that some good work has been done for improvement by individual Americans. The late Lowell Mason, though by no means a gifted composer, had a true conception of what church music should be, and laboured hard to make his countrymen appreciate it. Mason died years ago, but a great deal remains to be achieved before even his modest standard of congregational singing is reached. Let any English musician open a book of American church music and he will be astonished at the mass of common-place stuff that seems to have found favour with congregations. It can only be compared with the effusions which industrious English compilers in the last century used to obtain from obscure sources for the benefit of Dissenters. From the scope of these remarks two exceptions must be made. First, they do not apply to that curious institution, the quartet choir and its repertory. American quartet choirs are generally composed of efficient singers, and possess a copious, ambitious,

^{*} Carlyle's Cromwell: His Letters and Speeches.

and often miscellaneous repertory not unaffected by one its persistence mattered little, and the volunthe theory that it is wrong to let the devil have all the pretty tunes. The second exception is found within the fold of the Episcopal Church. Unhappily, the American branch of the Church of England numbers, comparatively speaking, but a handful of adherents. It has only hundreds where Baptists and Methodists are counted by the million. Still, there it is, a little leaven in the middle of a great lump, and within its places of worship may often be found a musical service as excellent as any of those concerning which Englishmen think themselves entitled to boast. It may be due to the example and influence of the Episcopal Church that English worship-music is more and more extensively used. Wherever I went, in the course of my recent tour. I found the English church-composer represented, and I was assured that his popularity is constantly growing.

I should weary my patient reader were I to give particulars concerning every church visited by me. Enough if I deal with three or four of special interest, beginning with Plymouth Church, Brooklyn, so long famous as the scene of Mr. Henry Ward

Beecher's labours.

Not having the advantage of previous knowledge, I crossed the wonderful Brooklyn Bridge, on one bright November Sunday, with great expectations. Surely this was natural enough. Plymouth Church is the goal of many a pilgrimage; the fame of its pastor has gone forth into all lands, and his words unto the ends of the earth. Every stranger, to whom religious things are of any concern whatever, visits Plymouth Church, hoping that he may be lucky enough to get his foot over the threshold, and his ear within the range of Mr. Beecher's voice. Having all this in mind, together with the fact that the church has a princely revenue, I looked for a model service in things musical as in other. There was, of course, the previous question of obtaining admission at all. The Presidential election had just been decided by the defeat of the Republican candidate, and Plymouth Church is Republican or nothing. Moreover, Mr. Beecher had himself done no little towards the rejection of Mr. Blaine. In some sort he was the head of the "Mug-wumps"—as Republican traitors were called—and, in that character, had incurred the bitterest wrath of a disappointed party. Would he, from the pulpit, retort upon his adversaries, and meet with spirit an angry congregation? For satisfaction on these points, there was a special rush that morning. By good fortune, however, I gained an entrance through the "stage door" of the establishment.

Plymouth Church is plain enough for the sturdiest descendant of a Pilgrim Father. The Saturday Review used frequently, in its bold, bad way, to jeer at "Dissenter's Gothic," but at Brooklyn there is no pretence of architecture save that of the convenient and humble barn. Only the organ transgresses in this respect; raising, in the gallery behind the platform, a huge lumbering mass of wood and pipes, designed as to outline and detail after some classic model. In front of it, and on either flank, sat the choir, numbering, perhaps, forty or fifty voices. The congregation flocked in quickly, talking politics; many of them wearing their hats as far as the pew door, in the fashion I have seen English Dissenters of the sterner sort affect. Meanwhile, the organist, Mr. Walter Damrosch (son of the late regretted Dr. Leopold Damrosch), extemporised a voluntary decidedly modern in character; a single phrase being worked through various metamorphoses, and presented amid many diverse harmonic cir-

tary may be described as clever and effective. At its close, the choir stood up for an opening anthem, but not the congregation, who maintained, throughout the performance, a sitting and a complacently critical attitude. This seems to be the normal state of the congregation at Plymouth Church. They are preached to, and prayed for, and they like to do their praise by proxy, save after the sermon, when one may suppose that gratitude for a pulpit orator like Mr. Beecher brings them to their feet and opens their mouth in song. The anthem was a poor composition by some American musician, whose name I did not think it worth while to obtain. Its performance, conducted by Mr. Damrosch-an assistant playing the accompaniment with neither taste nor skill-proved to be fairly good, according to an amateur standard, and I only regret that Mr. Damrosch did not know of my coming, because, in that case-as he was good enough to assure me-he would have chosen a work better in itself, and more efficient as a test of the choir. The remainder of the musical service, with a single exception, consisted of hymns, the performance of which, like that of the anthem, had the help of Mr. Walter Damrosch's bâton. I can spare myself the trouble of making remarks upon the collection of tunes used in Plymouth Church, because that morning Mr. Beecher gave the best possible proof of a desire for some-thing better. Holding a new book in his hand, the reverend gentleman made a short address to the congregation, explaining why a supplementary collection of tunes had been adopted. Almost of course, he deprecated total abandonment of the old one. Whatever their musical merits, the familiar tunes had, he said, won a place, not only in the memory, but in the heart of the people, and were not lightly to be disturbed. I looked over the Supplement, then for the first time introduced, and found its contents very largely derived from English sources, well chosen, and adapted to raise the character of Plymouth Church music precisely where elevation is most needed. It may be of interest to add that a tune by Mr. Joseph Barnby was selected for the inauguration of the new book. The hymn, sung congregationally, had an effect which strongly reminded me of the Weigh House Chapel service when the late Rev. Thomas Binney officiated in that now nonexistent edifice. Mr. Binney drew around him a congregation largely composed of men; so does Mr. Beecher, and the sonorous majesty of a thousand male voices gave character to the musical service in the one place as now it does in the other. I cannot imagine why Mr. Beecher's people do not take the praise of their Zion into their own hands. No greater contrast was possible than between the coldness and apathy of the hymns sung by a small choir to a seated congregation, and the warmth and life of the one hymn whose strains were borne aloft on the strength of the whole upstanding mass of worshippers. I have spoken above of an exception to hymnody. This had place during a short baptismal service, which, after a very old fashion, formed an episode in the larger act of the congregation. Here the choir, without organ accompaniment, softly chanted some texts of Scripture with touching effect, and supplied the one feature that lifted the proceedings above a very ordinary level.

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force myself to regard their doings as other than a kind of divertissement thrown in for some relief to the religious proceedings. I repel the charge of uncharitableness on this account, since who could look on the well-dressed congregation-with ladies resplendent in diamonds—as they sat listening to the picked singers in their pay, and associate them with an act of worship? It is said that the quartet choir is going out of fashion, and for a long time past many American voices have been lifted up against it. The institution will die, unwept and unhonoured, save, perhaps, by those who, looking mainly to the interests of the musical profession, regret the loss of an opportunity for advancement such as cannot easily

be replaced. I now ask my reader to go with me into the "wild West," to the youthful City of Denver, in Colorado. Denver sprang into existence about twenty-six years ago-that is to say, when adventurers began to dig and delve for ore in the adjacent Rocky Mountains. It had a turbulent youth, like most far Western towns, and was considered eminently "unhealthy" in the far Western sense, which connects that term with pistol shots and bowie stabs. The place is not wholly staid and sober even now; occasion arising, from time to time, for a kind of informal purge, when authority warns objectionable elements that their room is more to be desired than their company. A stranger, however, might live in Denver some time and have no cause to suspect this, the appearance of the town being that of a steady, industrious and prosperous community, some 50,000 strong. As an example of rapid growth Denver is a marvel. Where the buffalo roamed a quarter of a century ago, and where, later, stood rows of unsightly wooden shanties, are now streets of noble houses, with shops that would do credit to Paris or London. The public edifices are numerous and imposing, and at the head of those devoted to religious uses stands an Episcopal Cathedral, a spacious Lombardo-Gothic edifice, which—though by no means suggestive of a Cathedral in Europe-is an architectural success. Thither, on the Sunday before last Christmas day, I plunged, rather than walked, through fast falling snow, that shut out the light of heaven, but could not deaden the sound of merry sleigh-bells. Concerning the musical service awaiting me I had no pre-conceived ideas, though the circumstances of an isolated town in the midst of a vast, scarcely settled region, did not encourage sanguine hopes. Here, however, I was again reminded that the unexpected always happens. As a matter of fact, the service in Denver Cathedral that morning was one of the best that ever came under my observation. The Organist, Mr. Damrosch—another son of the late professor in New York played an excellent instrument with much taste as well as executive facility; and the choir of boys and men-properly vested in cassocks and surplices-did the greatest credit to the precentor, Mr. Stevenson, who is, I believe, an Englishman. A better choir I do not expect to hear, either as regards quality of tone or precision and delicacy of execution. Everything they attempted, from the processional hymn to the recessional, was thoroughly well done, and in a reverent spirit; following in all respects the English model. The congregation joined in the responses, chants, and hymns; but the choir had, of course, the anthem to themselves, and I only regret that my late friend, Sir John Goss, is not now amongst us to be assured that his "O taste and see how gracious the Lord is" was perfectly given in that far-away place. At the time of evening service I again made my way through now dark, deserted, snowed-up avenues to the church which had impressed garding the composition and capacity of the Careless me as a phenomenon, and found the same excellence Orchestra I cannot speak, but, perhaps, some of its

displayed in Handel's "And the glory of the Lord," the boys here taking up their points with remarkable firmness and precision. Nothing, in fine, could have been better than the day's doings, morning and evening, and I hereby send my congratulations, over five thousand intervening miles, to Mr. Damrosch and Mr. Stevenson, whose acquaintance I now regret that I did not make. It is impossible to over-estimate the influence for good of such musical services as those in Denver. They, at least, afford America a standard of merit, and I have the best right to believe that they are by no means uncommon in the larger cities of the Union.

Farther west still, if the reader pleases; this time to the wonderful city which stands at the foot of its encompassing mountains, a monument of Mormon energy and faith. "Gentile" belief and practices have now a firm footing in the Sion founded by Brigham Young and the dauntless band who started with him from Nauvoo into the then unknown wilds of Northern Mexico. Probably the Mormons would not have it so if they could help themselves; but Salt Lake City is under Federal authority, and on a slope of the adjacent mountains stands Fort Douglas, armed with highly persuasive Federal cannon. the world is therefore free to come and go within the territory where Mormonism remains, and promises to remain, the dominant faith. There are several "Gentile" churches in Salt Lake City; Episcopalians, Roman Catholics, Presbyterians, Methodists, Congregationalists, and Baptists having one or more within the shadow of Brigham Young's great Tabernacle. The adherents in each case, however, are comparatively few, and I apprehend that the enterprise of these sects is regarded as bearing a missionary character. We were a small band in one of the Episcopalian churches on Christmas morning last. Pious hands had decorated the pretty little Gothic building with festoons of fir, and many a Scriptural text, but this could not have been done for the admiration of a crowd. Perhaps twenty people, all told, had gathered, when a choir of three young women and two young men, seated round an American organ near the chancel, rose and sang "Hark! the herald angels" to Mendelssohn's wellknown strain. With such humble means only humble things were attempted, the musical service being limited to responses, chants, and hymns. All these were rendered with spirit, and even with some effect. What if the young lady organist occasionally showed inexperience in dealing with extemporised harmonies. The entire proceedings were so hearty, simple, and appropriate to circumstances that I could only regard them as successful. I did this none the less readily because everything served to remind me of an English village church, wherein life reigns rather than the somnolency that is first cousin to death.

My experience of "Gentile" church music began and ended as described above. I shall, perhaps, be expected to dwell longer upon that of the "Latter-Day Saints," of whose artistic doings it was my privilege to make close observation, thanks to the friendly attentions of Mr. Calder, the chief musicseller in the place, and himself not only a Mormon, but the son of one who held high and honoured rank in his Church. Considering all things, especially the work that devolves upon a people engaged in the rougher operations of founding a State, the Mormons make very praiseworthy efforts to secure for themselves the sweetness and light of art. They support an organisation known as the "Careless Orchestra"-a suggestive name, but meaning no more than that a Mr. Careless is its leader. Re-

music in the streets of the city during the small hours of Christmas morning. A theatre is also one of the appendages of the Mormon Church. Here the young people who have formed themselves into dramatic associations make public appearances; among the performers being some called by names conspicuous in the short and stormy record of those who followed the Prophet of Nauvoo. The most important musical society is that which forms the Choir of the Tabernacle. It numbers about one hundred and fifty voices, and has been fairly well trained for work making but a moderate demand upon executive power. I attended the Tabernacle service on one occasion, and had then an opportunity of estimating its capacity, under the favourable conditions afforded by a building which, through chance or otherwise, has solved the problem of acoustics in a large place. The Tabernacle has room for near upon 10,000 people, and is elliptical in form, with low walls from which springs a roof unsupported by pillars, and somewhat resembling the inside of the longitudinal section of an egg-shell. At one of the curving ends, rising from the level of the floor to a considerable height, is a capacious platform for the officers of the Church, behind whom, and on either side, are the singers, the huge organ lifting its vast mass in rear of, and above all. Round the building, save as just described, runs a deep gallery, and seats cover the ample area. It is a literal fact that, when the building is empty, a person standing at one end can hear a pin drop at the other. This was demonstrated to me again and again, the impact of the little bit of metal against the floor being distinctly audible. It follows that a preacher need not speak above a conversational pitch in order to be heard all over the place. Even the feeble voice of the aged President, John Taylor, travels to every ear. From this it is easy to imagine the effect of the great organ, and the resonant tones of singers whose vocal powers are kept in strength and vigour by bracing mountain air. The Mormon service is, musically speaking and otherwise, of the plainest character, resembling that of an English dissenting chapel. A curious feature is the almost absolute dumbness of the congregation. They do not sing, the whole duty of vocal praise being delegated to the choir, and they make no responses to the extemporaneous prayers; only when some eloquent orator-and there are many among the Mormonsdwells passionately upon their persecutions and foretells an ultimate triumph, a loud "Amen" rings through the building. The hymns are sung to tunes of an old-fashioned type, such as may be found in Rippon's English collection of sixty or seventy years ago, and in almost every popular American collection of the present day. Even tunes which necessitate repeated lines, and those containing passages of imitation, are not discarded from Mormon use; their spirited and sometimes rather rollicking strains being delivered with every appearance of real enjoyment. choir, as a rule, goes right through the hymn, whatever the number of its verses, while the huge congregation, turning a sea of faces full upon the performers, sit and quietly listen. Sometimes, as on the occasion of my visit, music of a more complex character is attempted. The anthem I heard, for example, contained a short solo, very well delivered by a young Scandinavian professional, to the accompaniment of a small orchestra as well as the organ. By this time the Mormons have amongst them again a young musician (son of the late Brigham Young) who has been trained at our own Royal Academy of Music, and will doubtless make a conspicuous feature in the Tabernacle

members were those I heard discoursing solemn dinavian aforesaid, there seems to be no lack of musical talent in the Mormon ranks. I was especially struck with the sopranos, the quality of whose tone, and the ferrour of whose style, suggested the existence of a considerable Welsh element—the more readily because Wales sends to Utah a large number of converts. It is clear that the Latter-Day Saints devote a proper amount of attention to music, regarded as an element in public worship. The fine Tabernacle organ of sixty stops affords, in itself, a proof of this. It was built entirely by Utah mechanics, under the superintendance of Mr. Joseph Ridges, all the material not available on the spot being brought in waggons from the railway terminus, then many hundred miles away, on the other side of the great plains. The instrument, which has three manuals and a powerful pedal organ, is of noble proportions, and contains many excellent stops. It is now, for repair and extension, in the hands of Mr. Johnson, a Scandinavian immigrant, who has himself built a fine two-manual organ in the Mormon Assembly Hall. I am indebted to Mr. Johnson for an opportunity of trying both these instruments, and I regard both as instances of victory over the difficulties presented by a remote and isolated spot where no skilled labour, save that of the builder himself, could be obtained. In the present work of enlarging the Tabernacle instrument I found Mr. Johnson assisted by nobody save a young man, son of President Taylor.

My space is now exhausted, if not my theme. Going from details to deductions, I arrive at no other conclusion than that America, notwithstanding a bad start in Church music, and various present drawbacks, is on the right path and making progress.

THE GREAT COMPOSERS

By Joseph Bennett.

No. XV .- GLUCK (continued from page 573, Vol. 25).

Ar this period (1778) it became a question of Gluck's settlement in Paris, where he had previously been no more than a visitor. He evidently desired to remove thither from Vienna. This we learn from a letter addressed by him to M. Guillard, his librettist at the

"So manage as that the Queen shall demand me only for an indefinite time-for some years-in order that I may gracefully get away from here; but this must be done without loss of time, because I will no longer travel in winter, I would start at the beginning of September, and I must know a couple of months in advance so as to sell my furniture and arrange my affairs.'

This matter remained unsettled in July, since we find the master writing as follows to the Abbé Arnaud :-

"You are quite right, Monsieur, I cannot finish my two operas at Vienna. I must be near the poets, as we do not understand each other very well. I expect to leave here in September if M. de Vismes can obtain the Empress's permission for me to go to Paris. Without that I cannot start, the reasons you may learn from M. le Bailly."

Gluck's reference to a misunderstanding with his poets as one reason for hastening to Paris should not be passed over here. He was the most fastidious of composers in this regard, and would not abate one jot of the principles upon which he had determined as the essential basis of musical drama. Thus the letter to M. Guillard above quoted contains a mass of detail regarding the libretto of "Iphigénie en Tauride." From it we gather that he made his librettist a mere hack, and also that he was invariably services. But, quite apart from him and the Scan- right on the points concerning which he took his

collaborateur to task. But can it be that Gluck sometimes prepared his music first and had words written to it? If not, how are we to read the subjoined

paragraph?

"As regards the words for which I now ask, I must have a verse of ten syllable lines, and be careful to put a long and sonorous syllable in the places which I have marked. Let your last verse, moreover, be sombre and solemn, if you would have it in accord with my music.'

Interpreted by ordinary rules, this passage certainly reads as though the composer sometimes ran

ahead of the poet in true Rossinian fashion.

Having, as we must assume, obtained permission from the Empress, Gluck arrived in Paris in November, bringing with him the score of "Iphigénie in Tauride." The genesis of this work deserves par-The genesis of this work deserves particular attention. It appears that Devisme, the Director of the Opéra, conceived the idea of obtaining a lyric drama on the same subject from each of the two great rivals for the admiration of Paris. As a stroke of business this could not be surpassed, but it demanded no small measure of diplomatic tact, and even at the outset the manager met with a When made acquainted with the project and offered Guillard's book, Gluck would neither listen to the one nor accept the other. He was not going to risk the success of his career upon a formal encounter the issue of which might be decided by incompetent or partial judges. For some time he remained in this frame of mind, and even promised the libretto to Grétry. Devisme, however, managed in the end to conquer his objections, and it may be that Gluck was allured in some measure by the secret hope of so outshining his rival as to set at rest all question of their opposing claims. At this change of mind Grétry was much annoyed; even going so far as to accuse Gluck of cruelly playing fast and loose with his desires. Assured of the German master's co-operation, Devisme proceeded to negotiate with Piccinni. In his Notice sur la vie et les ouvrages de Nicolas Piccinni, Ginguené has preserved a report of the conversation which took place :-

D. Here is an excellent libretto which I propose you should set to music. It is "Iphigénie en Tauride." M. Gluck is composing another, and an impartial public will decide between you. We shall see, as in Italy, two masters writing the same work; it is a plan which I desire to introduce into France.

P. But, Monsieur, for that it is necessary that the

poem should be the same.

D. It is not quite the same poem, but the subject

and plan are identical.

P. You are not ignorant, Monsieur, of the intrigues and even hatreds which exist against me, without reason on my part. Should the "Iphigénie en Tauride" of M. Gluck be first heard there would be

no chance for mine. D. I give you my word that your work shall be produced before his. Give me yours, in turn, that you will speak of this to nobody, not even to your most intimate friends. In this you are yourself concerned, for, if this affair is to produce the effect I anticipate, there must be not the least suspicion of it. Go to work in all confidence. My own judgment and the opinion of many excellent connoisseurs assure me that the book is an excellent one. Begin upon it immediately. Count upon the pledge I have given as to the performance of your opera before Gluck's; I await yours as to the secrecy required.

Piccinni went to work accordingly with closed mouth, and had finished two acts when disquieting

who met him with apologies and excuses. Gluck's work was actually in rehearsal, but the manager's hand had been forced; the Queen had given her orders; que voulez vous! In vain Piccinni remonstrated, and urged Devisme to keep his plighted word. All his arguments were met by pleading royal command, and the poor composer retired in despair. This did not prevent him, however, from showing the libretto to Ginguené, who pronounced it a stupid rhapsody, and only after hard persuasion undertook its amendment; the composer having resolved to persevere rather than waste the labour already expended. Meanwhile Gluck's rehearsals went bravely on, he superintending all in his earnest, not to say vociferous, manner. Some one present on a more than usually noisy occasion asked a Piccinnist what he thought of the marvellous music. The partisan answered: "Admirable. I find only one little fault. Every time that Gluck, striking the floor with his cane, cries 'pianissimo!' he ought to say to the orchestra 'tapagissimo!'"

"Iphigénie en Tauride" was produced at the Opéra on May 18, 1779, and achieved a great success, notwithstanding that, in some respects, it stood quite hors ligne; being destitute of a love motive, and having only one ballet, itself proper to the action of the piece. Marie Antoinette was present, and led the applause. As a matter of course, the Piccinnists were furious, not only because of Gluck's good fortune, but on account of the treatment their master had received. Thus war broke out more furiously than ever, the first shot being fired from Piccinni's side in the form of a pamphlet, Entretiens sur l'état actuel de l'Opéra en Paris, written by an architect named Coqueau. It would be of little use closely to follow here the ups and downs of the strife; enough that both the masters held aloof from active participation in a squabble which they assuredly regretted.

We are tempted, however, to take note of one of the charges bandied to and fro by hot-headed partisans, because it deals with a matter always interesting. It was said against Gluck by Coqueau that the air "Amour, viens rendre a mon âme," the French version of "Orphée," had been stolen from the Italian composer, Bertoni. It will be remembered that on a former occasion the master had encountered and refuted a similar accusation. Gluck's friends met the charge with spirit by challenging Coqueau, through the Journal de Paris, to produce Bertoni's air and also the date of his score. In reply, the accuser had the air engraved and scattered over Paris, accompanied by the following commen-

"I. The air 'So'che dal ciel' has for ten years been in the hands of amateurs of the capital, and I have seen several Italian copies; that is to say, copies written in Italy. It has been sung at several concerts, public and private, both before and after the production of 'Orphée,' under the eyes of M. Gluck, and always in the name of Bertoni. On these occasions Gluck made no protest against plagiarism. 2. The air is not in the scores of the Italian 'Orfeo,' engraved in London, Vienna, and elsewhere, while during the first representations of 'Orphée' in France there was a public rumour to the effect that the air had been composed by M. Gluck in Paris for M. Gros.'

The Journal de Paris promptly gave currency to an anonymous reply. Here it is:

"It requires so little talent, some say, and so little merit to write airs like that which ends the first act of the French 'Orphée' that Chevalier Gluck is news reached him. Gluck's "Iphigénie in Tauride," not tempted to challenge the article in your journal said rumour, is to be produced forthwith. In great which has the temerity to assign it to Bertoni. distress the deceived master hurried to Devisme, However, as the truth ought to be spoken, you should know, Messieurs, that M. le Chevalier Gluck composed that air for the coronation of the Emperor, and that it was sung at Frankfort on that solemn occasion by M. Totzi; that later it was inserted in his opera, 'Aristée,' performed at Parma on the occasion of the Infant's marriage, for which he had been called from Vienna, and that it was sung in Parma by Madame Girelli. Would it not have been curious and amusing, Messieurs, had M. le Chevalier Gluck produced at Parma, as his own, an air by Bertoni already known to all Italy? For the rest, if it is true that this air may be found in a work of Bertoni, let any one examine the score of his 'Orféo' and he will be fully convinced that it is not M. le Chevalier Gluck who has copied Bertoni."

Meanwhile, Coqueau, whose honour and veracity were no less at stake in this quarrel than Gluck's, wrote to Bertoni for corroboration. The Italian

musician replied in terms as follows:-

"I am much surprised at the question put to me in your letter, and I have no desire to compromise myself in a musical quarrel which, judging by the warmth you display, may come to be of importance. I beg you to allow me to answer simply that the air 'So' che dal ciel' was composed by me at Turin for the Signora Girelli, I forget in what year; I cannot even say whether I wrote it for my 'Iphigénie en Tauride,' as you assure me; I believe, rather, that it belongs to my 'Tancredi,' but this has nothing to do with the question whether it belongs to me. That it is mine I must and do avow, with all the truth of an honourable man, full of respect for the works of great masters, but full of affection for his own."

Triumphant Coqueau straightway sent Bertoni's letter to the Journal de Paris, with a note declaring that only Gluck's denial of its assertions could destroy its effect. But this attempt to force the master's mouth utterly failed. He remained obstinately silent, and allowed judgment to go by default. In all probability he had no real defence to make, and it is not less likely that the singer, Gros, could have told a story, had he chosen, incriminating himself as the instigator of the petty theft. Gros wanted a bravura air, perhaps, and here was one to hand. Voila tout!

Our master's next opera for the Académie Royale was "Echo et Narcisse," but the engagement did not conclude until after some haggling about the price. Gluck, in fact, put up his terms. He received 12,000 crowns for "Iphigénie en Tauride," and wanted 20,000 for the new work. Eventually he came down to 14,000, and then the bargain was struck. "Echo et Narcisse" proved a disappointment, the house, at the second representation, being half empty, and still more desolate at the third. How the Piccinnists rejoiced to hear this good news! They triumphed, in sneers and mock condolences, all along the line. But, as usual, Marie Antoinette stood Gluck's friend; appointing him music master to the Children of France—an office that would necessarily fix him in proximity to the Court. This, however, could not console the deeply-mortified composer, who, from the height of "Iphigénie en Tauride," had fallen very low. He even fretted so much as to bring on a serious illness. "On Friday last," announced the Journal de Paris, "M. le Chevalier Gluck was attacked by a serious illness, the symptoms of which were so alarming that his friends feared for his life. Although still suffering, he is absolutely out of danger." On recovering, the master quitted Paris for Vienna, where we find him writing as follows (Nov. 30, 1779) to Gersin, who had sent a libretto:-

"I am touched by the honour you have done me in sending the plan of a tragedy which I might set

know, Messieurs, that M. le Chevalier Gluck composed that air for the coronation of the Emperor, less you do not know that henceforth I write no more operas, and that it was sung at Frankfort on that solemn operas, and that I have finished my career. My age occasion by M. Totzi; that later it was inserted in his opera, 'Aristée,' performed at Parma on the locasion of the Infant's marriage, for which he had for me to compose another."

Meanwhile, the authorities of the Académic Royale thought to appease Gluck by reviving "Echo et Narcisse," with certain emendations of the poem. It was proposed, moreover, to take the bâlon from Francœur and give it to some one more capable. Francœur naturally appealed to the composer, who

replied in the subjoined terms :-

"I am very sorry for the trouble between you and M.le Bailli du Roullet on account of one of my works -it seems I am never to be free from the squabbles of the Paris Opéra, neither when I am near nor far away. The other day I received a French paper, in which it was said that I am opposed to Mdlle. Beaumenil playing the rôle of Echo in the same opera. I am no longer astonished at having so many enemies in Paris when so many lies are invented for me. All this abates whatever desire I may have had to return to Paris, for I hate like death all such annoyances. I beg you to excuse me if I leave those concerned at the Opéra to decide your complaint against M. Bailli, especially as I am not in Paris. If I were master you would have cause to complain of nobody, for I have always thought much of your musical talents, and the constant friendship which you have shown. I hope that justice will be done you, and peace soon re-established."

Gluck's friends mustered in strength at the revival of "Narcisse," and applauded the music demonstratively; but the public would not sympathise. At the second performance the receipts dropped to 2,500 livres; at the third to 1,500, and, of course, the work was soon again withdrawn. This did not tend to bring its composer back to Paris, at the risk of hastening to a crisis his augmenting infirmities, nor did Gluck, we may well believe, find much consolation in the misfortune that happened to Piccinni's "Iphigénie," when, after much squabbling, that work was produced on the Académie stage (Jan. 23, 1781). The Italian composer deserved nothing but pity. In the very crisis of his struggle for supremacy a drunken artist ruined all. Let M. Desnoiresterres

tell the story :-

"The curtain rose; the opera began. Piccinni awaits in lively anxiety the entrance of *Iphigénie* in the first scene. She appears; but what is the matter with her? Her features are changed; her eyes have a haggard expression, her legs are hardly able to sustain her. Is it the presentiment of Orestes misery and the perils he will have to face? Is it Diana which thus agitates her priestess? If it were so the poor composer, pale, alarmed, would not follow, with such marked anxiety, every gesture of the cantatrice. Already he had no doubt of his misfortune - Iphigénie was drunk! Thanks to the priestesses and to one who was badly recompensed for his services, she was kept upright, and managed to get through the act, to the astonishment of the house. On going off she plunged her face in a basin of water, which revived her and brought back her self-possession, but not her harmonious timbre and her pure, enchanting diction. She followed her rôle to the end without making a wrong entry or losing a bar, and without singing false, but with a veiled accent, a look clouded by the vapours of halfdissipated intoxication; a monotony of tone and gesture about which no mistake could be made. In an instant the joke went from box to box: 'This is not Iphigénie in Tauride, but Iphigénie in Champagne.'"

^{*} On this point Bertoni was correct.

Of course, the Gluckists heightened this misadventure to the measure of a catastrophe; being, in their turn, accused by Piccinni's friends of having conspired to bring it about. "Knowing the Bacchanalian weakness of Mdlle. la Guerre, who played the chief role, they invited her to a grand banquet, and made her drink so much wine that the poor lyric Princess became incapacitated." Piccinni went home from the Opéra "with death in his soul." It was all very well for the King to shut up the offending artist in prison -where, by the way, she again drank more wine than was good for her-this could not redeem the past. Nor could Mdlle. la Guerre herself, when liberated and in her right mind, make recompense, though she tried, singing and acting divinely, besides throwing all possible significance into the lines:-

O fatal day! how vainly do I wish That in my life it may not reckon'd be!

It came, however, as a potent balm to Piccinni's wound that, when Gluck's "Iphigénie" was revived, and that of the Italian master played three days after, the first drew 2,740 livres, the second 3,538. Later, it is true, Gluck made up lost headway, his "Iphigénie" fairly remaining mistress of the field. late as May, 1781, the German master cherished his resentment against Paris, and maintained his resolve never to return. On that date he wrote:-

"Do not believe the rumours going about with regard to my proximate return to Paris. Till superior orders compel, I will never go to that city, unless the French agree as to the kind of music they want. That flighty people, after having received me in the most flattering manner, appear to be disgusted with all my operas, which do not now attract the crowd as formerly. And look at the 'Seigneur bénéfaisant' which now engages their attention! They would, it appears, return to their pont-neufs. Well, let them."

In June, 1781, the Opéra took fire during a per-

formance of Gluck's "Alceste," and was burnt to the ground. Pending its re-erection, the company gave concerts at the Tuileries, where a comical episode in the Gluck-Piccinni struggle took place. An Italian air by Gluck being in the programme, Piccinni's friends retired from the hall, in order, as they magnanimously said, not to interfere with the enjoyment of the opposite party. The Gluckists applauded the air furiously, whereupon, to their utter discomfiture, it came out that for Gluck's piece one by Iomelli had been substituted. The laugh went round now on the other side.

When the Opéra re-opened at the little Théâtre des Menus-Plaisirs, "Echo et Narcisse" was revived for a third time, and at last with some success. There was consolation for Gluck in this, but more, perhaps, in the fact that his rivals, even Piccinni himself, to some extent adopted his musical method. A passage in Grimm's Correspondance littéraire has a bearing on this point :-

"The zealots for Gluck, those enemies so unjust and discouraging to the talent of his rival, are the greatest partisans of (Piccinni's) ' Didon,' and pretend that Piccinni has turned Gluckist. . . . We do not disguise the fact that M. Piccinni has worked more at the recitative of this opera, or that he has put into it more purpose, more variety, and, above all, more of the accent of passion and feeling. His airs, always melodious and well constructed, have gained in truth and present an energy of expression of which his detractors did not believe him capable."

As the year 1782 went on rumours spread of Gluck's intended return to Paris. It was even said was some reason for the report, a letter from the

August, in which he offered, for 20,000 livres, a new work, "Les Danaïdes," engaging to bring it with him in October. The price was an obstacle at first, but matters were going on swimmingly when the fact came out that another hand than Gluck's had been engaged upon the opera. Forthwith M. le Bailli du Roullet was requested to inform Gluck that the Committee of Direction, having learned that only the first two acts of "Les Danaïdes" were by him, could not count upon the success of the work as though there were no joint authorship. Hence they were justified in offering no more than 10,000 livres for the work, with the understanding that, should its first representations prove successful, they would cheerfully pay the balance. In January, 1783, Gluck replied that, the state of his health preventing him from journeying to Paris, "Les Danaides" would be taken charge of and directed by Salieri, under which circumstances he would lower his price to 12,000 livres. Naturally the Committee at once divined that Salieri had aided Gluck in the composition. They answered that respect for Gluck alone had induced them to derange their programme and announce "Les Danaïdes," that the same motive could not apply to Salieri, and therefore that they would not undertake to bring out the work until, following the usual course, it had been examined and approved. This would have ended the transaction with a less persevering man than the German Orpheus, who proceeded to assail the Committee at a very weak point - that is to say, he obtained the French Ambassador's influence and active interference. The Count de Mercy-Argenteau even went so far as to assert that not only were the first two acts from Gluck's pen, but that the master had dictated the remainder to Salieri, adding an assurance from the Emperor of his Imperial consent to Gluck's absence from Vienna for the requisite rehearsals. Upon this the Committee gave in, and Easter, 1783 was appointed for the production of the new opera. During the rehearsals of "Les Danaïdes," the judgment of connoisseurs was much divided; but the composer's friends stifled such fears as they felt, and resolved to applaud everything. The first performance was not wanting in untoward events. The Revolution was already casting its shadow before, and Gluck's constant friend, Marie Antoinette, once the Parisian idol, had a comparatively cold reception on entering her box, all the en-thusiasm of the assembly being reserved for De Suffren, who had gained some advantages over the English in India. Nevertheless, "Les Danaïdes," despite some very unusual horrors, achieved a great success. The public, we are told, were drunk with it. Now came a grand surprise. Writing from Vienna to M. le Bailli du Roullet, who forwarded the letter to the Journal de Paris, Gluck said: "I beg you, my friend, to have printed in the Journal de Paris the declaration which I ought to make and do now make -that the music of "Les Danaïdes" is entirely by Salieri, and that I have done no more than give the advice he was willing to accept." Was this letter a forgery? We shall presently see.

(To be continued.)

A NEW CONCERT HALL FOR LONDON.

It will be remembered that a few months ago a discussion arose concerning the paucity of orchestral concerts in London, and utterance was given to a general desire for an increase in their number. This led to expressions of opinion from those well qualified that he would bring with him a new opera. There to judge that, under existing conditions, orchestral concerts could scarcely be made remunerative. In master being received at the Opera about the end of other words, that the limited accommodation in

St. James's Hall made high prices absolutely necessary, and that, consequently, a large proportion of the general public was practically excluded from such entertainments of the kind as are actually given. From this it naturally appeared that the desideratum is a new concert room, large enough, in technical terms, to "hold the money." We pointed out that it is little short of a disgrace that Manchester, Liverpool, Birmingham, Leeds, and Sheffield should be better off in this respect than the metropolis. True, we have the Albert Hall, but it would take a great deal of argument to prove that South Kensington is centrally situated, and musicians are unanimous on the point that, however admirable the huge rotunda may be for oratorio on a large scale, it is by no means suitable for orchestral performances. What is needed is a commodious building in a convenient district, and capable of accommodating, say from 4,000 to 5,000 people. Is there any chance of such a building being provided? And, supposing it to be provided, what likelihood is there of its being in demand for musical and other purposes? The most sanguine may begin to despair of a satisfactory answer to the first question, for several months have elapsed since the discussion on the subject took place, and no one has as yet made any sign of coming forward with a practical scheme. There were some who actually dared to suggest that art lovers, with money in their pockets, might provide the people with what is needed out of sheer beneficence. These optimistic folk can scarcely have sufficiently studied our national methods of action in such matters. It is perfectly true that two or three of the great landed proprietors in London, who have so enormously benefited by the rise in the value of house property, could erect a temple of art without in the least degree feeling the sacrifice of money such a work would entail. It is equally true that a dozen or more of our merchant princes could carry out the scheme with equal grace and facility. But to expect that anything of the sort will ever be done by the wealthy classes merely for the sake of art is as unreasonable and preposterous as it is for a child to cry for the moon. If it were a question of endowing a race meeting, or the provision of a site for the slaughter of pigeons, the money would be forthcoming at once. But music is not "sport," and with those who wield the power that money gives, "sport" is the most important affair of life, next to the business of money-getting itself.

It is therefore necessary to approach the subject strictly from the commercial standpoint, and this brings us to the consideration of the second question. If a new concert hall is to be built it must be by private enterprise or by a public company; in either case with the expectation of deriving monetary benefit from the undertaking. Let it be presumed that a site has been secured on the space created by some of the metropolitan street improvements now in progress. This is not an extravagant hypothesis, because the Board of Works has favoured the erection of a new music hall contiguous to the spot now occupied by the establishment known as the Pavilion; and we will do our urban authorities the justice to assume that they care as much, though it may be not more, for music as for more than the property of the particular to the spot flow in the spot flow in the particular to the spot flow in the spot flow in the particular to the spot flow in the spot Supposing our new concert room music halls. to be in existence, it would need to be occupied frequently in order to render it a remunerative speculation. It is known that at first St. James's Hall was a dismal failure, and at one time the advisability of placing the Company in liquidation was seriously discussed. Further than this, it is an won honours. These good wishes will be heartily interesting fact in the history of music that the endorsed by Dr. Chrysander's many friends in Popular Concerts were first started in order to keep England.

the building in occupation, and the result has been the establishment of perhaps the most valuable musical enterprise in the world. It is a well known law of political economy that supply sometimes creates demand, and this has been the case with St. James's Hall. At first it was vain for the directors to pipe, for no one seemed inclined to dance. All is changed now. Since 1880 the shareholders have received dividends varying from seven to ten per cent. The significance of this fact will be esteemed by capitalists who at present cannot see their way to realise more than three or four per cent. with safety. But it may be objected that although St. James's Hall is now in constant use, a new building of twice the size might prove a white elephant for a time to those who contributed to the cost of erecting it. We do not wish to be over-sanguine in the matter. It is quite possible that at first the shareholders would receive no dividends-in other words, that they would be in a position similar to those who purchase deferred annuities. But the period of waiting would certainly be less than in the case of St. James's Hall, if we do not misunderstand the changing conditions not only of musical but of social life now in progress. Let us glance for a moment at the probabilities, leaving mere possibilities out of account. It is extremely probable, for instance, that the Sacred Harmonic Society would shift its quarters and enlarge itself to its former dimensions. If it did not, another Society would very quickly be formed to occupy the ground, and permit the public to hear once more the "choral thunder" of Exeter Hall. Then the difficulty concerning orchestral Concerts could be at once solved, and entertainments of this class established either on Saturday afternoons or evenings. The great question of music for the people could also be approached in a practical way. Performances of various kinds could be given on an adequate scale, and at prices within the reach of all. The wonderful success of the Birmingham Musical Association, under whose auspices Concerts are given weekly, at the Town Hall, and attended by nearly 3,000 working people, shows the nature of the work required. Of course the room would possess a large organ, on which recitals could be given at nominal prices, as is done at Bow, Leeds, Liverpool, and other places. Leaving musical performances, there can be no doubt whatever that the hall would be in great request for political and social meetings, popular demonstrations, and the like. Another point would have to be considered, and that is the advisability of attaching a restaurant to the edifice. We would much rather do without it; but if a restaurant would be essential to success, well, of course, it must be endured. In conclusion, let us explain that in advocating the erection of a new concert hall we have no desire to injure vested interest. Existing buildings are admirable in their way, but the misfortune is that they are insufficient for the requirements of the public. That is the case we have desired to establish, and action should be taken without further

On the 23rd of February, the Emperor of Germany conferred a pension of £150 per annum on Dr. Chrysander, in recognition of his long continued and able labour in editing and publishing the works of Handel. On the same day Prince Bismarck tele-graphed to Dr. Chrysander congratulating him, and expressing a hope that he might successfully complete his onerous task, and long be spared to enjoy his well-

Amongst the many reforms now strenuously advocated in the notation of printed music none, we think, are more worthy of serious attention than that of the abolition of all abbreviations, which, however useful for composers in writing down their ideas as rapidly as possible, should never appear in published works. An explanation of the meaning of much of this musical shorthand is to be found in most books on the elements of the art, three pages in a treatise now before us being entirely devoted to this subject. It need scarcely be said that even to those students who have learnt the value of notes, and the method of placing them in the bar, in all times, these hieroglyphics are extremely perplexing; for, apart from the absurdity, for example, of having three methods of denoting one form of arpeggio, there are some signs upon the meaning of which musicians themselves disagree; and assuredly the word Brillenbässe, used to define certain arpeggio basses, so termed from the likeness of the character to a pair of spectacles, seems a somewhat childish one to be admitted into a musical vocabulary. The tendency to get rid of a number of the now unmeaning signs which have lingered to the present day may be proved by the fact of compositions being published with the passages in which the appoggiatura occurs being printed precisely as they are to be played; and no doubt even the acciaccatura—often mistaken for the appoggiatura, from not having a line drawn through it-will eventually appear as a large, instead of a small, note. It is quite refreshing to see the word "obsolete" after such signs as the Nachschlag, the Chute, the Port de voix, the Backfall, the Double Backfall, and many others; but we look forward to the time when composers, instead of indicating, will write what they mean, and then it will be thought as ridiculous to manner in which they are to be performed.

THAT in Africa the performance of a little drama, very much in character like a Greek play, and acted entirely by children, should be organised to "please the white man" seems indeed strange; but we are assured by a young missionary on the banks of the Congo river that such an event actually took place recently at Equatorville. It consisted in the first place of some clever dancing, and then of a little bit of operatic acting, the choruses being rendered by little girls of from eight to twelve years of age. "A strange looking bier," writes our informant, "was carried in on the shoulders of four men, upon which was something or somebody covered over with red baize cloth." This bier, we are told, was placed upon the ground, a pretty little girl sitting by its side. A plaintive song was then chanted by a woman, which was afterwards sung in chorus by the girls. The music of this, it is said, was "sweet and sad," but few of the words could be understood save the oft repeated "Ka-wa-ka"—he is not dead. When the incantation was considered to have worked, there was a noticeable heaving and shuddering in the covered mass on the bier; the red cloth was drawn aside, and a girl was discovered, "her chest heaving quickly and her limbs trembling." Two persons then took her by the arms and raised her to her feet. This ended the play, the simple pathos of which evidently touched not only the "white man" for whom it was especially designed, but the natives, who could better understand and appreciate the merits of the libretto. The choruses were sung by the juvenile vocalists with true pathetic feeling; and, from what we can gather from our correspondent, this little "Equatorial Drama" produced a better effect upon the audience given in our midst.

WE are glad to find, by many communications from those who have the matter really at heart; that the desire of rendering justice to some of the finest sacred compositions is gradually leading to a movement for the introduction of orchestras into our churches. A letter from a clergyman, recently received, says that he finds it quite possible to organise a small orchestra, with the help of a few professionals, who always kindly give their services, even in a village; and should this example be imitated in our large towns, how many of those works universally admitted as most powerful aids to devotion might then take their place in the service of the Church? When Canon Farrar preached his excellent sermon on music in Westminster Abbey some few years ago, this is what he said, after declaring that "the whole Bible thrills with song," and enforcing his assertion by quotations: "So it is with the one great Book of God; and so it is also with Nature, which is another Book of God. There is indeed little of what can accurately be called music in Nature; for music is the divine prerogative of human and angelic beings; and Nature furnishes only the rude elements of itthe uncut diamonds (as it were) of sound. We may indeed say that the winds of God make music under the blue dome of His Temple not made with handsmusic, sweet sometimes, and soft as the waving of angel-wings; or weird, as when it sweeps the wild moors, and mingles her multitudinous murmurs of the withered heather-bells; or awful, as when it roars among the mountain pines." That the highest use of this "divine prerogative" is in the cause of religion can scarcely be doubted; but without the combination of voices and instruments its true power can be but faintly realised; and all who agitate, therefore, for the formation of small orchestras for dispute about what notes are intended as about the the service of the Church are really endeavouring to strengthen the eloquence of sacred music.

SIR GEORGE MACFARREN, who occupied the chair at a lecture delivered in London by Mr. Brinley Richards a short time ago, said that "the present is an age devoted to the destruction of popular belief." Certainly it may be termed an age when creeds of any kind are placed upon their trial; and it is much to the credit of Mr. Richards that he has devoted so large a portion of his life to sifting the evidence upon which rested the assertion that musical notation in Wales existed at a time when it was unknown in all the other countries of the world. For some years he has been lecturing to dispel this delusion; and of course, being a Welshman, has raised much angry feeling against himself in the land of his birth. Mr. Richards, however, is not a man to flinch from his self-imposed task when he feels that he has right on his side. , It is easy enough to earn the title of patriot by extolling the strong points, and passing over the weak ones of your countrymen; but there are some who are more content with the good opinion of the educated few than with the applause of the uneducated many; and having convinced himself by diligent research of the truth of his theory, we are glad to find that Mr. Richards has the courage to promulgate it. He tells us that "the ancient and authentic chronicle of Caradoc, in the eleventh century, was, for some purpose, altered by the translators, who have actually interpolated passages without a single hint to guard their readers against error." This may be an unpleasant fact for those who have maintained the exceptional powers of the Cymri against all who ventured to doubt them; but "facts are stubborn things"; and he is the best friend of a nation who than many of more pretensions which have been accepts notits history without patient and unprejudiced examination.

At the time of going to press the illness from which Sir Julius Benedict has been suffering shows no signs of alleviation. The symptoms of bronchitis, complicated with angina pectoris, are severe, and the patient is restless and gradually weakening. His wonderful constitution may, however, make a rally, and delay the end for some time. To his heavy affliction and the distress of his family none of our readers, we feel sure, will deny their warmest sympathy.

GOUNDD'S new Paschal Mass was performed for the first time on the 14th ult., at the Eglise de Saint Bustache. M. Goundo himself conducted, and the choir, gathered from the other Paris churches, numbered 300 vocalists. Success was not a moment in doubt. Devoid of theatrical effects, and evidently founded on the classic model of Palestrina, the numbers were at times almost austere in character, the most prominent features being the "Gloria in Excelsis" and the "Agnus Dei." The French papers are unanimous in praising the latest outcome of M. Gounod's religious feeling.

"THE ROSE OF SHARON" was performed at Newcastle by Mr. Rea's choir on the 24th ultimo, with such success as to be styled "the greatest musical achievement ever witnessed in the city." Great part of this triumph may undoubtedly be ascribed to the fact that Mr. Mackenzie conducted in person, and that the principals were such trustworthy artists as Mrs. Hutchinson, Miss Hope Glenn, Mr. Henry Piercy, and Mr. Watkin Mills. The critic of the Newcastle Daily Journal, subscribing to the opinion that "The Rose of Sharon" is the greatest oratorio written since "Elijah," adds his conviction that "Mr. Mackenzie is destined to take a position in the musical world never yet attained by any Englishman." Another local critic, not less enthusiastic, takes the opportunity of expressing a hope that the gifted musician will make a second attempt at operatic writing. Both Mr. Mackenzie and his work have met, in Newcastle, with a reception worthy of their deserts.

ROYAL ALBERT HALL CHORAL SOCIETY.

THE only performance we have to note of this Society is that of "The Redemption" on the 11th ult. Gounod's sacred trilogy has now taken a firm position in the répertoire, and whenever it is given we may look for an effective rendering and a large audience. In both these respects there was ample cause for satisfaction on the present occasion. The choral numbers offer no difficulty to Mr. Barnby's efficient forces, and they were given with unfailing correctness and all needful expression. Madame Valleria, sang the soprano music for the first time, and acquitted herself like the true artist she is. It is only necessary to say that Madame Patey and Mr. Santley sang the principal contralto and bass music to signify that these portions of the work received the fullest justice. A word of commendation must be given to Miss Bertha Moore and Mr. Watkin Mills for their services in the subordinate parts. The audience suffered a diappointment owing to the illness of Mr. Lloyd, but Mr. Henry Piercy, a vocalist with a light and agreeable tenor voice, proved a capable

A correspondent writes to correct our statement last month that there had been eight rehearsals of "The Rose of Sharon," the number having been only five. This being the case, no blame can accrue to the members of the chair for failing to render justice to the work or to their own reputation. It, however, only seems to heighten the feelings of irritation caused by this unfortunate business.

"THE ROSE OF SHARON."

In view of the fact that, through various causes, the performances of Mr. Mackenzie's' Oratorio in Central London and the West had not given full satisfaction, it was resolved to make a special presentation of the work under circumstances qualified to guarantee the necessary executive merit. For this purpose engagements were made with Madame Albani—who had never sung the music of The Sulamite—with Madame Patey, Mr. Lloyd, and Mr. Santley. Moreover, a fine orchestra, having Mr. Carrodus as leader, was secured, contingents of admirable choristers were obtained from the various London societies which had studied the work, and Mr. Mackenzie himself was brought over from Florence to conduct. We should add that Mr. Eaton Faning ably presided at the choral rehearsals, of which in all there were eight. So prepared, the performance could only be regarded as an assured success, and such it proved in the full sense of the term.

The hold of "The Rose of Sharon" upon the public was amply demonstrated by the crowded state of St. James's Hall, on Friday, the 20th ult. Every seat had an occupant, and persons were necessarily refused admission for want of room. An effect such as this, like effects in general, must have an adequate cause, and we see in it another proof that positive merit, whether in a Briton or a foreigner, commands honour and reward in terms not to be gainsaid. Mr. Mackenzie obtained a flattering reception on taking the Conductor's place. He is by this time firmly seated in public favour, and if public gratitude means "a keen sense of favours to come," we can only say that there is good reason for it. Humanly speaking, the Scottish composer has the future in his own hands. Regarding the general performance we can use warm words of praise. Setting aside one or two trifling defects of a kind impossible always to insure against, the work was rendered admirably. There were merits, indeed, not approached on any previous occasion, and here we refer above all to the service done by Madame Albani. That lady had made not only the music but the character her own. She had studied the latter dramatically, till its very spirit became hers, and then, calling upon a large stage experience for help, she embodied The Sulamite with all the vividness that a Concert platform allows. This was most obvious in the dream scene, where she presented an example of refined and subtle art, most suggestive of realism without being unduly realistic. Her singing was throughout admirable in spirit and execution; the air "The Lord is my Shepherd" bringing to a focus merits upon which it is a pleasure to reflect. Madame Albani gained, as she deserved, the hearty and unanimous applause of her audience. Regarding Madame Patey, Mr. Lloyd, and Mr. Santley, we need not again speak at length-they repeated a familiar success; Mr. Lloyd especially carrying off honours by his delightful singing in the part of The Beloved. All praise was deserved by chorus and orchestra-by the former for its excellence of tone, precision, and expression; by the latter for correctness, scarcely marred by a flaw. Mr. Mackenzie conducted admirably, and a word is due to the help rendered by Mr. Musgrove Tufnail in the concerted solo music and the solo of the Officer of the Court. The Oratorio was again heard to its end with unflagging interest, and applauded as that only is which appeals through the voice of genius.

SACRED HARMONIC SOCIETY.

THE Handel bi-centenary celebration of this Society consisted of a revival of the master's undeservedly neglected Oratorio "Belshazzar," on February 27. A better choice could not have been made, and it may be hoped that public attention having been once more directed to this very fine work it will appear frequently in the programmes of this and kindred Societies. Caprice alone can be assigned as the cause for the neglect of "Belshazzar." True, the Oratorio does not contain any one number which has attained popularity apart from the context, but, taken as a whole, it is as varied and picturesque as the best of the companion works. Handel evidently regarded it as one of his best efforts. He seems to have been much pleased with the

libretto furnished by Charles Jennens, though he recognised its intolerable verbosity and exercised a wise discretion in rejecting some portions of the wordy dialogues. Even as it stands the Oratorio is far too long for modern audiences, and one cannot refrain from wondering at the enormous musical digestive powers of our ancestors, who it seems not only sat out a four hours Oratorio, but accepted several Concertos between the parts. "Belshazzar" was first performed on March 27, 1745, at the King's Theatre in the Haymarket, and was twice repeated. The Sacred Harmonic Society revived it in 1847, and the Royal Albert Hall Choral Society in 1873. It is a noteworthy fact that the work was never printed as it was finally left by Handel until the German Handel Society's edition appeared in 1864. The composer set several portions of the libretto twice, and made other revisions which will account for the discrepancies in the earlier editions of Randall, Arnold, and the English Handel Society. The vocal score published in 1873 by Messrs. Novello, Ewer and Co., under the editorship of Professor Macfarren, accords in every respect with the latest intentions of the composer so far as they can be ascertained.

Turning from the historical to the critical examination of the work, it must be observed in the first place that Handel exhibits himself in his fullest vigour in the choruses of "Belshazzar," though for the most part they are written in four-part harmony, and therefore should not compare with the choral numbers of "Deborah," Israel in Egypt," and "Solomon." In several instances, however, they are marked by immense breadth and grandeur of style. Such are "All empires upon God," "Sing, O ye heavens," and "By slow degrees," while in "Behold, by Persia's hero made," "See from his post," and above all in the chorus of Babylonian revellers, "Ye tutelar gods," Handel displays his feeling for dramatic effect in unstinted measure. In no other work from the same hand do we find more unflagging energy and variety in the choral numbers. If the solos are not as a whole so striking to modern ears, it is because in form and phraseology they are mostly old-fashioned. But here again we note remarkable vigour of utterance, and considerable regard for contrast and characterisation. Compare the airs of Cyrus, especially "Great God who yet," with Belshazzar's florid and bacchanalian strains, "Let festal joy" and "Let the deep bowl," and we perceive the composer's skill in the art of tone painting. In brief, "Belshazzar" must be reckoned among the masterpieces of oratorio, and it is inconceivable that it should again be permitted to sink into obscurity and forgetfulness.

The most meritorious feature in the performance was the almost perfect rendering of the choruses. Thanks to the training of Mr. W. H. Cummings, the choir had not only mastered the music, but were enabled to pay attention to the matters of accent, phrasing of the florid passages, and proper enunciation of the words. The breakdown that occurred in the episode where the handwriting appears on the wall, was due to a misunderstanding of Mr. Halle's intentions. Such accidents will continue to occur while one Conductor prepares the works and another takes his place at the last moment. For the most part the solos received ample justice. Madame Patey and Mr. Lloyd, in the parts of Cyrus and Belshazzar respectively, once more proved their pre-eminence as oratorio singers, and it is impossible to imagine a finer rendering of their share of the music. Miss Annie Marriott, as Nitocris, and Mr. Bridson, as Gobrias, did the comparatively little that was required of them satisfactorily, and an exceedingly favourable impression was made by Miss Chester, a mezzo-soprano of much promise, as Daniel, a part sometimes taken by a bass. The additional accompaniments of Mr. Edward Hecht, and the organ part of Sir George Macfarren, of course open the door of controversy. We shall not enter into the matter here, but must express surprise at the continued unwillingness of Conductors to employ a pianoforte for the accompaniment of the recitatives and airs in Handelian oratorio. The composer's intentions in this matter are clearly expressed, and there would be no difficulty whatever in carrying them out. "Belshazzar" was very warmly received, the audience being probably surprised as well as delighted at the beauty and general effectiveness of the work.

THE BACH CHOIR.

IT naturally devolved upon this Association to mark the bi-centenary Festival of John Sebastian Bach in some special manner, and it may be said that the obligation was discharged in a way that was highly creditable to all concerned. It will be remembered that the Bach Choir was formed about nine years ago as a temporary body, for the purpose of reviving the master's "Hohe Messe, and the interest excited by the performances of this extraordinary work led its executants to remain together as a permanent Choral Society. No more suitable offering therefore could be placed on the shrine of Bach on his 200th birthday than a rendering of the Mass, with all the additional effect that could be imparted by a liberal expenditure of time, labour, and money. A guarantee fund was formed, the offerings to which were so large as to prove the existence of a widespread interest in the great com-poser. Meanwhile the choir and its conductor, Mr. Otto Goldschmidt, went to work with a will. A large extra body of voices was secured; a considerable proportion of which consisted of paid, professional singers, an immense number of choral and orchestral rehearsals were held, and actually some of the obsolete instruments in the score were re-manufactured, including the oboi d'amore and the peculiar high-pitched trumpet, for which a player was fetched from Berlin. After all this zeal and pains, it is not surprising that the performance at the Albert Hall, on the 21st ult., was in most respects unsurpassable. Certainly the work had never before been interpreted in such a fashion, and the event is therefore an honour to music in England. The marvellously intricate and florid choruses, for a long period regarded as all but impossible of proper execution, were given with clockwork precision, and the effect of some of them, notably the "Cum Sancto Spiritu," the "Et vitam venturi," and the "Sanctus," was overpoweringly grand. It was not the fault of the principal vocalists that their share of the work was less impressive. Miss Anna Williams, Madame Patey, Mr. Lloyd, and Mr. T. Kempton (who appeared at short notice as a substitute for Signor Foli) sang conscientiously and well, but the airs are written in a fashion that has passed away, and consequently only possess antiquarian interest. Herein lies one of the reasons for the limited popularity of Bach as compared with that of Handel. The latter studied the capabilities of the vocal organ, and, interpreted by skilled singers, his airs have still power to charm. The old Leipzig Cantor, on the other hand, was seldom content to drop his science, and hence the solos in the Mass are mostly polyphonic pieces in which the voice merely takes one of the "real parts." The most noteworthy exception is the pathetic "Agnus Dei," which proves what a master of expression, Bach could be when he chose. It was a pity that after so much trouble had been taken to realise the composer's intentions the score was not rigidly adhered to in every particular. The use of the trumpets in the Credo, and the doubling of certain instruments, were errors of judgment which on such an occasion it is impossible to overlook. Still they did not greatly detract from the merit of a performance which in its way has never been equalled, and for which the thanks of musicians are due to all who took any active part in it.

BOW AND BROMLEY INSTITUTE.

Musically, the East of London is not so barrenin genuine art work as some might suppose. Concerts are sometimes given at Shoreditch and at Bow which put to shame more pretentious efforts in wealthier parts of the metropolis. A conspicuous example was afforded on the roth ult., when the Bow and Bromley Institute Choir, under Mr. W. G. McNaught, performed "The Rose of Sharon." The shortcomings of those who were responsible for previous renderings of Mr. Mackenzie's oratorio in London have received their due award of blame, and we have no desire to re-open an unpleasant subject; but it is only fair to say that it was reserved for a Tonic Sol-fa Choir to give the first satisfactory interpretation of the work. Mr. McNaught's forces had been well drilled, and a remarkable feature of their singing was the unfailing steadiness in the attack, together with smoothness in the ensemble.

All the nuances were well observed, and the voices were well balanced. Though the exigencies of space did not permit of the employment of a large orchestra, the players made up in quality what they lacked in numbers, and the slips were few and comparatively unimportant. Mrs. Hutchinson sang the music of the title rôle with quiet taste and expression, and, except for an unfortunate mistake in the air "The Lord is my Shepherd," she left little to desire. Miss Hilda Wilson repeated her now familiar success in the contralto airs, and Mr. Watkin Mills was highly acceptable in the bass music. Mr. Lloyd was as artistic as ever, though an apology was made for him on the ground of hoarseness. The hall was crowded, and the audience was very liberal in its applause.

LONDON MUSICAL SOCIETY.

A PROGRAMME of exceptional interest to musicians was performed on the 25th ult., at St. James's Hall, by this Society. The items were but three in number, but all of them were given for the first time in England. The first was a selection of three numbers of Dvorák's orchestral "Legenden," a series of ten pieces, Op. 59. They are full of the Bohemian composer's individuality, and strongly national in colour. Unfortunately the rendering was tame and quite devoid of the life and character they evidently need. Consequently the effect was not so great as could be wished. The next work was Schumann's Cantata, "Der Sängers Fluch," a companion to "Der Königssohn," produced last year, the poem being by the same author, Ludwig Uhland. These works were written near the Ludwig Uhland. tragic close of Schumann's career, when clouds had already commenced to obscure the sun of his genius. Further, his intensely subjective nature could not lend itself completely to the illustration of any given subject, itself completely to the illustration of any geometric and, consequently, although a great deal of "The "Minstrel's Curse" is charming as abstract music, the absence of dramatic vigour cannot fail to be felt. music flows on pleasantly enough, but one fails to realise the scene pictured by the poet. For concert purposes the third work, Rheinberger's legend "Ohristoforus," is far more effective. It was given at the Düsseldorf Festival last year, and was received with much favour. The beautiful story of St. Christopher has been well treated by the librettist, F. von Hoffnaass, and Rheinberger's music is remarkably graphic and spirited. In a scene where the Saint is tempted by seductive spells there is a suggestion of Wagner, and in a chorus descriptive of the havoc caused by Satan's legions, we are reminded of Mendelssohn's "Walpurgis Night." But, speaking generally, the music is as fresh as it is melodious and picturesque, and "Christoforus" should certainly become popular with choral societies. It cannot be said that the performance of either cantata was altogether satisfactory. Some of the soloists, whose names need not be mentioned, left much to desire, but Miss C. Elliot and Mr. Thorndike were commendable, and Mr. H. Piercy sang with much taste and feeling. Mr. Barnby had worked up the choir to a condition of efficiency, and the choruses in Rheinberger's work were extremely well sung; but the orchestral playing throughout the evening was very rough, and once there was an absolute breakdown, necessitating a stoppage and a recommencement of the movement. An incident of this kind is scarcely creditable in a performance by a high-class Society.

CRYSTAL PALACE.

THE Saturday Concert of February 28 was principally devoted to the works of J. S. Bach. A very excellent selection was made, commencing with the overture from the Suite in C, for strings, oboes, and bassoons. This overture consists of a stately introduction, and a clear and masterly fugue with frequent episodes for wind instruments The overture was followed by the familiar Chaconne from the sonatas for violin without accompaniment - a series of pieces absolutely unique, of which it is to be regretted that the few violinists who are able to grapple with them select for performance only a few of the more popular movements. The fugue in G minor, the Bourrée in B minor, and the chaconne are tolerably often played;

the sixth sonata; but there are many other movements quite equal in merit to these, which are scarcely ever form, played the Chaconne, as probably he alone can play it. His performance was perfect alike in its breadth of style, clearness of accent, and perfect mastery of the enormous technical difficulties of the work. The Toccata and Fugue in D minor for organ, which came next in the programme, was excellently played by Mr. Eyre, the organist of the Crystal Palace. The work itself is familiar to all organists as an excellent specimen of Bach's The concerto in D minor for two violins, accomstyle. panied by an orchestra of strings, has been more than once given at the Monday Popular Concerts. On this occasion the solo parts were played by Herren Joachim and Heckmann, the latter proving himself a worthy comrade of the former. The performance was noteworthy for the unity of style and phrasing of the two soloists. The selection from Bach's works concluded with several extracts from the great Church Cantata "Ein feste Burg," which is founded on Luther's well-known choral. In this work the choruses were extremely well sung by the Crystal Palace choir, who have seldom been heard to greater advantage. It was, however, a mistake to allot the air "Within my heart of hearts" to Mr. Harper Kearton, because in Bach's score it is written for a soprano voice. With this reservation, we have only praise for the performance. Mendelssohn's violin concerto, splendidly rendered by Herr Joachim, and Brahms's "Academic Overture" completed the programme of the concerts.

One of the finest performances in our recollection of Schumann's Symphony in D Minor was the special feature at the concert of the 7th ult. On the same afternoon Mr. T. Wingham's Concert-Overture in A, No. 5, originally composed for Mr. Kuhe's Brighton Festival of 1879, was heard for the first time at the Crystal Palace. The overture shows the graceful invention and sound workmanship which we are accustomed to associate with the name of Mr. Wingham; the performance left nothing to desire. A new pianist, Madame Agnes Miller, made her first appearance at these concerts with Beethoven's concerto in C minor, of which she gave a neat and intelligent, if not very striking rendering. The remainder of the programme calls for no detailed notice.

The Concert of the 14th ult. opened with Mendelssohn's Overture in C, Op. 24, originally composed for a military band, and scored for full orchestra by Mr. Manns. Objections have been raised in some quarters to arrangements of this kind; our own view is that every case must be judged upon its own merits. If the fact of the arrangement is clearly announced, as in the present instance, no injury is done to the composer; and when the adaptation is so musicianly and so effective, as is the case with Mr. Manns's score, we see no reason whatever for its not being made. Mr. Manns was probably not aware that the overture had been already arranged by M. C. Eberwein, and appears to have been published in Mendelssohn's lifetime. Herr Robert Hausmann, a violoncello player of high attainments, who has been heard at the Crystal Palace in previous years, played an Andante and Allegro by Davidoff. presumably two movements from a concerto, well written for the solo instrument, but of no great intrinsic musical value. The programme also included the introduction and final scene from "Tristan und Isolde," the solo part being sung by Miss Anna Williams, Beethoven's Symphony in B flat, of which a very fine performance was given, and Dvorák's "Scherzo Capriccioso" for orchestra, first produced at the Crystal Palace last season, when it was conducted by the composer. It is unquestionably one of his most genial works, and well deserved a second hearing.

The programme of the sixteenth Concert, on the 21st ult., had somewhat the aspect of a musical tour; on a small scale, it is true, but extending through three centuries-viz., from the birth of Giovanni Gabrieli, in 1557, to Wagner's death, in 1883. Italy was represented by a Sonata for double orchestra, or to give it its full title, "Sonata Pian e Forte, alla quarto Bassa," by the said Giovanni Gabrieli. The contemporary of Palestrina, this early representative of the Venetian School studied under his uncle, Andrea in B minor, and the chaconne are tolerably often played; Gabrieli, a still more prolific composer of vocal music than and one occasionally hears the Gavotte and Rondo from himself, and succeeded to the post of organist at St.

predilection for the gigantic, and even at that early date to have anticipated this great French master, by composing double and triple choruses in sixteen parts, to be performed at a distance from each other (Cori spezzati), a mode of procedure to which he was doubtless led by the fact that St. Mark's possessed two large organs, with space before each for a separate choir. Among his works are to be found "Madrigali" and "Sacræ Symphoniæ" (in 6-16 parts), for voices or instruments. It was probably one of these works that was presented on the present occasion; for it had all the semblance of a motett for two choirs, played by instruments-viz. (first orchestra), cornetto and three trombones; (second orchestra), viola, violoncello, and three trombones. Its effect was quaint, but by no means unpleasing, though one heard but very little of the

England was somewhat meagrely represented by Pur-cell's song from "The Libertine," "Nymphs and shepherds, come away," gracefully sung by Mrs. Hutchinson.
France, no less so, by the well known Rigadoon from
Rameau's "Dardanus." Of this the analyst [G.] remarked: " It has, unfortunately, been re-scored by Gevaert." Why "unfortunately" we are at a loss to say, for, apparently, the "re-scoring" amounts to no more than "editing" a

new edition.

The remainder of the programme was devoted to Germany, unless Handel is to be accounted as belonging to England. First came the most popular of Bach's Orchestral Suites—viz., one of three in D; then a couple of Airs from Handel's "Ode to St. Cecilia's Day," "But oh! what Art can teach," and "Orpheus could lead," both sung by Mrs. Hutchinson, and the organ part to the former supplied by Mr. A. J. Eyre. Haydn was exemplified by a couple of movements from an early Symphony "Le Midi," performed, as was stated, for the first time in England; Mozart, by the Aria "In diesen heil'gen Hallen" (" Zauberflöte"), sung in Italian by Mr. Watkin Mills, and Beethoven by the ever welcome Allegretto Scherzando and Finale from his eighth Symphony. The Wagnerian selection, which completed the scheme, included "Wotan's Abschied von Brünnhilde und Feuerzauber" and "Der Ritt der Walküren" ("Die Walküre"). Both in the Aria from "Zauberflöte" and in "Wotan's Abschied" (sung in English) Mr. Watkin Mills gave evidence of the possession of a splendid bass voice as well as of the excellent training he is still undergoing with Herr Blume. Except that there was a lack of breadth in the rendering of "Feuerzauber," and that the little bells (Glockenspiel) which impart such a wonderful colouring to the "flickering flames" were altogether absent, the performance generally was fully up to the high standard to which Mr. Manns has accustomed us.

MONDAY AND SATURDAY POPULAR CONCERTS.

In resuming our record of these entertainments we have again to note the absence of any specially interesting features in the programmes. Not a single novelty of importance has been produced; not one new executant of mark has appeared. It may be said that the public has not yet evinced any signs of tiring of familiar works and familiar players. This is true of the Saturdays, but scarcely so of the Mondays, for on several occasions weak programmes have resulted in diminished audiences. We think it right to utter a word of warning, as the history of our leading musical societies proves that long persistence in nothing save routine work leads to disaster at last, and the Popular Concerts are too valuable an institution to be trifled with. Passing to the consideration of what has been done during the past month, we have to commence with the Concert of Saturday, February 28. On this occasion Herr Joachim was absent, and the leadership was resumed by Madame Norman-Néruda, the principal marks being Beshmele Seatest in G. Op. 26. and cipal works being Brahms's Sextet in G, Op. 36, and Beethoven's Sonata in G for piano and violin, Op. 30, No. 3. Signor Piatti's melodious Sonata in C, for piano and violoncello, was repeated, and Madame Haas gave a quietly artistic rendering of Chopin's familiar Scherzo in B flat minor, Op. 31, in which she was encored. Mr. Lloyd sang Signor Piatti's serenade, "Awake, awake,"

Mark's, Venice. Like Berlioz he seems to have had a which the audience probably knew by heart, and two of Dvorák's charming gipsy songs. On Monday, the 2nd ult., a veritable sensation was provided in the appearance of Signor Bottesini, and the audience was the largest of the season. The eminent virtuoso of the double-bass needs no defence for playing his own compositions, as his instrument is entirely without a repertory of solo music. The Andante and Finale he introduced belong to his Concerto in F sharp minor, which he played in its entirety at a Philharmonic Concert last May. Signor Bottesini is a sound musician as well as a phenomenal executant, and this work is not only full of melody in the elegant Italian manner, but is skilfully written, particularly the first movement, which was omitted on this occasion. The performance created a furore, and the audience would not permit the player to retire until he had given another proof of his unequalled ability. Another in-teresting feature of the Concert was a Sonata in A for piano and violin, by Gade, Op. 6. This is of course an early work of the gifted Danish composer, and is not altogether a representative example of his genius. The writing for the piano in the first and last movements is light and florid, almost suggestive of the effects of a musical box, and the middle movement in F, though melodious, is somewhat weak. It is said that Gade's second Sonata for the same instruments is more interesting. The programme commenced with Mozart's favourite Quartet in D minor, No. 2, of which the Minuet was encored, and concluded with Schubert's "Trout" Quintet in A, Op. 114. The pianist was Miss Zimmermann, but for once there was no pianoforte solo, a very rare circumstance at these Concerts. It cannot be said that Herr von Zur-Mühlen was altogether satisfactory in Lieder by Schumann and Jensen. hoven's Kreutzer Sonata, always now reserved for the Saturday Concerts, was performed on the 7th for the fiftythird time. In consequence of the illness of Mr. Zerbini, Mozart's Quintet in C, which headed the programme, could not be given, and the Quartet in C, No. 6, of the Haydn set, was substituted. Miss Zimmermann could not be commended for introducing Liszt's transcription of Bach's Organ Fantasia and Fugue in G minor. Such things are entirely out of place in a classical concert, and those of the audience who persisted in a demand for an encore no doubt desired to hear some genuine pianoforte music. Mr. Maas sang familiar airs by Handel and Mendelssohn. There is even less to be said about the Concert of Monday, the 9th ult. There were two quartets—namely, Haydn's in D, Op. 64, No. 1, and Beethoven's in E flat, Op. 74, both of which have been heard many times. Herr Joachim played Spohr's Scena Cantante, with David's pianoforte accompaniment, and Mr. Max Pauer was heard to advantage in Mendelssohn's Scherzo a Capriccio and his Andante and Presto Agitato. Mr. Santley gave a splendid interpretation of Schumann's Ballade "Belshazzar," a fine and dramatic composition that ought to become popular. Schubert's great Quartet in D minor was the first work in the programme of the following Saturday. This wonderful creation can scarcely be too frequently heard, but there is no apparent reason why the still finer Quartet in G should be wholly put aside. For the first time for many weeks we had a Pianoforte Sonata, namely, Beethoven's in D minor, Op. 31, No. 2, which was carefully rendered by Madame Frickenhaus; Herr Joachim repeated Tartini's Trillo del Diavolo "by desire," and Beethoven's string Trio in G, Op. 9, No. 1, concluded the Concert. Owing to the absence of Mr. Lloyd, through illness, the audience was disappointed of hearing "Adelaide," but Miss Etherington was an acceptable vocalist in his place.

The most important item in the programme of Monday the 16th was Beethoven's Quartet in C sharp minor, Op. 131. This remarkable and very advanced work had been performed a few days previously by the Heckmann Quartet, so that comparisons were invited, perhaps intentionally. Schumann's third Trio in G minor, Op. 110, which concluded the scheme, had only been given once before at these Concerts. It is a fine work, full of the composer's individuality, but on the whole less interesting than his earlier trios, particularly the one in D minor. Miss Zimmermann contented herself with three trifling pieces by Scarlatti, and firmly declined an encore. A fine air

from Handel's Opera "Rodelinda" was introduced by Mr. Maas. Very properly the major portion of the programme of the 21st consisted of works by Bach, but before these came a miscellaneous selection, including Mendelssohn's beautiful Quartet in E flat, Op. 44, No. 3, and Marcello's fine violoncello Sonata in F, excellently played by Herr Hausmann. The Bach items commenced with the Chromatic Fantasia and Fugue, of which Mdlle. Kleeberg gave a very clever rendering. Next came the familar air "My heart ever faithful," interpreted by Miss Carlotta Elliot. Herr Joachim played the violin Prelude and Fugue in G minor as he alone can play it, and joined Mdlle. Kleeberg in the clavier and violin Sonata in E, No. It is not a little curious that in the descriptive notices of Bach's works reference is invariably made to Forkel's biography, but never to the more valuable, because more trustworthy, work of Spitta. Thus the reader is referred to a few sentences on the clavier and violin sonatas in the earlier treatise, whereas Spitta gives an elaborate analysis of the whole series. On the 23rd, the last Concert we can notice this month, Brahms's first Sextet in B flat, Op. 18, was the most important work. It was superbly rendered, and the Scherzo was encored. A very charming interpre-tation of two of Schubert's Momens Musicaux was given by Mdlle. Kleeberg. Beethoven's string Trio in C minor, Op. 9, No. 3, and Mozart's melodious Sonata in A for piano and violin, were included in the programme, and Mr. Maas was the vocalist.

PHILHARMONIC SOCIETY.

It was a wise resolution on the part of the Directors of this Institution to engage one Conductor for the series of Concerts; and although we might have imagined that a competent artist could have been found from amongst those who honorarily filled this important post last season, the choice of Sir Arthur Sullivan is certainly one which will sufficiently secure public sympathy. But we cannot give such praise to the wisdom of selecting programmes for the whole of the six Concerts in which the name of only one living English composer appears. Mr. T. Wingham, who represents British talent by an Orchestral Serenade, has already made a fame which demands recognition; but so have a few others we could name; and had a commission been, given to some of these, who have sufficiently evidenced the possession of exceptional creative power, it would have been infinitely better than, by the offer of a twenty pounds prize, to drag a composer into judgment who, as the result has proved, is only the best of a number. Those who can remember the time when this same Society placed young Sterndale Bennett in the orchestra to perform his own Pianoforte Concerto before one of the most critical audiences of the day must agree with us that the policy of the Institution has indeed changed when, with an increased and increasing number of accredited English composers, their claims to a hearing should be almost entirely ignored. Let us hope, however, not only for the promotion of English art, but for the good of the Society itself, that better counsels may prevail in the future, and that the sole passport to the acceptance of a composition for performance shall be the worth of the work, and not the foreign name of its author. A new Symphony (expressly written for the Society) by Dvorák, and a Symphonic Poem, "Johanna D'Arc," by Moszkowski (both to be conducted by the composers) will be welcome novelties in the programme of the season; and other works by living foreign composers already known in this country will also be given.

At the first Concert, on February 26, an overwhelming reception was accorded to Sir Arthur Sullivan on his entering the orchestra, the delicate rendering of the purely orchestral compositions—Brahms's Symphony, No. 3, in F, and the Overtures, "Athalie" (Mendelssohn) and "The Ruler of the Spirits" (Weber)—amply evidencing that this warm recognition of his skill as a Conductor was thoroughly deserved. Herr Joachim's performance of Beethoven's Violin Concerto elicited the usual enthusiastic plaudits from the large audience assembled, and Mdlle Elly Warnots in Handel's "Sweet Bird" (with Mr. Svendsen's refined flute obbligato) and "Come per me sereno," from "La Sonnambula," exhibited much executive facility.

The second Concert, on the 12th ult., introduced the "Prize Overture," which was chosen from eighty-eight sent from various parts of the world, and is the composition of Gustav Ernest (a foreigner resident in London), who conducted his work. Not only is this Overture termed "dramatic," but we are told in the annotated programme what it all means; and instead therefore of judging it as abstract music, the audience was evidently intent upon trying to discover whether the portion which represented the "stern forces of primitive nature," and that which expressed the "gentle influence of love, in the most comprehensive acceptation of that word," were sufficiently eloquent for their mission; and also whether, without the printed guide to the composer's intention, the fact of the "stern motive" being "subdued by its gentle companion" at the conclusion was sufficiently made apparent. In truth, this ambitious "programme music," treated by so young and inexperienced a hand, appeals rather to the leniency than to the critical faculty of the listeners; and, with every desire to encourage rising talent, therefore, we cannot but think that a Philharmonic Concert is not the legitimate place for such appeal to be made. Let us say, however, that, as the work of a student, the Overture is undoubtedly clever. The Introduction, in F minor, with the scale passage for the grave string instruments, from which grows a melodious theme for the violins, the "Allegro con brio," forming the principal subject of the piece, and the "love motive," already alluded to, sufficiently prove that the author, were he not fettered by his design, might write good, if not attractive, music; and if he will only take the applause with which he was greeted at its true valuation, we may yet hear of him in the future. The other orchestral works in the programme were Beethoven's Symphony in B flat, No. 4, Handel's "Occasional" Overture, and Liszt's Hungarian Rhapsody in D, all of which were played so finely as materially to raise the character of these Concerts, which, indeed, now appear to have taken a new lease of life. In place of Madame Schumann, whose state of health unfortunately prevents her coming to London this season, Mr. Oscar Beringer played Schumann's Concerto in A minor with much precision and executive power. and Madame Minnie Hauk, who made her first appearance at the Philharmonic Concerts, sang with excellent effect "Me voila seule," from "La Reine de Saba" (Gounod), and "My strength is spent," from Goetz's "Taming of the Shrew.'

The third Concert, on the 26th ult., had a more varied and interesting programme, including the first of the new works written specially for the season. This was an orchestral serenade in E flat by Mr. Thomas Wingham, an English composer, who had already evinced high ability in several Concert overtures, which, like his new work, are prefixed by a few lines of poetry indicative of their general character, and the feelings they are intended to inspire. In the present instance, Mr. Wingham has chosen Shakespeare's lines "How sweet the moonlight sleeps upon this bank; Here will we sit, and let the sounds of music creep in our ears." This is suggestive of something light, fanciful, and soothing, and expectation is not disappointed. The Serenade is in three brief movements, Andante espressivo, Scherzino in B, and Allegro brillante quasi marcia. In the first and second the delicate orchestral effects merit attention, the writing for the wood wind and muted strings being very charming. The composer also displays his musicianship in playful little canons and phrases treated in imitation. More energy is exhibited in the finale, but the music never becomes strident or noisy. On the whole, we consider this to be Mr. Wingham's best effort, and it evidently made a highly favourable impression on the audience, for the composer received a double recall. A similar mark of favour was accorded to Herr Joachim after his masterly performance of Brahms's Violin Concerto, a work in which the interest lies wholly in the accompaniment. The solo part is terribly difficult and very unsympathetic, and it is therefore improbable that the concerto will ever become a favourite with violinists. Signor Bottesini's marvellous performances on the doublebass caused great excitement even among a Philharmonic audience, and the eminent virtuoso was compelled to accept an encore. A fine performance of Schumann's Symphony in C was given, the tone of the strings being superb. The vocal music consisted of two Sestets; the first was "Sola, sola," from Don Giovanni, which obtained a very indifferent rendering, and was received with disfavour. The other was "Oh, gracious power," from Gounod's "Reine de Saba," which went better, probably because it made less demands on the executants.

THE HECKMANN OUARTET.

THE rapid increase in the popularity of classical chamber music during the past few years received another proof in the interest taken in the appearances of the above-named Association of artists, first in the provinces and lastly in London. The attendance at the Concerts at the Princes' Hall, on February 26 and the 3rd ult., increased on each occasion, the final performance attracting a crowd of connoisseurs. The players, consisting of Herr R. Heckmann (first violin), Herr O. Forberg (second ditto), Herr T. Allecotte (viola), and Herr R. Bellmann (violoncello), come from Cologne. They have solicited the favour of music lovers in various German centres with unqualified success, their triumph in critical Vienna being especially brilliant. According to the press opinions of Dr. Hanslick, Dr. Russel, and others, their playing was "something unique," something "extraordinary"; it "put in the shade all our local quartets and famous quartet players." This is very high praise, and, of course, it excited the strongest expectations here, for Vienna is rightly or wrongly regarded as the metropolis of musical art. Some curiosity was mingled with this feeling, for we have at the Popular Concerts a set of players whom we have been accustomed to consider as unsurpassable. In what respects could the Heckmann Quartet exhibit its superiority to Mr. Arthur Chappell's artists? Before answering this question, let us glance at the programmes of the Princes' Hall Concerts. On the first occasion three quartets by Schubert, Schumann, and Beethoven were performed; on the second, three by Dittersdorff, Brahms, and Beethoven; and on the last, two by Beethoven. Few will feel disposed to quarrel with the prominence given to the works of the mighty Bonn master. But to make the programmes fully representative the names of Mozart, Mendelssohn and Spohr should have been included, even at the cost of omitting Dittersdorff and Brahms. It was quickly apparent that the distinctive feature in the performances was an absolutely perfect ensemble. As Hanslick observed, "every player not only knows his own part by heart, but also those of his colleagues." That this oneness of style and expression in quartet playing is in itself very charming must be readily admitted. One executant possessing a thin sweet tone and a refined feminine method would not blend with another whose style happened to be broad and impassioned; but at the same time it is questionable whether complete sacrifice of all individuality is an unmixed advan-Long association with one another, and probably careful study of each other's peculiarities, have resulted in a really remarkable homogeneity of style in the members of the Heckmann Quartet. Their execution resembles the working of a perfectly constructed machine, and in some works little more than this is needed. We confess, however, in the rendering of the final quartets of Beethoven, to have been conscious of the absence of an indefinable something, be it quality of tone, or passionate expression, or both, which completes the sense of satisfaction when these works are given under the leadership of Herr Joachim. This may seem hypercritical, but it is as well to mention it, while, at the same time, giving the Cologne players all the credit due to performances of rare merit, and in their way unsurpassable. At the final Concert some variety was afforded by a performance of the Kreutzer Sonata, in which Frau Heckmann gave a careful and unassuming rendering of the pianoforte part. Musicians will be glad to welcome the Heckmann Quartet whenever they choose to repeat their visit.

MR. BERINGER'S BACH CONCERT.

It was left for Mr. Oscar Beringer, alone among musical professors and executants in London, to celebrate the Bach bi-centenary by a performance of the master's works. At any other time such a programme as he offered at St. choral members of the Society, though in some places defi-

James's Hall on Wednesday afternoon, the 18th ult., would have been considered injudicious. But bi-centenary festivals are special occasions, and even four clavier concertos in succession may then pass as an illustration of one important branch of a composer's art work. Mr. Beringer selected the D minor Concerto for one clavier; the C minor for two; the C major for three; and the A minor for four. The second and third of these works used to be heard at the Popular Concerts, but latterly they have dropped out of the repertory. They are both in Bach's most vigorous and masterly style, skilful construction and musical effect proceeding hand in hand. The Concerto for four claviers was formerly regarded as an original work of Bach, but Spitta upset this view, proving it to be an arrangement of a work for four violins by Vivaldi. But, like Handel, Bach touched nothing that he did not adorn. This is how Spitta describes his share in the work. in the work:-" Bach has given the basses greater independence, and worked out the middle parts more richly and fully. He gives the solo instruments more work in counterpoint, and here and there the violin passages display a character more suited to the clavier, he also often adds a fuller accompaniment not unfrequently varied with episodes. . . . The work affords new evidence of the master's ingenuity in writing four obbligato parts, even in the lightest style." Oscar Beringer was assisted in the solo parts by Mr. Walter Bache, Mr. Franklin Taylor, and Mr. Alfred Richter, and with the aid of a select orchestra of fifteen strings, conducted by Mr. Manns, the works were heard to the utmost advantage. Madame Sterling gave a commendable rendering of the air "In Deine Hände," from the cantata "Gottes Zeit," but was less commendable in the song "Willst du dein Herz," which Spitta proves incontestably to have been the composition of an Italian named Giovanni.

CAMBRIDGE UNIVERSITY MUSICAL SOCIETY.

This Society, under whose auspices an uninteresting Concert is a thing unknown, and which might be for that reason, if for no other, taken as a model by many metropolitan institutions, gave a Concert of exceptional excellence on Friday, the 13th ut. Dr. Joachim, according to his annual custom, now happily established, visited Cambridge for the occasion, and appeared in one of the most effective and masterly of his compositions, the Hungarian Concerto for Violin and Orchestra. This work has been heard in London on more than one occasion, but is by no means so familiar with English audiences as it ought to be, for it is not merely a vehicle, as so many Concertos are, for the display of the solo instrument, but a composition of very great intrinsic importance. The Concerto, especially the finale, was rendered by the composer in a manner which fairly charmed the audience. In the later part of the programme Dr. Joachim played the G minor Prelude and Fugue of Bach, and, in answer to the unanimous recall, the Bourrée in the same key.

The central position in the Concert was occupied by Mr. C. V. Stanford's "Elegiac Ode," a setting of the noble lyric in Walt Whitman's "Burial of Abraham Lincoln," which was one of the most interesting novelties produced at the last Norwich Festival. The view of death taken by the poet, and reflected by the composer, has given rise to no little discussion, and to such animadversions as seem generally to fall to the lot of whatever Mr. Stanford does. But however strangely the jubilant accent in which the poet expresses his joyful anticipation of death-not for the sake of what follows death, but for its own sake-it must at least be conceded that the composer's duty is to represent in music the emotion which inspires the poem. From the solemn exultation of the opening, with its suave subject afterwards allied to the words "lovely and soothing Death," which serves as the motto of the whole composition, to the joyful rise and fall of the final fugue, which in its intricacy and elaboration stands alone among the composer's works, all is beautiful, and must be confessed as such even by those who consider the words as an affront to the King of Terrors. The melodious baritone solo "Dark mother, ever gliding near," was finely sung by Mr. Frederic King, and Miss Amy Aylward was fairly successful in the beautiful air with chorus " From me to thee, glad serenades." The cient in attack, acquitted themselves creditably, and the orchestra was admirable. The work, as well as the entire Concert, was conducted by Mr. Stanford. A fine performance of Beethoven's "Namensfeier" Overture opened, and Mozart's Symphony in D concluded the Concert.

DR. STAINER ON PSALM AND HYMN TUNES.

A HIGHLY interesting lecture on the subject of "Psalm and Hymn Tunes," was delivered by Dr. Stainer, at the London Institution, Finsbury Circus, on Thursday, February 26, with musical illustrations given by ten choristers and seven gentlemen of St. Paul's Cathedral, Dr. Martin presiding at the harmonium, and the lecturer himself at

the pianoforte.

Dr. Stainer commenced by giving an account of the music of the Greek Church, which, he remarked, had not received the same attention as that of the Latin Church, and he then played the ancient Byzantine scale, explaining its Oriental origin, and pointing out the difference between this ancient scale and that of the Latin Church. With regard to the words of the ancient hymns, he remarked that both Greek and Latin authors had at first attempted to write in classical metres, but had soon discarded them, and abandoned the rules of prosody in favour of those of accent. The Latins developed the art of rhyming very early; the Greek Christians never adopted it to any great extent, but in its place they used a kind of metrical parallelism highly suitable for musical treatment.

Speaking of the attempts, so common in the present day, to restore to hymns of Latin origin the tunes that were first written to them, Dr. Stainer reminded his hearers that the art of music was then absolutely in its infancy, and that since the earliest Latin hymn tunes were merely rudimentary efforts at music-making, there was often much incongruity in associating such music with most refined and polished poetry. He then proceeded to speak of the music introduced into mediæval services and miracle plays, as illustrations of which the tune "Orientis partibus adventavit asinus" and the "Coventry Carol" were sung. The sudden growth of hymn-singing after the Reformation he attributed chiefly to the use of hymns in the vernacular, and then gave an account of the tunes composed by, and of those ascribed to Luther, pointing out the gradual alteration and modernising of these melodies, and illustrating them at the pianoforte, and then discussing the socalled "Luther's hymn," and playing a large number of various readings of the melody

The influence of Bach on the expansion of the choral could not, he said, be over-estimated; that great man devoted his high genius to the artistic treatment of these fine old melodies, an illustration of which was given by the

singing of the choral "God, my King."

The lecturer then entered into the question of pauses at the end of the lines of the choral, and showed how the extension of a cadence had grown into the introduction of short symphonies on the organ, and finally into the introduction of such passages as those for the brass instruments in "Sleepers, wake." After singing Mendelssohn's setting, the choir gave Bach's harmonisation of the same melody, and other treatments of the choral were then noticed, and examples given of early Dutch and French Protestant Next followed a detailed account of the History of the Old Hundredth, which was sung by the choir in its original form (Claude Goudimel, 1542) then as printed by John Day (1563), next by Ravenscroft (1621); all of which settings were sung by the choir in their original state with the Canto Fermo in the tenor: the origin of the custom of placing the melody in the tenor being explained, and the date of its discontinuance being given, with contemporary views on the subject.

Some early English tunes from John Day's book were then sung, and the gradual development of melody pointed out, culminating in what the lecturer aptly termed the debased floriated style, although many very beautiful tunes (notably "Abridge," and "Rockingham") were composed during this period. Several examples of hymn-tunes were then sung exhibiting adaptations, curious harmonisation, and other peculiar treatments, including the old florid arrangement of the Evening Hymn (with its numerous Jurns and shakes) which was admirably sung by the boys.

Dr. Stainer concluded his lecture with some weighty remarks on the too rapid pace at which hymns were often sung, saying that he thought the clergy were much to blame in this matter in not permitting their organist, as was frequently the case, to use his own judgment is determining the proper rate of speed. He said, and the remark cannot be too often nor too strongly impressed on clergy and organist alike, that each tune had its own particular tempo, depending upon its date and its special characteristics; and that it would be just as absurd to insist on singing all Schumann's songs at one and the same tempo as to take all hymn tunes at one and the same pace.

The lecture, which lasted nearly two hours, was delivered from notes, not read. It was listened to with the greatest attention and was most warmly received. The illustrations throughout were admirably rendered by the

choir.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

LUMINOUS by many beauties and memorable by the production of many works, whose composers, dead and living, are fast attaining their proper standing and repute in public opinion, the season 1884-5, with its successes and

disappointments, is quickly waning to its close.

Mr. Hallé has now brought his series of Concerts to a happy termination, and by reserving his best fare till the last. has left behind a most pleasant recollection of judicious catering and discrimination. In referring to Herr Joachim's appearance at each of the last two Concerts of this series, comment is superfluous, and criticism gives place to unfeigned admiration of qualities which are simply incomparable. Herr Joachim's selection on February 24, com-prised a Concerto in G Minor by Max Bruch, and Tartini's 'Devil's Sonata." In the Bruch Concerto, which revived recollections of the composer's connection with this city some two or three years ago, the great violinist interpreted with perfect fidelity the spirit and intention of a work possessing real beauty and power. This was particularly evidenced in the Adagio, a movement of considerable grace and pathos. The programme also included the Andante movement for pianoforte and violin from Beethoven's Kreutzer Sonata, and amongst the orchestral selections, prominence was given to the instrumental portions of Berlioz's Symphony "Romeo and Juliet." As the solo vocalist at this Concert, Mrs. Hutchinson maintained her reputation for purity of production and finished execution. At the final Concert of this series, on the 10th ult.,

the exceptional opportunity of hearing side by side two such violinists as Madame Norman-Néruda and Herr Joachim naturally attracted to the Philharmonic Hall an audience whose numbers were only equalled by their enthusiasm. Bach's Concerto in D minor and an unaccompanied duet by Spohr constituted the respective items in which the combined power and astonishing execution of these artists were displayed. The very suspicion of comparison under such circumstances would be as invidious as uncalled for, and yet if any remark be justifiable, it is perhaps that those very circumstances somewha militated against their own complete success, by necessitating the sinking of the individuality throughout the entire evening of a violinist whose powers are so truly remarkable. The chief orchestral feature in addition to the Bach Concerto was Haydn's "La Reine de France ' Symphony—a work the melodious beauty of which is freely recognised, and which lent itself with peculiar facility to the plenitude of the string department of Mr. Halle's orchestra. The overture and introduction to the third act of "Lohengrin" also found a place in the programme, and its vivid colouring and bold instrumentation aroused the feelings of the audience in such a manner as to necessitate the repetition of the second portion. Perhaps this warmth of reception may be taken as a fitting testimony to the spread of Wagnerian principles, and a wider admiration for the true genius of a composer whose creations Mr. Hallé has done so much to popularise in Liverpool. Miss Hope Glenn, as the solo vocalist, confirmed previous impressions, and by her winning style and the judicious use of a rich contralto voice, made a pronounced success.

The Philharmonic Society has, at the time of writing, but one performance remaining to complete the season's programme. At the eleventh Concert, on the 3rd ult., monotony which appears recently to have gradually crept over this Society's appearances was relieved by the introduction to Liverpool of Berlioz's "L'Enfance du Christ," a trilogy of sterling merit, and as to the origin of which an interesting story is told to the advantage of the composer, and the chagrin of his critics. The cast included Miss Marianne Fenna, Mr. Lloyd, Mr. Santley, and Mr. Hilton, who also took part in the rendering of Cherubini's Mass No. 4 in C, with which the Concert concluded. The chorus, if lacking occasionally in body and tone, sang throughout with intelligence and precision.

The Pianoforte Recital at St. George's Hall small Concert-room, on the afternoon of the 14th ult., served as a welcome home to Miss Dora Shirmacher, who, after a lengthened tour on the Continent, returns to Liverpool honoured with fresh laurels. In listening to Miss Shirmacher's interpretation of such compositions as Schubert's Fantasie in C major, Schumann's "Davidsbundler," or a pretty caprice by Moscheles, one cannot but recognise not only Miss Shirmacher's easy style of execution, but more particularly the deep sympathy and devotional feeling with which she invests all that she undertakes. This was specially noticeable in the Fantasie referred to. The programme also included two little compositions of the fair pianist, one of which, a sweet and rhythmical Intermezzo, secured a redemand.

The concluding Concert of the Philharmonic Choral Society's season took place in St. George's Hall, on the 19th ult., when Mendelssohn's Oratorio "St. Paul" was placed before a Liverpool audience on a scale which has not been equalled since the performance of the work at the Musical Festival of 1874. The Oratorio is one which revives old recollections, inasmuch as Liverpool, notwithstanding its then comparative unimportance, had the honour of first introducing "St. Paul" to an English audience in the year 1836, under the conductorship of Sir

George Smart.

The recent performance of the Oratorio was sufficiently gratifying to form a satisfactory conclusion to the season's work. The principals comprised Miss Kate Winifred Payne, Miss Eleanor Rees, Mr. Hirwen Jones, and Mr. Franco Novara. The last mentioned artist, although apparently suffering from hoarseness, sang with his accustomed power and expression, and Miss Rees charmed her audience by her pathetic rendering of the air "But the Lord is mindful of His own." The chorus, numbering 300 voices, sang with great attention to the light and shade which is required throughout the choral portions of the work. This was particularly applicable to the soothing beauty of "Happy and blest," which stood out in fitting contrast to the grand volume of sound produced by the combination of forces in "O great is the depth" with which the first part concludes. Mr. Best, who had a most cordial reception, lent valuable assistance at the organ, and Mr. Randegger conducted with his accustomed ability

The Chamber Concert given at St. George's Hall on the afternoon of Saturday, the 21st ult., was a model of artistic perfection. It would be difficult to imagine a fitter combination for the interpretation of classical works than in the persons of Madame Norman-Néruda, Signor Piatti, and Mr. Charles Hallé, and the rendering of a new Trio by Dvorák, Op. 65, in F minor, and also that of Beethoven's Trio in B flat, Op. 97, were consequently as near the ideal as can ever be reasonably expected. The more one hears of Dvorák's compositions the more one is convinced that the unequivocal position to which he has now attained in popular favour is only commensurate with the genius and commanding grasp of or-chestral resources which stamp his writings. In the F minor Trio, this is as conspicuous as if the work had been planned for a full orchestra. The Allegretto, thoroughly Bohemian in its fantastical abandon, brings the composer's nationality and instincts as prominently to the fore as in many of his earlier works. Madame Norman-Néruda contributed two violin solos, the first being Spohr's Adagio in G, in vivid contrast to the succeeding number, Paganini's

"Mouvement Pérpetuel," the phenomenal technical difficulties of which were overcome with easy facility. It is sufficient to mention that an admirable programme was completed by three of Schubert's "Momens Musicaux, and also three "Stüke in Volkstone," played by Mr. Halle in his usual style.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

EVIDENCES abound of the rapidly approaching termina-tion of our musical season. Mr. Hallé finished on the 12th ult. his annual series of Concerts by a revival of Handel's "Jephtha"; having, since I last wrote, given several interesting programmes, notably one containing Bach's Concerto in D minor for two Violins, and Spohr's unaccompanied Duet in G minor, Op. 67. The opportunity of hearing together two such favourites as Madame Néruda and Herr Joachim attracted an audience resembling that lured by a great choral work. But it could not be said that either performer appeared to such advantage as when alone. Herr Joachim seemed to be controlled by a feeling of politeness, and not to play with quite his usual force and richness of tone; and the music undertaken was not fitted for the display of Madame Néruda's highest qualities. At the final Concert some signs of insufficient rehearsal were apparent, the choir and band being occasionally slightly at variance.

On the same evening (12th ult.) hundreds vainly sought admittance to the performance, at the Theatre Royal, of the "Lily of Killarney," which the veteran composer had been specially invited to conduct. After his most enthusiastic reception, and a very successful performance of a work which he has marvellously succeeded in investing with sympathetic national tone, Sir Julius Benedict was entertained at supper by the Brazennose Club, the chair being occupied by the president, Mr. G. Freemantle. In response to the good wishes of a large gathering of leading musical men, Sir Julius gave most interesting reminiscences of his early life, and of the great artists with whom he had been privileged to come in contact.

During the whole of his fortnight's campaign here Mr.

Carl Rosa had very large audiences; and, happily, the most crowded were on those evenings when English operas were given.

Mr. De Jong has completed his ten Concerts, and on his benefit night brought down a very strong force of vocalists. Throughout the whole season he has been most cordially supported. The Ballad Concert on the 2nd ult., for which Mr. Sims Reeves, Madame Georgina Burns, Mr. Leslie Crotty, and several other vocalists of eminence were engaged, was so successful that those who vainly sought admission had to be consoled by a second performance on

At the Concert Hall Mr. Halle's Pianoforte Recitals have become most popular, and arrangements for after-noon performances must, in future seasons, form a very important part of the scheme propounded by the directors of the Gentlemen's Concerts. The orchestral performance of the 9th ult. being the last of the series, and also in many ways enticing, was very well attended. In Beetmany ways entiring, was very wein attended. In Beet-hoven's Pastoral Symphony, and in Bach's Suite in D, the band showed to great advantage, in spite of the un-suitability of the hall for a large staff of players. Madame Néruda selected Max Bruch's Scotch Concerto, a post-humous Adagio by Spohr, and "Le mouvement perpétuel" of Paganini, and was very warmly and most deservedly cheered. Mr. Watkin Mills, who has fulfilled several engagements in Manchester during the month, was received with great encouragement.

In the same Hall Madame Essipoff gave, after my last

report was despatched, a very interesting pianoforte recital. The programme was chronologically arranged, and had, therefore, a certain educational value. The whole performance was most enjoyable, and was relieved by

some songs by Miss Bertha Moore.

Miss Amina Goodwin was favoured, on the 19th ult., with a larger attendance than heretofore at her Pianoforte Recitals. In a very varied programme she displayed considerable executive skill and self-possession. Doubtless, author's intentions, and more depth of expression.

On Monday evening, the 23rd ult., the Athenaum Musical Society gave to its customary crowded assembly of subscribers, the final Concert of a successful season; during which several important English works have been performed for the first time in Manchester. The efforts of the choir were as refined as usual, and the solos proved the merit of the individual members of the Society. The rendering of Verdi's "Tacea la Notte," and of Donizetti's duet "Ah! figlia incanta," excited enthusiastic applause.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE rough outline of the scheme for the Birmingham Musical Festival of August next is now complete, and judging from the reception accorded to it by the general committee at their meeting on the 6th ult., it is evidently not destined to disappoint even the high expectations which had been formed of it. There is certainly no lack in it of the three cardinal virtues of a musical programmenovelty, interest, and promise of excellence. Besides M. Gounod's colossal Requiem, "Mors et Vita," to which previous reference has been made, there will be seven other new works of importance, of which no less than six are of native production—viz., Dr. Bridge's setting of Mr. Gladstone's Latinised version of "Rock of Ages," Dr. Villiers Stanford's new oratorio "The three Holy Children," Mr. Cowen's Cantata "The Sleeping Beauty, Mr. Thomas Anderton's "Yule-tide," Mr. Ebenezer Prout's new Symphony, and Mr. Mackenzie's Violin Concerto. The eighth, and certainly not least, interesting novelty promised us is Dvorák's legendary Cantata, "The Spectre's Bride," which has been for some time past in active rehearsal by the full choir. The list of artists engaged is an imposing one, and the appointment of Herr Richter as generalissimo of the Festival army, in succession to the late Sir Michael Costa, affords a guarantee for thoroughness and efficiency in every branch of the musical executive.

The musical section of the Midland Institute gave a Concert of exceptional interest on the afternoon of the 7th ult., when the entertainment assumed a classical chamber form, and the burden devolved upon the eminent violinist, Mr. J. T. Carrodus, and a local pianist, Mrs. Hale. The several performances of Mr. Carrodus were distinguished by his accustomed brilliancy, power, and refinement of style. Among his most successful efforts may be named a Ballade, Andante, and Allegretto, by Molique, Op. 47, and Bach's great Chaconne in D minor. Mrs. Hale, besides accompanying Mr. Carrodus, played with good taste and finished execution, Schumann's "Humoreske," Op. 20, and the Rigaudon from Raff's Orchestral Suite in B flat, Op. 204. The two artists afterwards united their efforts Op. 204. The two artists afterwards united that the with those of Mr. A. J. Priestley, in Mendelssohn's D minor Trio, Op. 49. The vocal pieces contributed by Miss Rosa James were Mozart's "Voi che sapete," Gounod's "Valley," and Pinsuti's "Sleep on, dear love.

The last of the current series of Messrs. Harrison's Subscription Concerts, which took place on the 4th ult., was distinguished, as usual, by the presence and co-operation of Mr. Charles Hallé and his admirable band, with whom were associated on this occasion, Miss Clara Samuell and Madame Patey. The special feature of interest was Dvorák's great Symphony in D, which was first heard in this country at the Crystal Palace in April 1882, when the bold and original character of the work deeply impressed even those of its hearers who failed to fathom its full significance. Herr Joachim's rendering of Mendelssohn's violin Concerto in E minor was distinguished by breadth, fire, and volume of tone. The Finale, taken at a break-neck pace, was simply a marvel of mechanism allied to well ordered enthusiasm. In a Barcarole and Scherzo of Spohr, Dr. Joachim subsequently afforded the audience an impressive glimpse of the lighter and more fanciful graces of his art, and in response to the enthusiastic encore which greeted him he performed with squal skill and effect a favourite Gavotte from one of Bach's Violin Suites. Mr. Charles Hallé played with his accustomed ease and finish Weber's ever welcome "Invitation à la Valse," and in response to the encore which greeted that performance,

time and experience will bring a keener insight into the he played the popular Valse in D flat by Chopin. Miss Clara Samuell greatly delighted the audience by her singing of the two Mozart airs "Batti batti" and "Voi che sapete," whilst Madame Patey's selection comprised the air "Voce di Donna" from Ponchielli's "Gioconda" and a new song by Sir Arthur Sullivan, entitled " A shadow. In Rossini's duet, "Giorno d' orrore," the two ladies united their efforts with excellent effect. The overtures to "Fidelio" and "William Tell," Gounod's "Funeral March of a Marionette," and Wagner's "Tannhäuser" March, all admirably played, completed the orchestral selection.

A new departure in musical matters was initiated here on the 16th, when Messrs. Rogers and Priestley, a leading local firm of musicsellers, paid their friends and business connections the compliment of inviting them to a Concert of classical chamber music in the large room of the Grand Hotel. There was a varied and well-selected programme, representing chiefly composers of the orthodox German schools, from Mozart to Goetz, and ample justice was done to the selection by Messrs. F. Ward and T. M. Abbott (violins), Mr. E. W. Priestley (viola), Mr. A. J. Priestley (violoncello), and Miss Welchman (pianoforte). Spohr's (violoncello), and Miss Welchman (planoforte). Sponr's duet in E minor, Op. 13, for violin and viola, was admirably played by Messrs, F. Ward and T. M. Abbott, and the first named artist also distinguished himself greatly in a violin solo from Franz Ries' Suite in G major, No. 3, Op. 34. Miss Welchman exhibited excellent technique in Chopin's Ballade in G minor, Op. 23, and a well-balanced performance of Mendelssohn's string Quartett in E minor, No. 2, Op. 44, brought the Concert to an effective conclusion. In the opening Trio for piano and strings by Hermann Goetz, in G minor, Op. 1, Miss Welchman and Messrs. F. Ward and A. J. Priestley showed a sympathetic and thorough appreciation of the composer's style and peculiarities.

The appearance of Mr. Sims Reeves at a ballad Concert, given in the Town Hall, on the 19th ult., drew, as usual, a large and enthusiastic audience. With Mr. Reeves were associated Miss Annie Marriott, Miss Hope Glenn, and Mr. Ivor McKay, vocalists; and in the instrumental department, Miss Nettie Carpenter, violinist, Signor Bisaccia, pianist, and Mr. Sidney Naylor, Conductor. Signor Foli had been announced to take part in the Concert, but, though in the hall, he was too hoarse to sing, and Mr. Reeves and Mr. McKay kindly contributed an additional song each, to compensate for their colleague's defection. The audience was agreeably surprised to find Mr. Reeves in better voice and apparent condition than he has been for some years past. His first effort, Balfe's "Blighted flower," was distinguished by unaccustomed fulness and firmness of tone, but his great triumph was in Braham's well-worn patriotic song "Nelson," the declamatory portions of which were renthe declamatory portions of which were rendered by Mr. Reeves with astonishing vigour and power. In place of the duet "All's well," which he was to have sung with Signor Foli, the popular tenor sang Balfe's "Come into the garden, Maud," with a suavity, tenderness, and vocal power, which he has seldom excelled, and which on this occasion excited the enthusiasm of the audience to the highest pitch. Miss Marriott was effective in Bishop's "Tell me my heart," and Miss Hope Glenn won great applause by her singing of Hullah's "Three fishers," Becker's "Springtide," and "The Baliff's Daughter of Islington." Mr. McKay met with a flattering reception, and in compliance with a hearty encore, had to repeat a part of his second song, Piccolomini's "Saved by a Child." The young American violinist, Miss Nettie Carpenter, who made her first appearance in Birmingham on this occasion, fairly took the audience by storm in virtue of her rare musical intelligence, good tone, and neat and finished execution, as exhibited more particularly in a duo concertante, by Pixis, in which she was joined by Signor Bisaccia, and a couple of show pieces by Vieuxtemps and Wieniawski. In one of Liszt's Rhapsodies, a Valse of Chopin, and two short movements by Mendelssohn, Signor Bisaccia displayed remarkable skill, power

Of the last musical event of the month, the concluding Concert of the Festival Choral Society on the 26th, when Spohr's "Last Judgment" and Smart's "Bride of Dunkerron "were performed, I must reserve details until my next.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

In point of importance, as well as in order of date, the Handel Bi-centenary Festival performance at Bradford on February 24, demands the foremost place in this record of the month's events. The celebration took the form of two Concerts, that in the morning being devoted to the performance of "Judas Maccabæus," and the other to the rendering of a miscellaneous and representative selection from Handel's works generally. The Festival was, in every respect, a fitting tribute to the memory of the great musical hero, though the attendance, especially in the morning, was not so large as could have been desired. The proceeds of the Festival were intended to be divided among the local charities, but the balance-sheet was such as to necessitate a call upon the guarantors. As to the ability of the Bradford Festival Choral Society, to do justice to Handel's choruses generally, it is needless to offer any remark; but their singing, especially at the morning per-formance, surpassed all expectation, and to them the chief honour of the day was unanimously accorded. For volume and beauty of sound, musical phrasing, and precision of entry, nothing could have been finer than the chorus-singing in the oratorio. Not only choir, however, but principals also used every effort and artistic accomplishment to fitly achieve the object of the Festival, and it seemed as if the coldness of a section of the public added warmth and enthusiasm to all who were concerned in the performance. The solo work was en-trusted to Miss Anna Williams, Miss Thudichum, Madame Patey, Mr. Edward Lloyd, and Mr. Santley, all of whom sang with great success. The finished efforts of Miss Williams, and the fervour and artistic treatment brought to bear by Mr. Lloyd and Mr. Santley, made a very great impression. Miss Hope Glenn and Mr. Bridson were also among the principal vocalists, but took part only at the evening Concert, which brought forth many interesting items, and added fresh laurels to chorus and solo performers. The band, which was led by Mr. Carrodus, was scarcely equal in point of refinement to the remainder of the executive forces, but in all other respects the accompaniments were efficient. The Conductor was Mr. Burton, to whom much of the credit of such admirable chorus singing must necessarily attach.

The twentieth season of the Bradford Subscription Concerts terminated on the 6th ult. by a performance of Dvorák's "Stabat Mater," on which occasion St. George's Hall was well nigh filled in every part. Bradford amateurs owe much to the Society, and to Mr. Hallé and the Festival Choral Society for the production of a work so remarkable and difficult of inter-pretation. Beyond fragmentary selections the public of Yorkshire have had but little acquaintance with the compositions of the Bohemian master, whose work is destined to have an important influence upon future musical history. The performance amply confirmed what we have been so often told as to the extraordinary nature and characteristics of this the latest development of Dvorák's genius. Its devotional pathos and solemnity were admirably preserved in the rendering, and the work created a deep impression. The musical resources demanded by the composer were employed in full measure, and there was neither confusion nor want of intelligence on the part of the performers. The audience were thus enabled to comprehend and appreciate Dvorák's freedom of harmonic method, and the beauty and variety of his creative power. The freshness and profundity of his themes and the rich combinations in which he has clothed them, his charming treatment of the orchestral parts, and the fulness of musical expression, were realised with all the clearness that subtle phrasing, delicacy of contrast, and finished vocal and instrumental culture could give them. The Festival Choral Society had a much more difficult task to discharge than on the occasion of the Handel Festival, and it served to display their powers in fresh artistic and it served to dispray their powers in nest action colours, the band bringing both accuracy and finish to bear on their work. The principal parts were sung by Miss Anna Williams, Madame Patey, Mr. Lloyd, and Mr. Bridson. The second part of the Concert included the control of the Concert included the Concert i

Saba," and other items for principals, chorus, and orchestra.

The Concert was a very fitting close of a memorable season.

Another valuable series of Concerts—the Leeds Popular Concerts-was brought to a close on the 3rd ult. Local interest in Mr. Rawlinson Ford's movement for extending the taste for chamber music has been well sustained during the winter, and the results have been such as to encourage him in announcing a fresh series of Concerts for 1885-6three of chamber and three of orchestral music—an announcement which will be received with general satisfaction among musical amateurs. The last Concert of the series now concluded, was marked by another visit from Herr Joachim, whose unique powers were once more dis-played in the rendering of Sebastian Bach's Sixth Sonata, and in Spohr's "Duo Concertante" (Op. 39) with Herr Peiniger, and other concerted items. Among the latter were Beethoven's Quartet in E flat (Op. 74), and Schumann's well-known piano Quintet. The executants, besides Herr Joachim and Herr Peiniger, included Madame Frickenhaus, Mr. A. Gibson, and Mr. Charles Ould. Madame Frickenhaus played as a solo Schumann's "Fas-chingsschwank aus Wien," which was very favourably received, and she also joined Mr. Ould in Chopin's Introduction and Polonaise. The vocalist was Mdlle. Lenari, whose selections required extremely brilliant vocalisation, and on that account were scarcely suited to the quality of her voice, which is pure and sweet, rather than strong and flexible.

The fifth annual Concert of the College Chapel Musical Society (Bradford) took place on the 17th ult., when Dr. Stainer's Cantata "St. Mary Magdalene" was given, with the assistance of an orchestra and principals, the latter being Miss A. Cockcroft, Miss Lily Parratt, Mr. William Coates and Mr. George Owen. The chorus numbered about seventy performers, who gave some of the choruses with admirable effect. The band proved scarcely equal to the occasion, but the performance generally was a fairly creditable one. Dr. March was the Conductor.

Mendelssohn's "Hymn of Praise" was produced on the 17th ult. by the Garforth Choral Society, a newly organised institution, which, under the direction of Dr. Creser, is making great progress. This, the second Concert, was remarkable for great improvement in point of tone and general artistic quality.

The last of the series of Concerts in connection with the Highfield Lectures and Entertainments was given in the Huddersfield Town Hall on the 18th ult. The executants were Miss Mary Davies, Miss Agnes Zimmermann and Mr. Carrodus. The Concert was a great artistic success.

The Huddersfield Choral Society produced "The Creation," on the 20th ult. The chorus was over 300 strong, and the band was proportionately numerous. The ensemble effects were exceedingly fine. The soloists were Miss Thudichum, Mr. Guy, and Mr. Bartin—the latter a member of the Society. The Conductor was Mr. Joshua Marshall.

Dr. Spark's Organ Recitals at the Leeds Town Hall continue to attract large audiences. A notable feature at one or two recent Concerts has been the Handel Commemoration March, written by the Organist with his accustomed skill and facility. The work has elicited many favourable opinions.

MUSIC IN THE WEST. (From our own Correspondent.)

method, and the beauty and variety of his creative power. The freshness and profundity of his themes and the rich combinations in which he has clothed them, his charming treatment of the orchestral parts, and the fulness of musical expression, were realised with all the clearness that subtle phrasing, delicacy of contrast, and finished vocal and instrumental culture could give them. The Festival Choral Society had a much more difficult task to discharge than on the occasion of the Handel Festival colours, the band bringing both accuracy and finish to bear on their work. The principal parts were sung bear on the goth ult., at Colston Hall, when we were grieved to see a smaller attendance than usual, in spite of the fine night and the especially interesting programme. We seem to hoppe in vain at present for the time when the citizens of Bristol shall fully realise their privileges with regard to these Concerts and flock in crowds to each one of them. The programme included several novelties to one of them. The programme included several novelties to in Italy, "viola obbligato Mr. Krause, who deserves sincere colours, the band bringing both accuracy and finish to bear on their work. The principal parts were sung by the congratulations for the admirable manner in which he performed histask. The whole work had evidently received careful study and the result was highly creditable to both conditions of the present season was given on the give action to see a smaller attendance than usual, in spite of the fine night and the especially interesting promusical expression was given on the give verified to see a smaller attendance than usual, in spite of the fine night and the especially interesting promusical expression of Bristol shall fully realise their privileges with regard to these Concerts and flock in crowds to each with regard to these Concerts and flock in crowds to each with regard to these Concerts and flock in crowds to each with regard to these Concerts and flock in crowds to each with regard to these Concert

singing the Evening Prayer" being perhaps the most readily understood portion of the Symphony. The other items in the evening's entertainment were Mendelssohn's Overture to "Athalie," which was capitally played; Meyerbeer's Overture, "L'Etoile du Nord," and Liszt's fascinating Hungarian Rhapsody in F, No. 1, which was even better rendered than on the former occasion of its performance, just before Christmas. The beautiful Largo of Handel, which is ever a favourite at these Concerts, was played with telling effect by Mr. Carrington (violin), Mr. Cheshire (harp), and Mr. Riseley (organ), Mr. John Barrett conducting. A selection from "I Puritani" brought the evening to a close. The vocalist was Mr. Musgrove Tufnail, who sang three solos extremely well, his enunciation being particularly clear. Mr. Carrington was the leader, and Mr. George Riseley conducted as usual.

30th Saturday Popular Concert by the Bristol Musical Association was given in Colston Hall, on the 14th ult., when the chief item was Beethoven's Cantata "The Praise of Music." The principal vocalists were Miss Marianne Fenna, Miss Berta Forrester, Mr. E. T. Morgan, and Mr. J. F. Mather. Mr. Riseley presided at the organ and contributed two solos, one of which was Batiste's "Angelic Voices," given for the first time in Bristol. Mr. Gordon conducted.

On the 18th ult. the general rehearsal for the Western Counties Musical Association's annual Festival was held in the Victoria Hall, the result auguring well for the success

of the Festival.

The same evening a miscellaneous Concert was given by members of the Association, under the direction of the local Conductor. Haydn's Symphony in C, No. 7, and Beethoven's Overture "The Men of Prometheus" were creditably performed by the band. Mr. M. G. Rice's violin solo with organ accompaniment, Handel's Largo in G, was encored, Henry Smart's "Spring," and two part-songs by Mendelssohn were exceedingly well sung by the Cullompton Branch, and Eaton Faning's spirited part-song "The Miller's wooing" was sung with much effect by the Exeter Branch. The Overture to "Zampa," as an organ solo, and sundry other instrumental solos, songs, &c., made up a very interesting and successful Concert.

The Orchestral Society announces a Concert for the 9th

inst., and the Oratorio Society has in rehearsal Macfarren's

"St. John the Baptist."

The eighth, and last but one, of the present series of Monday Popular Concerts took place in Colston Hall, on the 23rd ult., the audience being a fairly large one. It was a highly interesting Concert from more than one point of view, introducing as it did our talented fellow citizen, Mr. Roeckel, as a composer for orchestra, and giving us an opportunity of again hearing Mr. Walter Macfarren, who is now quite an established favourite in Bristol. The first part of the exceptionally fine programme consisted of Mendelssohn's exquisite Overture "Fingal's Cave," and Beethoven's Symphony in C minor, No. 5, separated by the aria "Hear ye, Israel," from "Elijah," which was the same recarging the same state of the Symphony was as near perfection as possible, taking into due consideration the resources of the band. In parts the strings were, as usual, somewhat overbalanced, and we begin to despair of seeing the citizens generously come forward to remedy this defect. There is certainly no sign of this at present, which is the more to be regretted as it really only remains for the band to be strengthened for it to take a very high, if not the highest, place among provincial orchestras. The present members are admirable vincial orchestras. The present members are admirable musicians, as was abundantly exemplified throughout the whole Concert, and one only longs now to add twenty to their number. The second part commenced with Mr. W. Macfarren's Concertstück in E minor and major for piano and orchestra, which we had the pleasure of hearing him play last year at one of these Concerts. His delightful performance of it received a hearty encore, to which he responded by playing Chopin's beautiful Nocturne in F sharp. Mr. Roeckel was warmly recalled after conducting his new orchestral Suite, and a selection from "Lucia di Lammermoor," and two songs from Miss Etherington, brought to a close one of the most successful Concerts, musically speaking, of the season.

On the following night Mr. Walter Macfarren delivered an interesting lecture on "Beethoven as a pianoforte writer." in the Lecture Room of the Bristol Museum, before a large and very closely packed audience. He was most cordially received, and proceeded at once to his subject. He said that Beethoven, perhaps more than any other musician, had developed the resources of the pianoforte, and by his rich legacies to that instrument had done more than any other composer to ennoble its literature. He thought, therefore, that his work in this direction, apart from the wider field of his labours, was a subject worthy of consideration. The lecturer then gave a concise but well considered history of Beethoven's life, mentioning some of the chief incidents therein, and enumerated his works, concluding by giving illustrations from his different styles in such a thoroughly musicianly manner as delighted his audience. He chose his programme as follows-Sonata pathétique, Op. 13; Funeral March and Allegro from Sonata No. 12, Op. 26, the two last movements from Sonata 9, Op. 14, No. 1; Rondo in G, Op. 51, No. 2; Bagatelles in F, A, and E flat, Op. 33; and lastly, thirty-two variations, which latter the lecturer considered to be one of the noblest of Beethoven's contributions to the pianoforte. He believed that such combined power and delicate expression had hardly ever been equalled, and he played them from memory, as indeed he did the whole of his programme, in a manner which called forth the heartiest plaudits from his auditors.

MUSIC IN GLASGOW AND THE WEST OF

(FROM OUR OWN CORRESPONDENT.)

CONCERTS by church choirs and others of the lesser musical associations have been pretty numerous during the past four or five weeks. A performance of Mr. A. R. Gaul's Cantata "Ruth" was given by the choir of Hillhead Congregational Church, on February 26, conducted by Mr. A. McColl, Organist of the church. The choir sang fairly well, and the solos in the Cantata were effectively rendered. A selection of miscellaneous pieces followed.

The directors of the City Hall Saturday Evening Concerts varied the usual nature of their popular and philan-thropic scheme of entertainments by giving a recital of Mr. John Farmer's operetta "Cinderella," on February 28. The characters were sustained by local artists and with more or less dramatic and musical ability, but the costumes were somewhat incongruous. There were no scenic accessories (no doubt from the hall not being licensed for theatrical entertainments), but the story being a household one, the imagination had no difficulty in supplying what was deficient. The accompaniments were rendered by a small orchestra, with piano, and Mr. W. M. Miller, whose choir sang the choruses with vigour and in very good tune, successfully conducted.

We had a fortnight's performances, terminating on the 7th ult., of the "Pirates of Penzance," by Mr. D'Oyly Carte's Juvenile Troupe, in the Royalty Theatre, to fairly good audiences. I do not offer any opinion upon the propriety, musically or otherwise, of such representations, particularly as the subject was sufficiently referred to in the article "Precocious Talent" in last month's MUSICAL TIMES, but I may say that most people who give the matter any thought are not favourable to them. We had here some time ago, I may mention, what was surely an equally objectionable exhibition, the Children's

" Messiah."

The Choir of Kent Road United Presbyterian Church gave a Concert of Sacred and Secular Vocal Music, on the 10th ult. Mr. James McEwan conducted, and Miss A. Kerr accompanied. On the same evening the Choir of Greenhead United Presbyterian Church, in the eastern district of the City, gave a performance of Mozart's Twelfth Mass, with selections from Haydn's "Creation," &c. The accompaniments were skilfully played by an orchestra (led by Mr. W. H. Cole), an attraction which is often absent when the Mass is rendered by choirs; and under the bâton of Mr. A. D. Inglis, Choirmaster of the church, the performance was in all respects a very satisfactory one. Mr. P. E. Halsted, it should be mentioned, lent useful service at a Liszt organ.

College and Academy of Music for the Blind, Upper Norwood, took place on the 12th ult, in St. Andrew's Hall. The programme was both varied and interesting. Several part-songs and madrigals were sung by a select choir, Mendelssohn's motett "Hear my prayer" being effectively presented, with Miss Campbell in the principal part. The choir-singing showed a decided advance on that of former Concerts here, this being particularly exemplified in the unaccompanied male-voice chorus of Pilgrims from "Tannhäuser" with its difficult modulations. Several pianoforte pieces were played with skill, and under the peculiar circumstances, remarkable exactness. A preference seemed to be shown for Liszt, two of the three pieces being by that composer, probably from their specially giving an opportunity of exhibiting mani-pulative talent. The players were Miss Jeannie Gilbert, Mr. A. Hollins, who has been here several times, and Mr. F. Turner, a former pupil, and now Organist of one of the largest Dissenting churches in town. Mr. Turner played, with Mr. T. Perks, variations by Saint-Saëns, on a theme by Beethoven. Mr. Fritz Hartvigson, pianist, took part also in the Concert. The attendance was smaller than the Concert, apart from its object, was deserving of.

A Concert of sacred music was given by the members of the Psalmody and Musical Association, of Queen's Park United Presbyterian Church, on Friday evening, the 13th ult. choir numbered about fifty voices. Dr. Garrett's anthem, "In humble faith and holy love," which headed the programme was sung with great taste, the treble solo being marked by artistic grace. Sullivan's part song "The way is long and dreary" gave the altos an opportunity of distinguishing themselves, and Dr. Stainer's fine anthem for a double choir, "I saw the Lord," was rendered with due impressiveness. Sullivan's "Festival Te Deum" followed, and into the interpretation of this brilliant setting of the ancient hymn, the choir put all its strength. The soprano solos were effectively delivered by a young lady of most promising vocal ability. Mr. W. T. Hoeck, Organist of the Church, conducted. Mr. E. J. Wareham officiated at the organ, contributing two solos.

A Charity Concert under the patronage of the Lord Provost and magistrates, took place on the 16th ult. in the City Hall. Mr. Channon Cornwall's Choir, the Albert Select Choir, under Mr. J. Lillie, and Mr. Taggart's Male Voice Choir, numbering in all 100 voices, gave their services and sang separately and in union. It would be unbecoming in the circumstances to criticise, but the singing, despite the discouraging effect of a very small audience, was very creditable, particularly when the three choirs were united. For the credit of the citizens I incline to attribute the pecuniary failure of the Concert to insufficient

publicity.

The Ladies' Choir connected with Hillhead Established Church gave a Concert of sacred music on the same even-The programme included selections from Pergolesi's

"Stabat Mater," &c.

The Glasgow Tonic Sol-fa Choral Society, which has so long been conducted by Mr. W. M. Miller, gave a performance on the 17th ult., the first in Scotland, of A. C. Mackenzie's dramatic Oratorio, "The Rose of Sharon," in presence of an audience which, if it did not fully occupy St. Andrew's Hall, was yet sufficiently large to testify to the interest of the musical citizens in this new work by their countryman. The soloists were Mrs. Hutchinson, Miss Hope Glenn (in room of Miss Hilda Wilson), Mr. Edward Lloyd, and Mr. Watkin Mills. The orchestra was not large, but was composed of fairly competent executants, led by Mr. T. Smyth, a local violinist of taste and experience. Dr. Peace presided at the organ. With the chorus there were about 500 performers on the platform. Mr. Miller's Society has always excelled in the female voices, especially in the alto, and on this occasion they again bore the palm over the other parts. The female chorus "Art thou so simple," was sung very tunefully, and with not a little grace, which may be said all through of the soprano and alto share of the choruses. On the other hand the tenors and basses were somewhat immature in quality, the

The annual Concert here by pupils of the Royal Normal | be made up for by enthusiasm and energy, while it must be recorded that the vocalisation generally was very seldom at fault. It need not be said how well the intensely impassioned music of the Sulamite and the Beloved was rendered by Mrs. Hutchinson and Mr. Lloyd, nor with what impressiveness and dignity that assigned to the chief contralto voice, was delivered by Miss Hope Glenn. To Mr. Watkin Mills, in the part of Solomon, his first appearance in Glasgow, very high praise can be given. The Oratorio made a very decided impression, being regarded on all hands as a work of great and original genius. The Tonic Sol-fa Society is to be congratulated on its enterprise in being the first to perform Mr. Mackenzie's composition in

A Concert of Sacred music was given by the choir of Anderston U. P. Church on the 17th ult., Mr. A. Black conducting. Mendelssohn's Thirteenth Psalm was the

principal number in a well selected programme.

The Glee Club, male and female voices, or Musical Association as it should rather be named, connected with the 1st Lanarkshire Rifle Volunteer Regiment, held its annual Concert on the 24th ult., in the Queen's Rooms.
The late Mrs. Meadows White's spirited setting of Kingsley's "Ode to the North East Wind" was included in the programme, and was excellently sung to a pianoforte accompaniment. Captain H. McNabb conducted, and Mr. Luther Hall was at the piano.

A performance of A. R. Gaul's Cantata "Ruth" was given by the choir of Caledonia Road U. P. Church, on the 24th ult. Anthems by Bridge, Barnett and others were likewise sung. Mr. J. M. Kerr conducted, and Mr. G. W.

Hopper accompanied.

A Concert of Gaelic melodies, sung in the original, and in four-part harmony, was given on the 24th ult., by the Gaelic Choir of St. Columba Church, in the hall of the Christian Institute. The comparative novelty of the music attracted a good audience. To very few present could the language be a known one, but its extreme aptness for vocal purposes would be obvious to all. The choir, which consisted of about fifty members, was conducted by Mr. A. Ferguson.

At the royal burgh of Campbeltown, in Argyllshire, the higher tastes of the inhabitants are by no means neglected, as is proved by the existence of the Campbeltown Musical Association, under the patronage of some of the leading townsfolk, and now in its sixth session. The society gave a Concert on February 25, with Van Bree's "St. Cecilia's Day "as the chief attraction, in which Mrs. Brien rendered the florid solo part with much skill. The rest of the programme embraced part-songs, songs, &c. Mr. J. W. Allen conducted, and Mr. James Connah accompanied on the piano.

The Musical Association of Lenzie, near Glasgow, performed Farmer's Mass in B flat, on February 25, in the Established Church, some anthems following. Mr. John Turnbull conducted, and Dr. Peace accompanied on the

organ, and played some solos.

In connection with the Stirling Choral Society is an amateur operatic club. A series of performances of Sullivan's "Trial by Jury" and "H. M. S. Pinafore," was given by its members, on the last three days of February. The singing and acting were highly creditable to all taking part. The same company performed "Patience" two years ago.

The Paisley Glee Club (male voices) gave an open night

on the 3rd ult., and rendered, with their usual good taste, some old favourites, such as Bishop's "No more the morn,"

Horsley's "By Celia's Arbour," &c.

The last of the series of Saturday afternoon Concerts in the George A. Clark Town Hall, took place on the 21st ult. One of the principal attractions of the Concerts, of which fifteen have been given, has been the performances by Mr. Barratt on the fine organ of the hall. The attend-

ances have been very good throughout.

The annual Concert of the Choir of Cumbernauld Parish Church, took place in the Drill Hall, on the 5th ult., the Conductor being Mr. James Fleming. Several anthems and sacred solos were sung in the first part of the programme, and some part-songs, &c., in the second part, with instrumental selections. Miss Pearson, contralto, tenors and basses were somewhat immature in quality, the with instrumental selections. Miss Pearson, contralto, former part being also few in proportionate number; but Mr. A. Finlayson, tenor, and Mr. G. Muirhead, violinist, what was wanting thereby in body of tone was sought to assisted, Messrs. Lee and Turnbull accompanying. The Musical Association of Shettleston, east from Glasgow, gave a Concert, on the 20th ult., of Scottish melodies, arranged as part-songs or in the usual form,

Mr. G. Pettigrew conducting.

The choir of Greenbank Church, Busby, Lanarkshire. made a musical appeal on behalf of the benevolent fund of the church on the 24th ult., a goodly amount being realised. The programme was exclusively sacred, and comprised several favourite anthems, such as Goss's "O taste and see," Stainer's "Ye shall dwell in the land," and Himmel's "Incline Thine ear." Mr. W. S. Melville

MUSIC IN AMERICA. (FROM OUR OWN CORRESPONDENT.)

New York, March 6, 1885. The period which has elapsed since I last reviewed the condition of musical affairs in the United States has been crowded with incidents. Most of the happenings have been indicative of a healthy progress, and it can be said, in a general way at the outset, that in nearly all the large cities, especially in New York, the season has been more than ordinarily brilliant. Just now, however, in this city, several of the leading institutions are staggering under the blow dealt them by the death of Dr. Damrosch. It is seldom that the activity of one man extends so far as was the case with the late director of the German opera. In the thirteen years of his labours in this city he had built up the Oratorio and Symphony Societies, and given them an influence second to none in the country. He had then taken advantage of the demoralised condition of our operatic affairs and established German opera on so good a footing that it seemed likely to be successful for some time to come, and to make itself a most potent influence in the elevation of the musical taste of the larger cities of the country. The death of Dr. Damrosch, which occurred after a four days' illness, on February 15, has thrown our operatic affairs into the greatest confusion. letter I called attention to the fact that the establishment of German opera at the Metropolitan Opera House was only a last resort, the directors having frittered away the entire spring and summer in negotiations with Mr. Gye. Even after Dr. Damrosch took the helm many of the directors were fearful of the outcome, and did not cease to hanker after the fleshpots of Italy. The season, how-ever, was phenomenally successful. Between November 17 and February 21 fifty-seven representations were given, the list of operas being as follows:—"Tannhäuser," nine times; "Lohengrin," nine; "Der Prophet," nine; "Die Wälkure," seven; "Die Hugonotten," five; "Die Jüdin," five; "Fidelio," three; "Wilhelm Tell," three; "Die Stumme von Portici," three; "Don Juan," two; "Der Freischütz," one; "Rigoletto," one. The prospectus issued last fall had announced twenty-two operas. so it will be seen that fulfillment fell short of performance by ten operas. This was partly owing to the unexpected popularity won by the Wagner operas and Meyerbeer's "Prophet," and the discovery made after the season had opened that the lighter order of operas, or such as contained spoken dialogue, were not well received by the public. Had there been time, there is no doubt that "Rienzi" would have followed "Die Walkure," and added to the prosperity which distinguished all the Wagnerian operas. The attendance throughout the season was far greater than had been enjoyed by any of the recent Italian companies, and the favour of the public was so markedly with the German enterprise that Mr Mapleson, with Patti, Nevada, and Scalchi as his "stars," concluded his season at the Academy of Music, with ruin seemingly staring him in the face. He bettered his fortunes a little at Boston and Philadelphia, but failed again in New Orleans and St. Louis. He has just opened a season at San Francisco which will probably bring him more money than he ever took in the same period in all his career. To the people of the Pacific slope Italian opera is a rare and delightful luxury, and this time the patriotic interest in

director, which occurred one day after the directors of the Opera House had signed a contract under which Dr. Damrosch was to organise and direct another season, beginning in the fall of 1885, and reaching to the spring of 1886. After a most impressive Memorial Service in the Opera House, in which the various organisations which Dr. Damrosch had directed took part, the three representations which remained to be given took place under the direction of Herr Lund, of Berlin (Kroil's), whom Dr. Damrosch had brought to this city as chorus-master, and Daminosch had brought to this city as thousands and the company departed from the city to fill engagements in Chicago, Cincinnati, and Boston. In these three cities the reports of the success which had crowned the German enterprise in New York had stirred up an ardent desire to witness similar representations, and test the effectiveness of good ensemble work in dramatic masterpieces, as compared with the slip-shod and one-sided performances which the Italian companies have given for years. The representa-tions in Chicago which have been given thus far have been conducted by Walter Damrosch, son of the dead conductor, and Herr Lund.

Had Dr. Damrosch not died the future of German opera would have been much brighter than it is now. Metropolitan directors had resolved to continue the experiment next season, and were more than pleased at the financial outcome this year. They had declined to assume any responsibility beyond a fixed sum offered as a subscription to Mr. Abbey and Mr. Gye when they attempted to arrange for another series of Italian performances. In order to secure the German company they had themselves to become entrepreneurs, Dr. Damrosch being simply their agent. An exact report of the financial outcome of the season has been promised but has not yet been given out; nevertheless, it is known that the receipts fell short of the expenses about 45,000 dollars, a mere bagatelle compared with the loss of last year, which gave Mr. Abbey a place in history alongside of Mr. Delafield and Baron Taylor. Nevertheless, the statement was received with surprise, for it is scarcely possible to conceive of more generous patronage than this operatic establishment received this year. The explanation was not difficult to the ceived this year. The explanation was not difficult to the knowing. In the first place, an effort was made to be sumptuous in the matter of stage decoration, and, of the twelve operas given, the scenery and costumes were on hand in the new house for only five. The salaries paid were not large compared with the demands made by artists like Madame Patti and Madame Nilsson, but there was something like liberality in the stage management, and the cost of the twenty-two representations averaged 3,400 dollars. The prices of admission had been lowered, so as to win the patronage of the large German population of New York, almost fifty per cent. from the prices of last year, and it required a remarkably fine house even to pay the cost of a representation. Though the season netted a loss of about the sum mentioned, therefore, the directors very wisely interpreted it to be a success, for many valuable "properties" had been added to the house, which will lessen the cost of future representations. Dr. Damrosch's death overthrew all the plans that had been made for next season. The directors were besieged by managers and musical conductors, who were anxious to fight the battle of German opera behind the generous bulwarks of the directors' fortunes. Anton Schott, the tenor, filled with an overweening sense of his own importance, submitted a proposition for next season before the memorial services were fairly concluded. The proposition in itself was not unreasonable, but it was hardly to be expected that the directors, who have not only the artistic reputation of their establishment but also their money at stake, would place at the head of affairs a singer who had shown his inability to agree with his fellow-artists. He proposed that Anton Seidl, of Bremen, husband of Madame Kraus, should be brought over next year as conductor, and that work should begin betimes to secure a strong company. Unfortunately for himself he coupled his proposition with statements in the public prints depreciatory of Madame Materna, Miss Nevada has helped to swell the enthusiasm with which Mr. Mapleson's company is greeted.

But to recur to the German opera and its fortunes. The himself disliked when he had hoped to make himself last week of the season was interrupted by the death of the trusted and admired. His proposition bore evidences, . FULL ANTHEM FOR FOUR VOICES

THE WORDS TAKEN FROM ST. JOHN XIV. 15-17, 27

THE MUSIC COMPOSED BY

SIR R. P. STEWART,

PROFESSOR OF MUSIC IN THE UNIVERSITY OF DUBLIN.









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moreover, that he had been trying to undermine Dr. Damrosch, who had befriended him, and with the tender feeling toward the dead man pervading all portions of the community, it was hardly to be wondered at that at the first opportunity that offered the patrons of the operatook occasion publicly to rebuke the conduct of the tenor and express their admiration for Madame Materna, whose acting and singing in "Die Walkure" had been an artistic revelation. The question what will be done next season is at present held in abeyance by the directors, who say, however, that they will adhere to their resolve to give German opera, and will not re-open their dalliance with the siren from Italy.

The death of their director has caused a postponement of the Concerts projected by the Oratorio and Symphony Societies, both of which promptly elected Walter Damrosch, a young man of twenty-three or twenty-four years, who has unmistakable talent, to succeed his father. Nevertheless the continued existence of the Symphony Society, after this season, can be regarded as problematical. A new project which has been placed on foot for next season by the friends of Mr. Theodore Thomas, will give us so many high-class Orchestral Concerts, that it would have been only with difficulty that Dr. Damrosch himself could have maintained his Symphony Concerts. The latter's post as Director of the Opera enabled him to improve the artistic character of his orchestra this year, by securing several of the best men from Mr. Thomas's forces, but the want of attention to the Symphony Concerts was noticeable in the work of the musicians. The prestige of the Society depended wholly upon Dr. Damrosch, and must naturally depart with him, the more since Mr. Thomas's project itself compasses the idea of a rival institution to the Philharmonic Society, which has been found in the past to be good in its influences upon our Concert Thomas will not lay down the conductor-Mr. ship of the Philharmonic Society, but, beginning with November 1, will give two Concerts of orchestral music a week, with a band of from sixty to eighty musicians, until May. One Concert will occur on Tuesday evening, the other on Thursday afternoon of each week. This project has grown out of a desire to enable Mr. Thomas to have a permanent orchestra always under his hand, and subject to no other influence than that With an which goes out from him and his artistic aims. extended series of Concerts in Brooklyn, and the regular series in neighbouring cities, these semi-weekly Concerts, which are to be called the Thomas Popular Concerts (it is in prospect that we will have "Tom Pops" to offset the London "Monday Pops,"), will give steady employment to Mr. Thomas's musicians and enable him to elevate the standard of excellence even above that of the Philharmonic Society.

The first-class Concerts of the season have been generously patronised, and have offered several interesting features. The production of "The Rose of Sharon" by the Chorus Society was postponed because of the tardy arrival of the orchestral parts from London (so it was announced), and will not take place until April. Last Saturday the Brooklyn Philharmonic Society performed Liszt's "Legend of St. Elizabeth," from Novello, Ewer and Co.'s edition, and achieved a most pronounced and distinguished success. Mr. Thomas conducted with clear-ness, firmness, and a most sympathetic interest in the music. The German Liederkranz had performed the work in the original tongue in 1870 and once afterward, and it had been heard in Cincinnati from a German society, but never before the Brooklyn Concert was it given in public in this country. It is included in the programme of the Cincinnati Musical Festival of 1886. Mr. Van der Stucken's Novelty Concerts have gained a firm hold on the public and the musicians, who admire the spirit which prompted their projection. At the last Concert he brought out four orchestral pieces, composed by local musicians (H. W. Nicholl, B. O. Klein, Ed. Heimendahl, and Otto Floersheim-the first is an Englishman long resident here, the last a pupil of Ferdinand Hiller, and editor of The Musical Courier, of this city). Mr. Van der Stucken's next scheme embraces none but American works, and it is expected that Mr. J. K. Paine, Mr. George E. Whiting, Mr. Dudley Buck, and other American composers will be on hand to conduct their own music.

MUSIC IN CANADA.

(FROM OUR OWN CORRESPONDENT.)

In this, as in most young countries, music has been the last of the arts to take permanent root, and show signs of vigorous life. In our principal towns both the art and its votaries have passed through the usual vicissitudes; but it is now well established, and grows daily in public estima-tion. During our winter season we have frequent visits from travelling Concert troupes, including many of the greatest artists, both vocal and instrumental. These, however, though somewhat important to us, would hardly prove an interesting subject to your readers, inasmuch as their programmes are not striking, nor do they differ from those given by Concert companies throughout the world.

The musical public in England will probably be more interested in the efforts of our own local organisations, and

to these I propose giving most prominence.

In Toronto there are two well-managed and successful societies, the Philharmonic under Mr. F. H. Torrington, and the Choral Society under Mr. E. Fisher. The former, which achieved the distinction of producing "The Redemption," almost immediately after its first performance in England, has this season given for the second time Costa's "Naaman," and is now practising Max Bruch's "Fair Ellen," and Niels Gade's "Crusaders." It has been working about twelve years under the same Conductor, and has a magnificent répertoire, including all the standard works. The Choral Society has been in existence about five years, and has attained a high position; it recently gave "Samson" as a celebration of the Handel bi-centenary. All the works produced by these societies are given with an excellent orchestra of about fifty players, partly local and partly engaged from the United States.

In Montreal the oldest established society is the Mendelssohn Choir, under Mr. J. Gould, a gifted amateur who, nearly twenty years ago, commenced work with a few friends in a private house. This society seldom performs works of magnitude, it makes a specialty of part-songs, which are rendered in an almost perfect manner. It numbers about 80 voices, and its performances are probably equal to those of any similar organisation on this Continent.

The Montreal Philharmonic, under Mons. G. Couture, has also a good record. It numbers nearly 300 members, and has this season given fine performances of Schumann's "Paradise and the Peri" and Handel's "Alexander's Feast," with soloists and part of the Orchestra (which numbered about 50) engaged from the States.

In Hamilton, the Philharmonic Society is under the conductorship of Mr. F. H. Torrington, and usually performs the same works as the Toronto Philharmonic.

Ottawa, the seat of Government and residence of the Governor-General, though a small town, boasts a good Philharmonic Society, under Mr. J. W. F. Harrison, num-bering about 100 voices. Its first Concert for the season consisted of Sterndale Bennett's "May Queen," with miscellaneous second part, and the Society is now at work on "Elijah" for the second Concert. Efforts have also been made from time to time in the direction of Chamber music, and this season a course of Concerts is being music, and this season a course of Concerts is being given in Toronto by Messrs. Jacobsen, Bayley, Martens and Kuhn. The programmes have so far included Haydn's Quartet, Op. 76, No. 3, Rubinstein's Quartet in F, Niels Gade's Piano Trio in F, played by Messrs. Kerison (piano), and Messrs. Bayley and Kuhn (violin'and violondado), and Messrs. Bayley and Kuhn (violin'and violondado). cello), and other important works. Ottawa too has a good string quartet, consisting of Messrs. Boucher, Reichling, Sarginson, and Brewer. This Club has given the first two of a series of four subscription Concerts. The most notable numbers on the programmes are Haydn's Quartets in D major, No. 35, and in C major, Beethoven's C minor, Rubinstein's F major, with two by Schubert in E flat major and G minor (Posth.). Ottawa is fortunate in possessing a resident virtuoso in the person of Mr. F. Boucher, who has performed at these Concerts Mendelssohn's E minor and Max Bruch's G minor Concertos, the Andante and Rondo Capriccioso of "Saint-Saëns," and Godard's A minor Concerto. Canada is also proud of having a nativeborn pianist of exceptional ability, Mr. Waugh Lander. This gentleman has performed in Europe and Canada a répertoire of such difficulty and extent as to place him in

the front rank of virtuosi. He studied in Leipzig, and is, I believe, the only Canadian who can justly claim the honour of being a pupil of Liszt. He is at present settled in London, Ontario, where he presides over the musical department at Helmuth College. It is to be hoped that this field will not prove too restricted for him, and that Canada may retain the services of so gifted a musician.

MUSIC IN DARMSTADT.

(FROM OUR OWN CORRESPONDENT.)

SINCE my last letter a number of Concerts have taken place; and as music seems to draw near its end for this season, I will mention some of the most important events.

In the fourth Concert of the Grossherzoglig Hofmusik, we made the acquaintance of that admirable pianist, Frl. Flora Friedenthal, of Warsaw, who played Chopin's Concerto in E minor, and acquitted herself of her task in a highly creditable manner, the brilliancy of her execution. and the sensitiveness of her touch, reminding us forcibly of her celebrated countrywoman, Annette Essipoff. programme contained Mackenzie's Second Scotch Rhapsody ("Burns") which gave us another opportunity of admiring that composer's talent, and Saint-Saëns's "Danse Macabre," one of the most successful and attractive, but also fantastical productions of the French composer. Both pieces, as well as Beethoven's glorious Symphony in F major and Weber's Overture to "Oberon," were performed in really splendid style and warmly applauded.

A so-called "Elite-Concert," given by the Cuban violinvirtuoso, Brindis de Salas, in connection with Madame Mathilde Zimèri, from London, as vocalist, and Fräulein Therese Hennes, of Berlin, as pianist, in no respect merited that pompous designation. Brindis de Salas is certainly a violinist displaying eminent technical skill, but he is a virtuoso rather than an artist. The tone he produces from his instrument is devoid of power, yet his technical abilities are truly marvellous. The solos he played were, with the exception of the Adagio from Spohr's Ninth Concerto, mere claptrap, and call for no criticism. The vocal performances of Madame Zimèri I prefer covering with the veil of christian charity, but I must say that, with the remnants of a voice long since decayed, it appears strange that she should challenge public criticism. Fraulein Hennes, the talented daughter of the well-known professor of Berlin, found in compositions of Chopin, Schubert, and Liszt, ample opportunity to show a more than ordinary power of execution.

The third Soirée of Chamber-music brought two novelties; the first, a Quartet for strings in F major Op. 42, by Aug. Klughardt, did not generally realise the expectations which the first Allegro awakened. The second, a Trio for piano, violin, and violoncello in C major, Op. 87, by Brahms, is a production the charming Scherzo of which scarcely compensated for the tediousness, confusion and heaviness of the other three parts. The concluding number, Mozart's Quintet in G minor was received with unmixed pleasure, producing an effect like a refreshing shower after continued barrenness.

The fifth Concert of the Grossherzoglig Hofmusik opened with Rubinstein's powerful "Ocean-Sinfonie." There has already been so much written about this splendid work that it is needless to dwell on its merits. A piece for orchestra, of rather feeble character, "Pensée de Minuet," by E. Hartog, was favourably received," while the "Academische Festouverture," by Brahms, although capitally given, did not leave any impression upon the audience.

Handel's 200th birthday was celebrated by the Musikverein with an excellent performance of "Joshua," with

Rietz's instrumentation.

The most important events at the Opera have been the appearances of the newly-discovered tenor star, Heinrich Bötel, in the rôles of Raoul ("Huguenots"), Manrico ("Trovatore"), and Chapelon ("Postillon de Lonjumeau"), and in W. de Haan's new opera, "Die Kaiserstochter." Regarding Bötel, I can only say that he is the happy possessor of a most magnificent voice, but that he is unripe as a vocalist. His intonation is faulty, his musical training is in its infancy, and his manner of singing lacks intelligence and taste, while his acting is that of a mere beginner.

It is really unpardonable on the part of his impresario, Pollini, to exact from him tasks which he (Bötel) is as vet unable to fulfil.

" Die Kaiserstochter" was a complete success. libretto, from the pen of W. Jacoby has, like so many others, its good and bad qualities. It treats of the legend of Eginhard and Emma, daughter of the Emperor Charlemagne, and though the verses are better than mere rhymes. the plot is rather paltry. The music, however, is the work of an accomplished musician, appealing to the understanding of the educated only, and making no concessions to the multitude. The ensembles and finales are of imposing power and energy, while the lyric movements breathe grace and tenderness. The instrumentation is truly masterly, and shows that de Haan has a natural facility for glowing and picturesque scoring, of which the beautiful introduc-tion to the third act, "Irrfahrt und Waldesfriede," gives ample proof. The work will no doubt make its way.

ampie probl. The work will be duch mass it way.

The réprise of Goetz's "Erzähmung der Widerspänstigen" ("Taming of the Shrew") proved a welcome addition to the répertoire. C. M. von Weber's "Sylvana," which in its new scenic attire, has proved so eminently successful at Hamburg, is destined to inaugurate our next

opera-season.

JUDAS MACCABÆUS AT TURIN. (FROM OUR OWN CORRESPONDENT.)

HANDEL'S bi-centenary was celebrated at Turin, on the 1st ult., by a performance of "Judas Maccabæus," under the direction of Signor Roberti, who, by his successful execution of this Oratorio, has given ample proof of his ability as a conductor of choral music. He has made use of the experience acquired in the choral school, named after its founder, Stefano Tempia, of which this was the fifty-sixth Concert. Roberti has learning, capacity, and passion for his art, but he is unfortunately not sufficiently aided by the amateurs who form the Society, as they never appear in full numbers at any of the rehearsals or performances; it happens thus that an Oratorio loses its powerful effects, and can only be made effective by the perfection of the execution of the single parts. Fortunately the choice of "Judas" was most adapted to a public devoid of the phlegm and veneration of the English for such music. There is an attractive variety in it which leads the hearers, necessarily tired after the second part, to feel quite strung up and refreshed by the heroic chants, and war songs of the third part, with its final Alleluia, which, although not so famous as that in the "Messiah," is not less fine, and for its simplicity, perhaps, to be preferred to the former. I need not enumerate the pieces which gave most pleasure, nor enter into a detailed description of their beauties, as I have done for my Italian readers. They are too wellknown in England, and I could only repeat what others may have said often and better than myself. The execution, notwithstanding the scarcity in numbers of the performers, the absolute want of traditions, and the few rehearsals, was very commendable, and all its merit must be attributed to Signor Roberti, who infused, as it were, his own intelligence and passion into the performers. The basses and sopranos were, perhaps, too numerous for the altos and tenors, and the soloists (amateurs) had to contend with music filled with difficult passages and of a style unknown to us. Two of these amateurs, Signora Roberti, the conductor's daughter, and a young priest, Don Berrone, tenor, are worthy of special mention. Signora Roberti dedicates herself entirely to the study of classical music, which she sings with a purity and colouring not to be obtained by ordinary singers of modern cavatine.

Don Berrone, a fine young priest, full of ardour for music, had to suffer some disciplinary punishment from a former Bishop, who would not tolerate the liberty he took of appearing in public. The eminent prelate who now rules in Turin has no such prejudices, and our young Don has taken up music with more love than ever. He has a charming tenor voice, excellent accent, and a perfect pronunciation. Needless to say he was enthusiastically applauded for every piece he sang.

The hall was crowded. The Mayor of Turin and His Excellency Cardinal Alimonda were both present, and listened to "Judas," from the first to the last note, without giving signs of fatigue or impatience, as did all the hearers. No small compliment to pay to music more than a century old.

OBITUARY.

JAMES WILLIAM DAVISON .- We regret to announce the death of the eminent musical critic who, for nearly thirtyfive years, wielded in his particular sphere, the power of the Times newspaper. The sad event took place at the York Hotel, Margate, on the 24th ult., in presence of his two sons, and his devoted brother, Mr. W. Duncan Davison. It was not wholly unexpected, Mr. Davison having been a sufferer, more or less, for a considerable period. attack of illness set in about three weeks ago, and, although partial recovery took place, a relapse on the 21st ult. brought the fatal termination. The deceased gentleman was born in London in 1813, his father being a younger son of an ancient family long settled in Northumberland, and his mother the famous actress, Miss Duncan. For some time after attaining manhood, Mr. Davison settled to no particular pursuit, although both taste and talent pointed to a literary life. At last, however, he devoted himself to music, received lessons on the pianoforte from the still living Mr. W. H. Holmes; associated himself closely with Sterndale Bennett and George Macfarren, and became a composer, teacher, and occasional Concert-giver. Of his works, some among which were ambitious, his fine settings of Shelley's lyrics have survived to the present day, and will probably live on.
Gradually Mr. Davison left the practice of music for the
creation of its literature. He became a contributor to musical journals, and largely assisted the then critic of the Times, the late Mr. Charles Lamb Kenney; doing everything with so much force and brilliancy that his name soon became known. This led to a definite appointment on the Times, and to the requisition of his services by the Saturday Review, the Pall Mall Gazette, the Graphic and other papers, as well as the Musical World, which he edited for many long years.

Mr. Davison, whose love of his art was sincere and passionate, exercised a powerful influence throughout his career. He was a strong conservative, and could see little good in the new men and methods of our own day. On the other hand, no single person did more than he to familiarise our public with the classical Masters. To him we owe the idea of the Popular Concerts, and to his constant and enthusiastic advocacy is due much of the culture that has flowed from that enterprise. Several years prior to his death, Mr. Davison retired from active life. But he retained to the end the respect and affection of those who, having been admitted to his intimacy, knew his sterling

worth.

MR. CARL Rosa announces that his season of English opera will commence at Drury Lane Theatre on Easter Monday, the 6th inst., and extend over eight weeks. The following novelties are promised: — "Nadeshda," a Romantic Opera, written expressly for the company by Goring Thomas, the principal parts being sustained by Madame Valleria and Mr. Barton McGuckin; Massenet's Opera "Manon" (English version by Joseph Bennett), with Madame Marie Roze and Mr. Joseph Maas in the prominent characters; and Boïto's "Mefistofele" (first time in English in London), Margaret and Helen of Troy, Madame Marie Roze; Faust, Mr. McGuckin, and Mefistofele, Mr. Ludwig; Mozatt's "Marriage of Figaro" is to be revived, the Countess, Madame Georgina Burns; Susanna, Madame Marie Roze: Cherubino, Madame Valleria; Count Almaviva, Mr. Ludwig, and Figaro, Mr. Barrington Foote. Selections will be made from an extensive réfertoire of works which have already been performed by the Carl Rosa Company. In addition to the vocalists named the list includes Madame Julia Gaylord, Miss Clara Perry, Miss Josephine Yorke, Miss Marion Burton, Messrs. B. Wilson, Charles Lyall, B. Davies, Sauvage, Walter Clifford, G. H. Snazelle, and Crotty. The Conductors are Mr. Alberto Randegger and Mr. E. Goossens, and the valuable services of Mr. Augustus Harris are secured for the miss-en-scène.

Herr Hermann Franke has issued an appeal to the lovers of German Opera in England for a Guarantee Fund, in order to reduce the risk of loss which might attend the giving of six performances of Wagner's "Tristan und Isolde" in June, or the first week in July, of the present year. It is intended that these representations shall take place in the following manner:—Tuesday, Thursday, Saturday, Monday, Tuesday, and Wednesday. This would be only one day more than a week, but would leave some days open as a break, which is thought to be desirable. It is stated that the artists will be of the highest order; the work will be given without any cuts, and there is to be a double company of vocalists, who will sustain the principal parts alternately. The guarantors are already so numerous as to justify the hope that the scheme can be carried out.

At a meeting held in the Royal Academy of Music on February 28, it was resolved that a Scholarship in memory of the eminent vocalist, Madame Sainton-Dolby, who entered as a student of the Institution in 1834, and was elected King's Scholar in 1837, be forthwith endowed in the Academy; and that, in furtherance of this object, a subscription list be opened at the Bank of Messrs. Coutts and Co., and at the London and County Bank, Hanover Square. We have much pleasure in saying that the response to this appeal has already been most liberal; and the names of the donors sufficiently evidence how widely spread is the respect for the accomplished artist and amiable woman who has passed from amongst us.

The prospectus of the Richter Concerts promises nine evening performances during the present season, commencing on the 27th inst., at St. James's Hall, under the directorship of Herr Hermann Franke; Leader, Herr Ernst Schiever; Choir Director, Herr Theodor Frantzen, and Conductor, Herr Hans Richter. There will be an orchestra of 100 performers, and the Richter Chorus. The programmes will include the following works:—Beethoven: Overtures, Op. 115, and "König Stefan"; Symphonies, Nos. 2, 3, 4, 5, 7, and 9; "Meeresstille und Glückliche Fahrt "(orchestra and chorus); Berlioz: Overture, "Benvenut Cellini"; Symphony, "Funèbre et Triomphale"; Brahms: "Academische Ouverture"; Rhapsodie (orchestra and chorus, with alto solo); Dvorák: Overture "Mein Heim"; Glinka; "Kamarinskaja"; Haydn: Symphony in C; Liszt: Rhapsodie, No. 5 (first time), "Mephisto Walzer," and selection from "Christus"; Mendelssohn: Overture, "Hebrides"; Mozart: Symphony in E flat; Schubert: Symphony in B minor; Schumann: Overture "Manfred"; Stanford: "Elegiac Ode" (solo, chorus, and orchestra); Weber: Overture, "Oberon"; and Wagner: Overtures, "Der Fliegende Holländer" and "Die Meistersinger," with selections from "Walküre," "Die Meistersinger," and "Nibelungen Ring." The names of the vocalists and solo instrumentalists will be shortly announced.

A SUCCESSFUL Concert was given by Mr. H. F. Gregg on the 5th ult., in the Alston Road School Room before a crowded audience. The first part opened with Haydn's Overture "Orlando Paladino," played by Miss and Mr. Gregg, and Mr. Clare Foy performed several pieces on the Zither, which were redemanded. Amongst the vocalists Miss Hay was much applauded for her rendering of Blumenthal's song "Across the far blue hills, Marie"; the same lady also giving Cowen's "The children's home with considerable effect. Mr. Gregg chose for his solos, Schumann's Scherzino, Op. 26, from the "Fashingsschwank," one of Mendelssohn's Lieder ohne Worte, and Chopin's Etude in A flat, Op. 25, No. 1, all of which were most favourably received. Recitations were likewise delivered by Messrs. H. J. Cooper and H. P. Stock.

A VERY successful Organ Recital was given on the 16th ult, in Christ Church, Chalton Street, Somers Town, N.W., by Mr. Samuel Moore, the Organist of the Church. The Recital, which commenced with a short service, comprised Eaptismal Song (Meyerbeer), Postlude in C (H. Harford Battley), "Angels ever bright and fair" (Handel), Prelude and Fugue in C minor (J. S. Bach), Air with Variations from the Symphony in D (Haydn), and Grand Offertoire in F (Wély). Two anthems were well sung by the choir, and the tenor solo, "Be thou faithful unto death" ("St. Paul"), was given with much effect by Mr. G. Gostic.

In Mr. A. Victor Benham, at his Pianoforte Recital (the second of the present season), given at Steinway Hall, on the 24th ult., we made the acquaintance of a young artist who, notwithstanding the ample existing and prospective supply of gifted performers on his instrument in this country, is likely to come to the fore in due course. For the present, however, the appreciation implied by this remark must be subjected to a considerable admixture of the proverbial "grain of salt." Mr. Benham's mechanism the proverbial "grain of sait." Mr. Bennam's mechanism is, as yet, far from perfect, his phrasing is frequently indistinct and, at times, absolutely faulty, as exemplified in Beethoven's "Waldstein" sonata, and the "Davidsbundler" series by Schumann; shortcomings which more mature artists have, however, before now made us forget by the poetic feeling pervading their interpretation. In the latter attribute, too, the present performer is still somewhat deficient. On the other hand, Mr. Benham's playing is characterised by a boldness of attack and an unaffected impetuosity of spirit in dealing with the greatest difficulties of execution, which indicate the presence of more than ordinary talent. A feature in the young pianist's performance was the "improvisation of a sonata," for which purpose themes for three movements were handed to him, by request, from members of the audience. We need scarcely say that the result of Mr. Benham's improvisation on the themes he selected bore about as much resemblance to a "sonata" as, say, the attitudes displayed by a performer on the tight rope may be said to resemble those exhibited in the plastic figures of classical Greek art. A sonata, need it be said, represents a distinct musical organism, constructed upon a well thought-out plan, and harmonious in all its parts; and the attempt to extemporise in this art-form is a childish one. The young artist, however, displayed considerable individual resource, both imaginative and mechanical, in his free fantasia on the themes given, while in this, as in several other respects, his talent, as yet, lacks the necessary discipline, there can be little doubt that, with some additional training, Mr. Benham may in time assume a prominent position in the profession.

THE sixth annual Report of the Orphan School and Benevolent Fund for the Daughters of Musicians, under the management of Miss Helen Kenway, shows that the Institution is rapidly gaining sympathy and support, although earnest aid is still solicited in order to carry on the work with the necessary energy. It is essential to apprise all who are desirous of benefiting this excellent Charity that poverty, and not talent, is the plea for admission to the school. Pupils who possess musical talent will of course be assisted to prepare for the profession; but those who have no special qualification for music will be trained to support themselves in some other way. The agreement for the house now occupied by the school is out in June next, but the landlord has offered to sell the lease for about £600. These premises, situated in Darnley Road, Royal Crescent, Notting Hill, are eminently suited for the purpose; and if one or more persons could be found to contribute the sum named, the school could be carried on without the incubus of rent. The house would be vested in trustees, and if any musician would volunteer to share the duties of this office with Mr. W. H. Cummings, who has generously offered to act in this capacity, and also to give a donation towards the purchase of the house, he would greatly help forward the good cause.

A PROSPECTUS of the "Musical Exchange," Limited (the Managing Director of which is Mr. Henry Mapleson), has been forwarded to us, accompanied by a letter stating that the shares of the Company have already been fully subscribed for. The Association has been formed for the direction and transaction of all business relating to or connected with Music and the Drama at home and abroad. "International artistic intercourse," it is said, "will be promoted in every way, with a view to protecting copyright, and further extending and developing the field for the successful exercise of the musical and dramatic professions." Special features of the undertaking will be the negotiation of engagements, the provision of musical companies, vocal and instrumental, the responsible management of concerts, &c., and there are to be Subscription and Reading Rooms. The registered offices are at 26, Old Bond Street.

The Stanningley and District Sunday School Union's Whitsuntide Prize Tune Contest, which has been held now for several years, is beginning to be looked forward to with very great interest, not only by musicians but by Sunday-school teachers throughout the kingdom. The Union has adopted the same plan this year as on previous occasions—viz., throwing open the competition of Great Britain and Ireland; and altogether nineteen compositions have been received. The adjudicator (Mr. Samuel Wilson, A.C.) reports upon all the pieces sent in that they are very much superior in composition to former years, and great care has had to be exercised in going through the various pieces. The highest number of marks obtainable was sixty. The first prize is awarded to Mr. T. H. Salter, of Bradford, who obtains fifty-three marks; the second to Mr. Benjamin Walker, of Hunslet, Leeds, with fifty marks; and the third to Mr. Wm. Scott, of Bowling, Bradford, with forty-eight marks. The Committee is perfectly satisfied with the report as given by the adjudicator, and well pleased with the attention he has bestowed upon the compositions. It is expected that copies of the tunes will be ready about Easter.

THE Finsbury Choral Association gave a Concert on the 26th ult., at Holloway Hall, when Dr. Stainer's "Daughter of Jairus" and Mendelssohn's "Athalie" were performed. The choir, numbering 200 voices, sang with great spirit and precision, and elicited the hearty approval of Dr. Stainer, who conducted his own work. The solo vocalists in the "Daughter of Jairus" were Miss Annie Marriott, Mr. Alfred Kenningham, and Mr. T. Kempton, the two first-named being warmly encored in the charming duet "Love Divine." In Mendelssohn's "Athalie" the soloists were Miss Annie Marriott, whose power of dramatic expression admirably fits her for this music, and who sang with remarkable earnestness, Miss Edith Marriott, and Madame Florence Winn. Mr. Charles Fry recited the illustrative verses, and his rendering of the long accompanied recitation "Earth, lend an ear," evoked loud applause. The Conductor of the Society, Mr. C. J. Dale, efficiently conducted the "Athalie" music, and the accompaniments were played throughout by Mr. J. P. Harding (piano), and Mr. Marchment (harmonium).

THE Centennial Services at St. Luke's Parish Church, Old Street, in aid of the funds of the Finsbury Dispensary, will be held on Sunday the 19th inst. In the morning the music will be entirely selected from the works of Mozart, and in the evening from those of Handel. Before the morning service "Recordare, Jesu pie" (Requiem), and "Andante" (Quartet in D minor); and after the service, "Gloria" (12th Mass), and "Cum sancto spiritu," (13th Mass), will be performed on the organ. At Evening Prayer the instrumental pieces chosen for performance before the service are "Angels ever bright and fair" ("Theodora"), and "Waft her, Angels" ("Jephtha"); and after the service, Overture, "Occasional Oratorio," "Rejoice greatly," ("Messish"), and Coronation Anthem ("Zadok the Priest"). The Anthem at the Evening service is the "Hallelujah Chorus" ("Messish"). The whole of the music for the Paalms, &c., judiciously chosen from the composers named, has been arranged and adapted, by desire, by Dr. C. W. Pearce, F.C.O.

The St. George's Glee Union, conducted by Mr. Joseph Monday, gave its 194th monthly Concert on Friday, the 6th ult., at the Pimlico Rooms. The feature of the evening was Sir Sterndale Bennett's sacred Cantata "The Woman of Samaria," which was rendered throughout in a most praiseworthy manner. The solo artists were Miss Edith Stowe, Madame Osborne Williams, Mr. Edward Dalzell, and Mr. Thurley Beale. The choruses, especially "Therefore with joy," and "Therefore they shall come and sing," were admirably given by the choir, about seventy voices. The Cantata was preceded by a short miscellaneous first part, in which the choir gave "Cry aloud and shout" (Croft) and "Praise the Lord, O my soul" (Goss); Mr. Thurley Beale, "Honour and arms" (Samson); and Madame Osborne Williams, "There is a green hill" (Goundo). Mr. F. R. Kinkee presided at the pianoforte, and Mr. H. King at the harmonium.

THE Metropolitan Choral and Orchestral Union in connection with "The People's Entertainment Society gave a Concert at the Bermondsey Town Hall on Wednesday, the 4th ult. This Institution has branches in Bermondsey, Rotherhithe, Battersea, and Poplar, and these met together on this occasion to perform a selection from Mendelssohn's "St. Paul," the choral rendering of which would compare most favourably with almost any existing choir. The orchestra was occasionally scarcely happy in its attack, but this defect was soon checked by the precision exhibited on the part of the members of the choir. It was the first Concert given on such a large scale by the Metropolitan Choral Union, and as the result was so successful we may reasonably hope for a speedy repetition. Lady Folkestone sang as she always does, most artistically, the Hon. Spencer Lyttelton and Mr. T. W. Hanson in the bass and tenor parts respectively, being also highly efficient. In the second part, which was miscellaneous, Mr. W. Warner Hollis deserves special mention for his admirable flute solo. Mr. W. H. Leslie conducted.

We have on a previous occasion called the attention of our readers to the honourable career of a young English pianist, Miss Alice Menzies, at the Leipzig Conservatoire. We now have the pleasure of adding that she has won fresh laurels by her admirable rendering of Schumann's "Etudes symphoniques," at a Concert given in the splendid new hall of the Gewandhaus on the 8th ult., on behalf of the building-fund for the English church. The local critics were evidently surprised at the selection of so difficult a piece by so young a performer; but all speak in such glowing terms of her admirable execution that her tutors, Herr Zwintscher and Herr Reinecke, must be highly gratified. She received at the close of her performance two hearty recalls. The other portions of the programme included several orchestral pieces excellently played by the fine band of the Institute, and also a Violin Concerto performed by Herr Ottoker Novaçek, a Hungarian violinist of high promise. Miss Alice Menzies intends to remain in Leipzig for another year.

On Wednesday, the 4th ult, a Concert was given at Eccleston Square Church, Belgrave Road, in aid of the Choir Funds. The soloists were Miss K. Winifred Payne, Mr. W. Mackway, and Mr. Frank May. The church choir, increased to seventy voices, rendered in a very satisfactory manner several choruses, amongst them being "Hallelujah" ("Mount of Olives"), Mendelssohn's "Hear my prayer," "Worthy is the Lamb," and "Amen" ("Messiah"), and a unison anthem composed by the Organist of the Church, Mr. Rowland Briant, F.C.O., under whose direction the musical arrangements were carried out. Miss Payne sang Mendelssohn's "I will sing of Thy great mercies," the solo music in "Hear my prayer," and Gounod's "Ave Verum" with much success; Mr. Mackway gave some selections from "The Messiah," and Sir W. Sterndale Bennett's "His salvation is nigh them," and Mr. May won the warmest applause for his rendering of "Arm, arm, ye brave," and "Why do the nations." Mr. A. Lake and Mr. R. Steggall efficiently presided at the organ during the evening.

Ar St. John's Chapel, Trinity Parish', New York, Mendelssohn's Oratorio "Christus" was given for the anthem, on Sunday evening, the 1st ult., at the regular monthly Choral Festival Service. The musical programme included Mann's Magnificat and Nunc dimittis, Lord's Prayer and Nicene Creed by Le Jeune, and hymn, "When I survey the wondrous Cross" (Smart), sung by the congregation and choir, alternate verses. The soloists were Mr. Whitney Mockridge, Mr. Edward Connell, Mr. T. M. Greenhalgh, and Masters George Chapman and Felix Wendelschaefer, with a chorus of thirty-five men and boys, under the direction of Mr. George F. Le Jeune, Organist, &c. The Rev. Sullivan Weston, D.D., Rectorin Charge, presided.

The Members of the Old Gravel Pit Choral Society, Hackney, gave a very good performance of Dr. Stainer's "St. Mary Magdalen," on Monday evening, the 9th ult., the principal vocalists being Madame Clara West, Miss Rose Dafforne, R.A.M., Mr. Frederick Williams, and Mr. Henry Prenton; pianoforte, Miss M. Frost; harmonium, Mr. L. B. Prout, R.A.M. Mr. C. M. Cox conducted.

THE second of the series of three Subscription Chamber Concerts, organised by Messrs. Walter Mackway and Charles Stewart Macpherson, took place at the Brixton Hall, on the 3rd ult. The programme, which consisted of works composed between 1820 and the present time, comprised—Quintet in E flat, Op 44, for pianoforte, two violins, viola, and violoncello (Schumann); Trio in D minor, Op, 49, for pianoforte, violin, and violoncello (Mendelssoh); Quartet in A minor, Op. 51, No. 2, for two violins, viola, and violoncello (Brahms); pianoforte solos by Chopin and Sterndale Bennett; songs by Franz, Rubinstein and Dvorák; and a Serenade for tenor voice, with French horn Dbbligato (C. S. Macpherson). The artists were—first violin, Mr. Francis Ralph; second violin, Mr. Lewis Hann; viola, Mr. W. H. Hann; violoncello, Mr. W. C. Hann; French horn, Mr. C. F. E. Catchpole; pianoforte, Miss Margaret Gyde; vocalist, Mr. Walter Mackway; accompanists, Mr. Alfred Izard and Mr. C. S. Macpherson. The Concert was highly successful, and there was a very good audience.

MR. GEAUSSENT announces his Benefit Concert at St. James's Hall on Wednesday evening, May 13, in connection with his well-known choir. The programme will be of exceptional interest, including A. C. Mackenzie's dramatic Cantata "Jason"—the composer having written a new Scena expressly for Mr. Lloyd, which will be performed for the first time on this occasion; a Patriotic Hymn, by Antonin Dvorák (first time of performance)—which it is hoped the composer will conduct—and the Finale to the unfinished Opera "Loreley" (Mendelssohn), the soprano solo in which will be sung by Madame Albani, who, with Messrs. E. Lloyd and Santley, will be the principal vocalists of the evening. There will be a band and chorus of three hundred performers; leader, Mr. J. T. Carrodus, Mr. Geaussent will conduct. We can scarcely doubt that so powerful an attraction will command a large audience.

The members of the Grosvenor Choral Society gave their 157th monthly Concert at the Grosvenor Hall, on Friday, the 20th ult. The programme consisted of a miscellaneous selection of sacred music, including Weber's Jubilee Cantata, "The Praise of Jehovah," "Hear my Prayer" (Mendelssohn), anthem, "Praise the Lord, O my soul" (Marcellus Higgs), "How lovely are the messengers" (Mendelssohn), and Halleujah Chorus (Beethoven). The soloists were Miss E. Phillips, Miss Louise Bond, Miss Annie Layton, Mr. T. P. Frame, Mr. A. J. Reynolds, Mr. A. Roach, and Mr. J. Donnell Bafle. Mrs. T. P. Frame and Mr. George Winny ably presided at the pianoforte and harmonium respectively, and Mr. David Woodhouse conducted with his usual ability. The soloists were very successful and the choruses were rendered with much precision.

The monthly Smoking Concert of the Victoria Glee Club (which was designated "Patriotic," all the music rendered having a patriotic or martial spirit) was held under the direction of Mr. W. Sexton, at the Victoria Mansions Restaurant, Victoria Street, S.W., on Saturday, the 21st ult. The programme comprised "Who's for the Queen" (Davis), "The Beleaguered" (Sullivan), "I wish to tune my quivering Jyre" (Walmisley), "Glory and Love" (Gounod), "Comrades in Arms" (Adam), and "Hark, the merry drum" (Krugh). Solos, duets, and songs were rendered by Messrs. W. Sexton, F. Bevan, E. Branscombe, S. Kessell, C. R. Bayley, J. W. Sanderson, and F. Swinford, and Mr. Williams gave a concertina solo. The accompanists were Messrs. James Hallé and Frank Swinford.

A PERFORMANCE of "Judas Maccabæus," commemorative of the Birth of Handel, was given by the South London Choral Association at the Institute of Music, Camberwell, on Tuesday, February 24. The choral singing deserved the highest praise, and was characterised by much precision. The solo vocalists were Miss Ellen Atkins, Miss Kate Norman, Miss Josephine Cravino, Mr. Dyved Lewys, and Mr. Stanley Smith. The accompaniments reflected credit upon the amateur orchestra connected with the Institute, and Mr. Leonard C. Venables discharged the duties of Conductor with care and ability. The hall was crowded with an enthusiastic audience.

The Daily News says that a missing string quartet in G, by the late Sir Sterndale Bennett, has just been discovered at Brighton by his enthusiastic pupil, Mr. Thomas Wingham, of the Royal Academy of Music. The quartet, which is in Sterndale Bennett's autograph, is in parts, that for the viola, which was evidently written last, bearing date October 15, 1831. At that time Bennett was only fifteen, and had been for five years a student at the Royal Academy of Music. The quartet was rehearsed at the Academy in 1831, but never performed. Bennett handed the parts to his fellow-student, Mr. John Gledhill, of Brighton, in whose possession they have since remained. The quartet, which will shortly be performed at one of the musical afternoons held at the Brompton Oratory, consists of four movements—viz., Allegro moderato, Adagio, Allegro (minuetto), and Allegro finale.

THE following is the form of Statute recently passed by Convocation relating to the admission of women to the first Examination for the degree of Mus. Bac, at Oxford University:-" Whereas it is expedient to provide that the Delegates of Local Examinations shall use the First Examination for the Degree of Bachelor of Music for the Oxford University Examination for Women, the University enacts as follows:-The Delegates shall also make arrangements for using for the purposes of this subsection the first Examination for the degree of Bachelor in Music, and the Examiners in Music shall carry out such arrangements. No Candidate shall be allowed to offer herself for examination under this clause who has not passed some Examination which is in the judgment of the Delegates equivalent to Responsions. The Delegates shall from time to time publish a list of such Examinations."

A PERFORMANCE of Haydn's "Creation" was given at Chelsea Congregational Church, on the 12th ult., under the direction of the Organist, Mrs. A. J. Layton, F.C.O. The choir numbered over 100 voices, and the accompaniments were played by a string band, the wind parts being given on the organ by Mrs. Layton. The choruses, under the conductorship of Mr. H. A. Evans, were sung throughout with steadiness and expression, "The Heavens'are telling" and "Achieved is the glorious work" being exceptionally well rendered. The soloists were Madame Minnie Gwynne, Mr. Alfred Rudland, and Mr. A. J. Layton. The performance was in aid of the Organ Fund, the present instrument, by Bishop, possessing only two manuals and a tenor C swell. It is proposed to complete the swell, and to add a choir organ, with other minor improvements.

On Thursday, the 5th ult., a miscellaneous Concert was given at the Victoria Hall, Waterloo Road, under the direction of Mrs. A. J. Layton, F.C.O. Several part-songs, including "The Song of the Vikings" and Churchill Sibley's new Choral March, "The Black Prince," conducted by the composer, were well sung by a choir of forty voices. Ballads were contributed by Mdme. Minnie Gwynne, and Miss Annie Layton, the latter lady receiving hearty recalls for her solos and duets with Mr. Alfred J. Layton. The other vocalists were Mr. W. J. Dyer, Dr. Cooper Key, and the Rev. Arthur Vesey, the latter gentlemen playing two flute duets. Pianoforte selections from Chopin and Schumann were performed by Mr. Charles E. Clemens. Mrs. Layton accompanied.

On Sunday evening, the 15th ult., a selection from "The Messiah," comprising the Passion Music, was given at the Royal Military (Guards') Chapel, Wellington Barracks, under the direction of Mr. Richard Lemaire, the Precentor of the Chapel. There was a complete orchestra, and the choir, augmented for the occasion, gave the choruses most efficiently. The solos, too, were admirably rendered. This service was the fourth of the series of special musical services announced to be given under Mr. Lemaire's direction. The spacious chapel was crowded in every part, and hundreds of persons were unable to obtain admission.

A SUCCESSFUL Concert was given by Mr. Alfred Rudland, at the Bolingbroke Hall, Clapham Junction, on the 23rd ult. The programme was miscellaneous and of a popular character. The vocalists were Madame Adelina Paget, Miss Pauline Featherby, Mr. A. Rudland, Mr. T. Moncrieff, Mr. A. Owen, Mr. J. Kift, and Mr. B. Thelenberg; Miss Matilda Crimp (pianoforte), Mr. Otto Muscat (cornet).

We learn with regret that, after an existence of seven seasons, the Denmark Hill Concerts are to be no longer given, in consequence of the inadequate support which has been accorded to the later series. That the loss of these high class performances will be very keenly felt by a certain section of local amateurs we are confident; and it is a matter for some surprise that a district notable for its interest in music should suffer Concerts of so excellent a character to fall through for want of patronage. Amongst other executants the following eminent artists have played at these Concerts: Madame Norman-Néruda, MM. Joachim, Straus, L. Ries, Zerbini, Piatti, and Hausmann; Mdlles. Janotha, Marie Krebs, Agnes Zimmermann, and Mr. Charles Hallé.

THE Kyrle Choir, under the direction of Mr. Malcolm Lawson, have recently given performances as follows—"Samson" in Trinity Chapel, Poplar, on February 25, when the soloists were Miss von Hennig, Miss Howell, Mr. Henry Yates, Mr. Horace Stuart, and Mr. Pelham Rooff. Mr. E. H. Turpin accompanied on the organ. Mendelssohn's "Hear my Prayer," a selection from Mozart's "Requiem," and Spohr's "Last Judgment," in St. Saviour's Chapel, Poplar, on the 4th ult., and in St. Mark's, Walworth, on the 11th ult. At the first performance the soloists were Miss Alice Fripp, Mrs. Dean, Mr. Reginald Groome, and Mr. Jabez West; and at the second, Miss Edith Phillips, Miss Clotilde Kapff, Mr. John Probert, and Mr. Jabez West.

A PERFORMANCE of Mendelssohn's "Elijah" was given at the Lecture Hall, East Finchley, on Tuesday, February 24, by the East Finchley Choral Society, assisted by a contingent of vocalists from North Finchley. The solo portions were well rendered by Miss Margaret Hoare, R.A.M., Miss Edith Kelly, Mr. Orlando Harley, and Mr. W. G. Forington, Miss Katie Cox sang the passages assigned to the "Youth." The Choir, which consisted of about sixty voices, rendered the choruses most satisfactorily, Mr. Greenslade conducted, and the accompaniments were played by Miss Janes (Pianoforte) and Mr. Edwin Drewett, A.C.O. (Harmonium).

THE Marlborough Choral Society gave its seventh Concert of the present season on Tuesday, the roth ult., at St. Peter's Hall, Chelsea, when Farmer's Oratorio "Christ and His Soldiers" was well rendered, under the direction of Mr. T. R. Macrow. The solos were efficiently sung by Miss Jessie Sims, Miss A. Piffin, Mr. W. Powell, and Mr. J. Catten. Miss Rose Williams and Mr. George Sothern presided at the pianoforte and American organ respectively. The Society will take part in the Choral Competition at the Inventions Exhibition in August next.

A CONCERT, in aid of the Widows and Orphans Fund of the Metropolitan Fire Brigade, was given at the Steinway Hall, on the 19th ult., by the London Orchestral Society. In addition to the pieces by the orchestra, instrumental solos were given by Miss M. Bolton (violin), Messrs. F. Halls (flute), J. Gardiner (cornet), and Herr K. Schüller (piano). The vocalists were Miss Agnes Larkcom and Mr. Ernest A. Williams, both of whom received encores. Mr. T. Herbert Wilkins was an able Conductor.

An interesting Concert was given in the Lecture Hall of Ladbroke Grove Chapel, Notting Hill, on Thursday evening, February 26, in aid of the Building Fund. Gratuitous services were rendered by Madame Evans-Warwick, Mr. Haydn Grover, Mr. D. Curtis, and Mr. Frederick Thorpe. Master Felix Lochner, only ten years of age, performed two violin solos with commendable precision, his father, Mr. Russell Lochner, playing the pianoforte part and also accompanying the vocalists. The Concert concluded with a male voice part-song.

An excellent performance of Sir George Macfarren's Cantata "The Lady of the Lake" was given on Wednesday, February 25, by the Herne Hill Choral Society. The choral singing reflected great credit on the Society, and the solos were well rendered by Miss Amy Aylward, Miss Hughes, Miss Alice Farren, Mr. Greenwood, Mr. Theodore Distin, and Mr. J. T. Hutchinson. Mr. Arthur Clait presided at the pianoforte and Mr. Walter Stark at the organ. Mr. Windeyer Clark conducted with care and ability.

HERR EMIL MAHR gave a Violin Recital at the Steinway Hall, on Monday afternoon, the 16th ult. The player is an excellent executant, possessing a fine tone and a broad expressive style. The most important works in his programme were Spohr's Scena Cantante, and Schubert's Rondo Brillante in B minor, in which he was joined by Herr Carl Weber. He also introduced a paraphrase from his own pen of the "Charfreitag's Zauber," from Wagner's "Parsifal." Madame Sophie Lowe, Miss Lena Little, and Miss A. Jenoure contributed some songs and duets.

On Tuesday the 24th ult., a Concert was given at the Brompton Hospital, under the conductorship of Mr. Lindsay Sloper, assisted by Miss Alice Roselli, Miss Clara Dowle, Miss Fanny Moody, Miss Minnie Kirton, Signor Ernesto Valmeiri, and Mr. J. W. Thompson, vocalists. Miss Churchill, Miss A. Churchill, Miss Gertrude Swepstone, Miss Adela Duckham and Miss Newson gave selections on the pianoforte, and Miss Adela Duckham performed on the violin. The programme was a good one and very successfully carried out.

An excellent and highly successful Concert was given in the Council Chamber, Westminster Town Hall, by the employés of Messrs. John Broadwood and Sons, and members of their families, on the 6th ult. This being the first public appearance, as a stringed orchestra, of the Broadwood Band, the event was naturally looked forward to with much interest, and we are glad to record that in every respect the rendering of all the pieces reflected the utmost credit upon all concerned. The programme was well selected and varied.

SIR W. STERNDALE BENNETT'S "Woman of Samaria" was given at the Gresham Hall, Brixton, on Monday evening the 2nd ult., by the members of the Brixton Vocal Union. The soloists were Miss Mary Beare, R.A.M., Miss Annie Buckland, Mr. F. Walter Crawley, and Mr. Theo. Moss, R.A.M. Mr. Arthur J. Crabb presided at the organ, and Mr. T. Waldo Morell conducted. The choir and orchestra numbered over 100.

An Organ Recital was given in All Saints' Church, South Acton, on the evening of Thursday, February 26, by Miss M. Beauchamp, and Mr. E. H. Sugg, L.A.M., Organist of St. Mary, Acton. Besides an Organ Duet, each performer contributed five pieces. Miss Beauchamp's solos included Bach's Fugue in G minor, and Mr. Sugg's selection the same composer's "Giant Fugue.

On the 17th inst. a Festal Service will be held at All Saints Church, Kensington Park, W. at 8 p.m., when Dr. Bridge, Organist of Westminster Abbey, has kindly consented to play his "Hymn to the Creator," which will be sung by the choir of the Church, augmented for the occas-Mr. E. H. Birch, Mus. Bac. Oxon., will conduct.

MR. WALTER CLIFFORD, favourably known as a baritone vocalist, principally on the concert stage, will make his first appearance with the Carl Rosa Opera Company, as Brètigny, in Massenet's successful opera, "Manon," on its first production in London, at Drury Lane Theatre.

MR. JULIAN ADAMS, whose Orchestral Concerts have created so much effect at several of the health resorts of England, announces a seventh series at Eastbourne from June to October, in the Devonshire Park.

Mr. C. E. MILLER'S Thursday Organ Recitals at St. Augustine and St. Faith's Church, Watling Street, which have been well attended during the past month, will be continued to the end of April, at the same hour (1.15).

THE Civil Service Vocal Union's third and final Smoking Concert of the season was held at the Freemasons' Tavern, Great Queen Street, on Thursday evening, the 5th ult., Mr. J. H. Maunder conducted.

MR. W. S. HOYTE has accepted an engagement to give Organ Recitals at the Alexandra Palace on Tuesdays, Thursdays, and Saturdays, from six to seven, during the forthcoming Exhibition,

THE dates of the forthcoming Bristol Festival are fixed for October 20, 21, 22, and 23.

REVIEWS.

Sonata in B minor. For piano and violin. Composed by B. Luard Selby. Op. 21. [Novello, Ewer and Co.]

THE number of important instrumental works produced by the younger generation of English musicians is healthy sign of the present condition of the art in this country. In the large majority of cases the composer can have but little expectation of any adequate remuneration for the labour expended in the production of a quartet or a sonata; the pleasure arising from the act of composition, and the appreciation of a select few are too often the only rewards obtained; but it is satisfactory to find many earnest workers who devote themselves to art for its own sake in preference to inundating the counters of our music warehouses with " pot boilers."

These remarks have been suggested by the examination of Mr. Selby's new sonata, a work written by a musician for musicians. The composer has in his forms adhered mostly to the lines laid down by the great masters-a course for which we should be the last to find fault with him. Judging him by the present work, we are disposed to class him with the conservative rather than with the progressive school. In saying this we mean that we find not the slightest trace in his music of the influence of Schumann. Mr. Selby's model appears to be Mendelssohn. In the first subject of the opening allegro, and perhaps even more in that of the finale, there is a distinctly Mendelssohnian tinge, though without direct plagiarism. In the slow movement, which we consider the best of the three, we see more individuality of style, though here also the composer's predilection for his favourite writer shows itself occasionally.

The opening movement (Allegro con brio), commences with a broad and clearly defined melody allotted to the violin, the continuations of which lead in due course to the second subject, the flowing character of which is well contrasted with that of the opening. Mr. Selby has here adopted a plan not incapable of justification on theoretical grounds, but of which we nevertheless venture to doubt the expediency. He introduces his second subject in the relative major of the original key, but instead of concluding his exposition in that same key (D major), the continuation of the subject is in F sharp minor. Precedent may be easily found for either the relative major or the dominant minor as the key of a second subject; but the combination of the two is unusual, and to our mind tends to disturb the unity of the work. After a cleverly worked "free fantasia," the subjects are repeated in a condensed form, the first part of the second subject now appearing in B minor, while the section of it which was in F sharp minor does not recur at all. A short coda, ending with a few bars of the first subject, lento and piano, concludes the movement.

The interesting Adagio (in D major, 3-4 time), is written in the "ternary form." The principal subject is well conceived, being as simple in design as it is effective in performance. The melody, like many of Beethoven's noblest (as for instance the theme of the slow movement of the B flat trio), consists mostly of conjunct intervals, and is harmonised in a manner which shows how much may be done by the skilful use of simple progressions. The middle section of the movement is more passionate, with abundance of broken chords for the piano. A "Quasi-Recitativo" for the violin, without accompaniment, leads back to a resumption of the first theme in its original simplicity, which

is followed by a somewhat developed coda.

The finale (Allegro con fuoco), is in our opinion the least satisfactory movement of the sonata. This arises less from the nature of the ideas than from the form which Mr. Selby has chosen for it. After a first movement in "binary form," it would, we think, have been expedient either to conclude the work with a Rondo, or, at least, if the binary form were selected, to obtain as much contrast as possible in the treatment, as compared with the opening allegro. Here, however, the composer appears to have worked as nearly as he could on the same lines as before. We again find the second subject in D major, with a continuation in F sharp minor, in which key the first part concludes; we see also that after the return of the first subject in the latter half of the movement, the D major

subject recurs, with some variation, in B minor, while the section in F sharp minor (which. by the way, is only a transposition of a part of the first subject) is not repeated. In construction the two movements might almost be called twins—an error of judgment, we cannot but think, on the part of the composer. Apart from the question of form, there is abundance of vigour and spirit in this finale, at the close of which Mr. Selby introduces in the bass one of the themes from the first allegro—an expedient frequently used by modern composers (as, for instance, by Brahms in his third symphony) to give unity to the entire work. But why does Mr. Selby finish with a finanissimo? As he has done the same in both the first and second movements, a vigorous close would have surely been more effective.

We have dealt at some length with this sonata, because it is a work which on its own merits deserves more than a few hasty lines. We have, therefore, criticised it freely but fairly, and have pointed out what we consider to be its defects in no unkindly spirit, but because it shows sufficient talent to warrant the hope that, with self-criticism, Mr. Selby may produce something even superior to his Opus 21. To sum up, the sonata is a composition not, indeed, of genius, but of sound musicianship and of even greater

promise.

Musical History; briefly narrated and technically discussed. With a Roll of the Names of Musicians, and the Times and Places of their Births and Deaths. By G. A. Macfarren. [Edinburgh: Adam and Charles Black.]

THIS work is a reprint, with amplifications, of an article by Sir George Macfarren in the "Encyclopædia Britannica," and although the history of the art is, as expressed upon the title-page, "briefly narrated," we can conscientiously affirm that it is so complete in every important particular as to form a thoroughly reliable reference for the student, and especially for one who seeks for intelligent opinions as well as bare facts. In tracing the progress of music in Europe during the last twenty-five centuries, it is a matter of extreme difficulty, where the space is so limited, to dwell sufficiently upon the career of those who may be said to have been the representative men of a certain period; but in all cases much judgment has been shown in the selection of artists whose claims deserve more lengthened recognition than others; and, as a specimen of searching criticism, we may mention the parallel between Handel and Bach, commenced at page 82. In the Introduction, alluding to the appended roll of the names of musicians, it is said, any names of interest are omitted, this is through oversight and not intention, and it must not be regarded as showing disesteem of such notabilities." Now, one of the most important names omitted is that of the author himself, the absence of which from the list of those living writers who have contributed works in the highest departments of the art, as well as in the "roll" alluded to, does indeed appear strange. Were the book a dissertation upon the genius of musical composers, we might make every allowance for the modesty of a critic who declines to classify himself; but this is a history, and in it, therefore, personal considerations should not be allowed to intrude.

Fünfzig Kinderlieder. Von G. Chr. Dieffenbach; für 2 Singstimmen mit leichter Klavier-Begleitung komponirt von Carl August Kern.

[Wiesbaden: C. G. Kunze's Nachfolger.]

The Germans have always excelled in the production of mive and simple poetry adapted to the understanding and appealing to the imagination of young children. In the present collection of fifty "Kinderlieder," Herr Dieffenbach has shown himself worthy of his numerous predecessors in his endeavour to kindle in the youthful mind a love of nature, and a healthy sympathy with all the creatures therein; a sufficient proof in itself of the author's own amiable and childlike disposition. The music to his verses, furnished by Herr Kern, though simple enough, is scarcely equal to the standard achieved by the poet. There is a strong family likeness in the majority of the composer's tunes which will be quickly discerned by young folks, and which, at any rate, does not add to their educational value from a musical point of view. Mozart, in his "Komm bis cradle-song "Schlaft have and a some well written in the province of the composer's stuations of the little dome throwing a mock heroic air are also some well written are also some well written cannot be strong family likeness in the majority of the composer's about," for contralto, may and which, at any rate, does not add to their educational value from a musical point of view. Mozart, in his "Komm bars of 3 and 2. We since which and the composer's throwing a mock heroic air.

Herzens-Söhnchen," have supplied us with such ideal examples of this kind of song that, perhaps, we have become somewhat too exacting in this direction. The fact, however, of the present being the fourth edition of these "Children's Songs" ought to speak for itself, and should encourage the issue of an English translation thereof (from the hand of a lady, we should say), as a very amiable and sympathetic addition to a field of musical literature in which there has been, as yet, no over-production in this country.

The Child's Garland. A collection of Three-part Songs for Children's voices. Composed by Franz Abt. The English version by the Rev. Dr. Troutbeck and Miss G. E. Troutbeck. [Novello, Ewer and Co.]

With all who, like ourselves, advocate the desirability of placing fresh and hopeful words before juvenile vocalists, the little volume before us will most assuredly find favour; for the verses, in their excellent English translation, are full of that charming simple poetry which children are never tired of repeating. The pleasing melodies and easy three-part harmony to which they have been wedded by the genial composer, Franz Abt, fully prove his deep sympathy with "nursery music"; and during the coming festive season few more appropriate presents can be selected than this well-chosen "Garland" of poetry and song.

A Second Series of Church Songs. By Rev. S. Baring Gould, M.A., and Rev. H. Fleetwood Sheppard, M.A. [Skeffington and Son.]

We are told that although several songs in this collection are marked as solos, they may be sung according to the means at command—viz., in unison, chorus, or by any one set of voices. &c. The pieces are carefully selected, and the harmonies, mostly by the Rev. H. Fleetwood Sheppard, thoroughly satisfactory. In every respect the songs will be found well worthy of attention.

Trio (Canone) for Soprano, Contralto, and Baritone, or Tenor. Poetry by Thomas Moore. Music by Gordon Saunders. [Novello, Ewer and Co.]

A TRIO in Canon form is always effective, and Mr. Saunders has here given us a melodious specimen of this class of composition, which should find favour with amateur vocalists. The baritone part being written an octave higher than it is sung, and some chromatic notes being enharmonically changed to make them easy for the singer, distract the eye in reading; but until we reform our anomalous method of expressing the pitch of voices, and of naming accidentals, we fear that the evil must be endured.

War in the Household (Der Häusliche Krieg). An Operetta: the German words by J. F. Castelli; the English translation by Marian Millar. The music composed by Henry Hiles. [Novello, Ewer and Co.]

THE composer of this Operetta rightly felt that he had an excellent subject for the exercise of his talents, and has thrown an earnestness into his task which has produced admirable results. The dramatic power, indeed, evidenced in many of the scenes, is extremely striking, and gives a brightness to the effect of the story upon the listeners which, with more conventional and monotonous musical colouring, might become wearisome. All the choruses are full of life, and admirably illustrative of the text, that of the lady conspirators, in which they swear allegiance to the Countess, that of the dames and knights, cleverly carrying on the plot and counterplot, and the finale, in which, as usual, all are made happy, being good specimens of the composer's power of effectively grasping the varied situations of the little domestic drama, and especially of throwing a mock heroic air over some of the ultra-martial declarations both of the male and female characters. There are also some well written duets, amongst which "'Tis vain to strive," for contralto and baritone, must be especially commended. The short desponding air, " I creep about," for contralto, may also be mentioned in terms of praise; the 5-8 time, however, in which it is written, sounding to us—like all music thus marked—in alternate bars of 3 and 2. We sincerely hope that we may shortly

Summer. A Cantata for Female Voices. Written by Edward Oxenford. Composed by Franz Abt. [Novello, Ewer and Co.]

THE charmingly fresh and sunny verses of Mr. Oxenford have received so sympathetic a setting in the work before us that we venture to predict for it a popularity even beyond any of the many Cantatas for female voices contributed by Franz Abt to the fast increasing repertory of drawing-room operettas. Apart from the tunefulness of the opening chorus, "The morning sun is rising," the suggestive character of the accompaniments throughout evidences much real dramatic power, and most happily initiates the nature of the subject chosen for musical illustration. Preceded by a brief duet, a pastoral song for soprano-a model of melodious simplicity-occurs; and this is followed by a chorus, the three parts in which flow throughout in loving company, accompanied only with placid and appropriate harmonies. A Recitative, for mezzo-soprano, leads to a Chorus and Duet, for soprano and mezzo-soprano, both of which may be commended not only for their musical attraction, but for the excellent manner in which they express the feeling of the words. In the Recitative and song for contralto, the accompaniment grows into importance, and the storm is well depicted throughout the solo, the calmness of the succeeding Chorus forming an effective contrast. A Choral piece, descriptive of sunset, concludes the Cantata, and leaves a similar impression upon the listener to that which is called up by a walk in the country on a lovely summer evening.

FOREIGN NOTES.

Amongst the musical events abroad during the past month, the first performance, at Brussels, of Wagner's "Die Meistersinger" necessarily occupies a prominent place in these columns. For many months past, as our readers will remember, this important première has been looked forward to with eager interest by music lovers of all shades of opinion. In our October number of last year, we ventured upon the following remarks concerning the expected event:—"We shall not be at all surprised if Wagner's 'Die Meistersinger,' truly and essentially German as that work is from beginning to end, will, after all, prove to be the herald of a general acceptance of the poet-composer's works in France, where so much foolish opposition is even now being exhibited in some quarters to the dead master, on account of his nationality. A representation of this masterly picture of honest German Philistine life during the middle ages; Shakespearian in spirit, and supported musically by all the subtleties of Wagnerian art, is . . . in course of preparation at Brussels, with a French version of the book from the pen of M. Victor Wilder . . . Our neighbours across the Channel are gifted with a quick perception and appreciation of the truly national in works of art, and the new French version of Wagner's 'Meistersinger' having once been successfully brought out in Belgium, the production and intelligent appreciation in the French capital of one of the artistic masterpieces of all ages will, we venture to predict in the interests of Frenchmen themselves, follow as a matter of course." Since we penned these lines some important steps have already been taken in French quarters towards the realisation of the prediction contained therein. During the last few weeks, performances of the entire music of the first and second acts of "Tristan und Isolde" have been given by the indefatigable conductor of the Chateau d'Eau Concerts, at Paris, M. Lamoureux, with the most unqualified success. remarkable still, a journal, devoted exclusively, and even fanatically, to the propaganda of Wagnerian art, and aided by the pens of some very able and distinguished French writers—the Revue Wagnérienne—has (as stated in our last issue) been started in the French capital, with presumably a very fair chance of material support on the part of the public. Nor are these merely isolated instances of the rapidly growing tendency in France to favour the once so much-hated Bayreuth reformer.

A crowded audience assembled to witness the first

leading French press organs, testified by their presence to the importance attaching to this representation, which, prepared as it had been with infinite care and minute attention to all its details by the directors, MM. Stoumon and Calabresi, is generally admitted to have scored a signal success. Something of the enthusiasm which Wagner himself was wont to infuse into the spirit of even the most humble participators in the performances of his works seems to have pervaded the personnel of the theatre, which henceforth may justly pride itself upon having been the first to present Wagner's music-drama in the French language. In furnishing a few quotations from the most reliable journals connected with the art, we must give precedence to Le Guide Musical, the leading organ in matters musical in Belgium. This journal has for some time past prepared its readers, in judiciously written articles, for the present event, and in its most recent numbers it gives vent to a most refreshing (if, perhaps, somewhat premature) enthusiasm regarding the ultimate universal triumph of Wagner's art. It is evident that, at all events in this quarter, what used to be called the "music of the future" has become a very present and active principle. Le Guide Musical is full of praise concerning the performance as a whole, and the leading artists engaged therein—viz., MM. Seguin (Hans Sachs), Durat (Pogner), Soulacroix (Beckmesser), Jourdain (Walther), and Madame Caron (Eva), the latter being, however, considered scarcely well suited for the part. The journal quoted sums up its criticism of the performance with a hearty "Bravos à tous!" The French press, though it does not exhibit the almost youthful enthusiasm of its Belgian contemporary, is nevertheless inclined to be laudatory, both as regards the performance and the merits of the work itself. Thus M. Adolphe Jullien in Le Français makes use of the following expressions: "Within this national and picturesque framework, Wagner has created a delicious musical comedy, where grace and poetry, pedantic science, and true inspiration are represented, and placed in opposition to each other with a dramatic force and an art altogether incomparable. The audience, too, though at first taken aback, soon acknowledged by its plaudits the presence of genius." Similar eulogistic reports are contained in Le Progrés Artistique, and, as a matter of course, in the new Revuc Wagnérienne. On the other hand, there is no lack of antagonistic voices proceeding from the opposition camp. It is certainly curious to compare the above glowing resume of the merits of "Die Meistersinger," considered as a music-drama, given by Le Français, with such observations as "This strange piece . . . is the most curious dramatic olla podrida imaginable." "I applaud his (Wagner's) veritable chefs d'œuvres . . . but these 'Maîtres Chanteurs'—Ah, they produce an indigestion," made use of by M. Leemans in L'Art Musical. Still more severe is the criticism furnished in Le Ménestrel, from the pen of M. Arthur Pougin. This eminent musical savant has devoted some six columns of that leading French music journal to the demolishing of the poet-composer's only humorous Opera, which appears to him anything but humorous, however, but solemnly dreary almost from beginning to end. If humour there be, it is-well, l'humeur allemand. M. Pougin's strictures are, however, directed as much against the overbearing attitude of the ultra Wagnerians, as against the work under notice, "cette œuvre colossale et d'une digestion terrible." His observations are both interesting and instructive, as emanating from a very able and not unfairly biassed representative of the strictly classical school in France. The opinion of this critic as to the want of dramatic interest, and the utter absence of the humorous element in "Les Maîtres Chanteurs," has brought M. Kufferath, of the Guide Musical, again to the fore, and he, in the last number but one of that journal, compares Wagner's work with some of the most subtle Comedies of Molière, and undertakes, moreover, to explain to his Paris confrère the combined satire and humorousness of the various situations. We have read M. Kufferath's spirited article with much pleasure. At the same time we cannot but think that his ardour in the cause he so ably represents has in this instance led him too far. It is proverbially an unsatisfacperformance of "Les Maîtres Chanteurs," on the 7th ult., tory thing to have to explain either a satire or a comic at the Théâtre de la Monnaie of Brussels. Numerous situation. "Wenn Ihrs nicht fühlt, Ihr werdet's nicht foreign critics, amongst them the representatives of the erjagen"—if you do not feel it, you will search for it in

vain-says Faust to his prosaic famulus in Goethe's worlddrama. Wagner's "colossal" and solitary attempt at a German "Comic-opera" will not be impeded in its progress of a general appreciation in consequence of the "indigestion" its performance may cause to some of its critics. In due course, and probably before long, its subtle musical beauties, the alternate satire and humorousness of its dramatic situations, and the historical truth and picturesqueness of its various scenes will be felt and applauded as much in Paris as, by the aid of M. Wilder's able translation, it is at the present moment being cordially appreciated by her French-speaking neighbours

in the Belgian capital. It is rumoured in German musical circles that one of the favourite schemes of Richard Wagner-viz., the founding at Bayreuth of a model "Musik-Schule" for Germany, is about to be realised, thanks to the exertions of some influential German amateurs. Let us hope that rumour may, in the present instance, prove correct. Music in its most worthy practical results is, no doubt, cosmopolitan. But in order to bring about such results it must, in the first place, assert its national character and origin; and from this point of view a Bayreuth music school, largely in-fluenced as it most certainly would be by Wagnerian doctrines, could but be a boon to Germany and to the musical world generally. Indeed, with regard to a creative artist of the highest order, such as Wagner undoubtedly was, a famous passage in Mark Antony's speech in "Julius Cæsar" may fairly be reversed: "The good that men do lives after them, the evil is interred with their bones." So let it be with Wagner!

Herr Julius Stockhausen, who yields to none in his intelligent artistic appreciation of the works of Handel, celebrated the bi-centenary of the birth of the great master on February 24, by a model performance of "Acis and Galatea," with the members of his well known vocal academy at Frankfort, and some soloists specially engaged for the occasion. The part of Polypheme was rendered by Herr Stockhausen himself with that inimitable humour and consummate vocal skill which all who have heard Herr Stockhausen on the few occasions of his visits to England will be able to readily imagine. We may add that the annual performance of the Stern'sche Gesangverein, at

Passion Music, on the 20th ult., was likewise specially entrusted to Herr Stockhausen this year, the conductor of the institution in question being indisposed.

A music festival is to take place on June 28 and 29 next at Kiel (Holstein), in commemoration of the joint bi-centenary of the birth of Handel and Bach, under the direction of Herr Joachim. The programme has not yet been published.

the Garnison-Kirche, of Berlin, of Bach's St. Matthew

The Hamburg Stadt-Theater has recently contributed its share to the current Handel commemorations by a revival of that master's early (Hamburg) opera "Almira."

"Samson" was the Oratorio selected in homage to the memory of Handel by the Gürzenich Choir of Cologne. The performance, especially as regards the choral portions of the work, is said to have been an exceptionally fine one.

The Allgemeine Musik Zeitung, of Berlin, states that the present owner of the house, at Halle, in which Handel was born, Herr Gustav Steckner, himself an ardent admirer of the composer, has for some time past been solicitous to commemorate in a worthy manner, i.e., by an appropriate inscription, the exhibition, in the hall, of a bust of the composer, and of various groups of statuary suggestive of his principal works—the associations connected with "Halle's greatest son." Emblematical musical inscriptions are also to be affixed over the casements of every window in the frontage of the historical building.

Dr. Robert Franz, in view of his great merits as editor of the works of both Handel and Bach, has been unanimously elected "honorary citizen" of Halle by the Mu-

nicipal Council of that town.

Weber's early opera "Sylvana," with the revised libretto by Herr Pasqué, and the musical amplifications, as recorded in these columns anent the Hamburg revival of the work, has lately been performed, likewise, at Lübeck with great success

Madame Clara Schumann has been victimised in a most cruel manner; thieves having broken into her residence

at Frankfort, abstracting all the manuscripts of her late husband, as well as numerous mementoes bestowed upon the composer by distinguished persons during his lifetime. The motives for this dastardly act appear to be, as yet, purely conjectural.

At a Matinée given on the 15th ult. by Professor Bargiel, at the Berlin Hochschule für Musik, two canons for soprano voices, "Benedictus" and "Osanna," composed by the English pianist, Miss Florence May, were sung by twelve lady-students of that school, accompanied on the pianoforte by Professor Bargiel, under whom Miss May has been studying counterpoint.

M. Eugen d'Albert has just completed the composition of a Concert Overture, entitled "Hyperion," which was included in the programme of the last Philharmonic Con-

cert at Berlin on the 27th ult.
Rubinstein's Opera "Nero" will be performed during this month at the Imperial Opera of Vienna. Performances of this remarkable composer's works have been more frequent in various parts of the Continent since our last remarks on that subject.

The editor of the music journal Das Orchester, published at Dresden, draws our attention to the fact of that paper having lately offered two prizes, of £ 15 and £5 respectively, and a diploma of honour as a third award, for the composition of a valse, for which he invites young English composers to compete. Space does not permit us to particularise the conditions for this competition, but they can be ascertained on application (in writing) to the office of The Musical Times. The time up to which manuscripts may be sent in expires (at Dresden) on the 30th inst.

It is stated in German papers that the long-expected autobiography of the veteran Franz Liszt is so far advanced that the publication of four out of the six volumes it is intended to comprise will shortly take place. Apart from the purely biographical interest attaching to such a work, the reminiscences of the author concerning the many celebrities, both musical and otherwise, with whom he has been on terms of intimate acquaintance during his long career, promise to render the appearance of these volumes a distinctly important event in biographical literature.

A sale of autographs by celebrated musicians will be held by the firm of List and Francke, of Leipzig, on the 8th inst. It includes more or less interesting specimens by Beethoven, Haydn, Weber, Mendelssohn, Cherubini, Schumann, Schubert, and others.

Herr Bilse, the celebrated Berlin conductor, has definitively announced his intention to retire from his distinguished position at the head of a model orchestra. Meanwhile strenuous efforts are being made in the German capital to keep this splendid body of instrumentalists together until another, and, if possible, equally capable conductor may be found.

At the second Mattinata Musicale given by Signori Buonamici, Chiostri, and Sbolci, on the 9th ult., at Florence, the programme included Mr. A. C. Mackenzie's Pianoforte Quartet in E flat (Op. 11), heard here for the first time. The success of the work was most complete, the composer (who was present) being called several times to the platform. Other numbers in the programme were Beethoven's String Quartet in C major (Op. 59), and Rubinstein's Sonata for pianoforte and violoncello in D major.

Italian journals make the announcement that the Holy Father, at Rome, has accepted the dedication of M. Gounod's new Oratorio "Mors et Vita."

An Italian biography of Beethoven, from the pen of Signor Leopoldo Mastrigli, has just issued from the press at Rome.

A new Symphony by Signor Sgambati, the friend and pupil of Liszt, was performed for the first time on the 8th ult., at Rome, before a private audience, the exceptional merits of the work producing a deep impression.

The Handel bi-centenary was celebrated last month at the Paris Conservatoire by the performance of selections from "Israel in Egypt" and "Judas Maccabæus." M. Guilmant also contributed an Organ Concerto by the

master.

At the Paris Opéra Comique a lyrical drama, "Le Chevalier Jean," was brought out on the 11th ult. The libretto is from the pen of MM. Louis Gallet and Ed. Blau, and the music by M. Victorien Joncières. The new work was well received.

The second performance of M. Gounod's new "Messe solennelle" (No. 3), was announced to take place on the 25th ult., at the Church of Notre Dame, Paris, under the direction of the composer.

The death is announced at Catania (Sicily) of Mario Bellini, the brother and last surviving member of the family of the composer of "Norma." Mario Bellini was musical director at the cathedral of Catania, and a prolific composer of church music.

TO CORRESPONDENTS.

. Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance,

Our correspondents will oblige by writing all names as clearly as pos-sible, as we cannot be responsible for any mistakes that may occur. Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

A Country Organist.—The musical Examinations, now annually held throughout England, will effectually remedy the "superficial" teaching complained of by our correspondent.

Musicus...Nos. 1 and 2, Op. 49. There are, however, two very easy Sonatas—in G and F respectively—often attributed to Beethoven; but the authenticity of these is much questioned.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Asstron-under-Lyna.—An Organ Recital was given at the Wes-leyan Chapel, on the 9th ult., by the Organist, Mr. J. B. Thompson (Manchester Gold medalist). The programme included Grand Chorus an D. (Guilmant), Andante from First Symphony (Beethoven), Bell Rondo (Morandi, which was encored), Rhapsodie (Saint-Saëns), Fan-tsaia in B fats on: March of the Men of Harlech' (Best), Fugue in E minor (Bach), Nazaszth (Gounod), and "The heavens are telling" (Haydin). Miss Fanny Bristowe was highly successful in all her songs, and Mr. Thompson's playing was throughly appreciated.

BACUP.—The members of the Orchestral Society gave their Second Concert of the season in the Co-operative Hall, on the 7th Unit The programme was well selected and thoroughly appreciated. Miss Hott, R.A.M., was highly successful in all her songs. many of them being encored. Mr. H. Smith, of Mr. Charles Hallé's band, contributed violoncello solos, Mr. W. Cudworth conducted, and Mr. H. Wilcock presided at the pianoforte.

Presided at the pianoistre.

BELFAST.—The bi-centenary of the birth of Handel was celebrated by an Oratorio performance in Carliale Memorial Church, on Monday evening, February 23. The occasion was interesting from the fact that it was the first time an orchestra had made its appearance in any of our Protestant churches. The programme comprised excerpts from The Messiah, under the count Oratorios, with a long selection from The Messiah, under the count Oratorios, with a long selection from The Messiah, under the country of the Philips of the Protestal Church, played the organ accompanients.—On the painstaking and skilful Conductor of the Philips of the Carlisle messiah under the country of the Protestal Church, played the organ accompanients.—On the Carlisle Memorial Church, played the organ accompanients.—On the evening of the 2 st ult. Mr. W. H. Jude, of Liverpool, gave a very successful Organ Recital, in the Ulster Hall. His selection was as follows: Overture to The Magic Flute; "Funeral March" (Bestenbowen), Fantasia in D minor (Stark), "Song of the Franciscan Monks" (Adam), Toccata and Fugue (Bach), Bell Rondo (Morandi), Military Patasia [Jude). The hall was very full, and the audience gave evident the process of the process o

vocal solosi, and Mr. Kempton acted as Conductor and accompanist. BOLTON.—On Yebruary 28 over a thousand persons assembled in the Temperance Hall, on the occasion of another of a series of Concerts for the People. Miss Alice Edwards, Mr. H. Taylor, Mr. J. W. McClure, and Mr. C. Hudsmith were the principal vocelists, and Mr. W. Greenhalds, solo planoforte. Monday, the 2nd ult., was set apart, at the Mechanics Institute, as a grand reception night by the President of the Local Art Club, when music of a high-class character was provided by Miss Pickering (gold medalist for panoforte). Moreover, was provided by Miss Pickering (gold medalist for panoforte). Moreover, was provided by Miss Pickering (gold medalist for panoforte), Music the Temperance Hall, before a crowded audience, when Mrs. Whitia the Temperance Hall, before a crowded audience, when Mrs. Whitia the Temperance Hall, before a crowded audience, when Mrs. Whitia the Art and Mr. W. H. Hophins were the vocalists, with the Bolton Orchestral Band, under Mr. A. Morris, as instrumentalists.

CAMBRIDGE.—In commemoration of the Handel bi-centenary, a performance of the Massiah was given in the Guildhall, on February 23. The principal artists were Miss Margaret Hoare, Miss Marian McKenzie, Mr. Harper Kearton, and Mr. Bridson; principal violin, Mr. F. Ralph; trumpet, Mr. T. Harper; organ, Mr. F. Dewberry; Con-

ductor, Mr. William C. Dewberry. The band was specially augmented on this occasion from the Crystal Palace Orchestra and Italian Opera, and, with the chorus, numbered about 250 performers. The solos by Miss McKenzie and Mr. Bridson were very finely sung, while Miss Hoare and Mr. Kearton fully sustained their reputation. The rendering of the choruses was admitted by many to be the best and most efficient ever heard in Cambridge, the tone and attack being unusually good.

COLNBROOK, NEAR WINDSOR.—The members of the Choral Society gave a Concert at Stanwell, on the 11th ult, in aid of the funds of the Workmen's Club. The programme contained vocal and instrumental music. Mr. Richard Ratcliffe conducted.

CROYDON .- Mr. H. L. Balfour, Organist of St. Saviour's Church, gave CROYDON.—Mr. H. L. Balfour, Organist of St. Saviour's Church, gave an Invitation Concert, on the 19th lit. to exhibit the powers of a new organ he has had built by Messrs. Willis and Sons. The instrument contains a manual compass of 56 notes, CC to A, and pedal compass, CCC to F, 30 notes; 32 sounding stops, and 1820 pipes. Its tone throughout is good, some of the stops being particularly sweet. Mr. Balfour's selections included Mendelssohn's Sonata in F minor; Andante (Fourth Sonata), J. S. Bach; and Fugue, Schumann. The other artists were Mr. May Pauer, whose playing was highly appreciated, Miss Mary Willis, and Mr. T. W. Hanson, vocalists. There was a large audience. was a large audience

was a large audience.

DALLINGTON:—A Concert was held, on February 25, in the Lectureroom of St. George's Presbyterian Church, in aid of the Sunday-school
funds. The passor (the Rev. W. R. Rentoul) presided, and the hall
was filled. The programme was well selected, and included a March
by the Organist, Mr. Johnston, which was encored. At the close of
the entertainment Mr. Semple presented Mr. and Mrs. Johnston (who
are leaving the town for Newcastle) with a marble timepiece, in the
name of the Sunday-school teachers, and in doing so referred to the
recipients' long connection with the Sunday-schools and the great
help they had rendered. Mr. Johnston was also presented with a
metronome by Mr. J. C. Colson on behalf of the choir.

Envanueum. The Lingurestix Musical Society held its eighteenth

help they had rendered. Mr. Johnston was also presented with a metronome by Mr. J. C. Coulson on behalf of the choir.

EDINBURGH.—The University Musical Society held its eighteenth annual musical Concert on the 20th ult. Sir Herbert Oakeley conducted, and Mr. Daly acted as lender. The was a full orchestra, and the solos and choruses were rendered scalusively by students. The programme contained some excellent scalusively by students. The programme contained some excellent scalusively by students. The programme contained some excellent scalusively by students. Backie, was sum with much effect. Mr. L. A. Guthrie gave a pleasing rendering of the serenade "Awake, Awake." A plane pleasing rendering of the serenade "Awake, Awake." A pleasing rendering of the second part, the familiar "Ye Shepherds tell me" was so splendidly rendered that it had to be repeated. A solo, "Rhenish Folk Song" (Mendelssohn), sung by A. E. Barlow, was also encored. "Wha'll be King but Charlie," and "Here's to the years that's awa," harmonised and scored by Sir H. Oakeley, were given by the whole chorus in good tune and tone, but rather boisterously at times; indeed, that was the one fault in the otherwise splendidly sung choruses. Bach's "Gavotte" was well played on the violoncello, and rapturously applauded, the performer, Mr. C. D. Hamilton, having to re-appear. A Minuet and Trio, incidental to "The Bachelor of Florence," by Sir H. Oakeley, in the style of the last century, was much appreciated and encored. The whole entertainment was most creditable both to the Conductor and the students.

ELLAND.—The Choral Society gave a very successful Concert on

ment was most creditable both to the Conductor and the students.

ELLAND.—The Choral Society gave a very successful Concert on Tuesday evening, February 24, in the Congregational Assembly Room. The first part consisted of Gaul's Holy City, which was rendered by a chorus of about fifty voices, accompanied by an excellent band, comprising the principal performers of the Philharmonic Society, Huddersfield (known as Thomas's Band). The principal vocalists were Miss Bessie Holt, Miss Lily Parratt, Mr. P. Brearley, and Mr. W. Riley, all of whom acquitted themselves well. Mr. James Noble was conductor, and Mr. Jabez Garsed pianist. The second part of the programme was miscellaneous, prominent features in which were two pieces by the band—an overture, "La Souveraine," by Hermann, and a Bourreé (or dance) of Old Provence, by Reyloff. Miss Thomas also contributed with much success some selections from Il Trovatore on the violin. Miss Holt is an accomplished soprano, who sings with much ease, and was encored in both her songs. Miss Parratt, too, was recalled for the song "Daddy," but these encores, no doubt weld deserved, could not be compiled with.

GEORGETOWN, DEMERARA.—The fifth of the Demerara Amateur

deserved, could not be compiled with.

GEORGETOWN, DEMERARA—The fifth of the Demerara Amateur
Concerts, under the direction of Mrs. H. Anderson, took place at the
Philharmonic Hall, on February 17. The program was oft a
decidedly popular character, and the various itemserie we was oft a
decidedly popular character, and the various itemserie we was
by a large audience. The vocalists, Mrs. Pitman, Mrs. S. Webb,
Mr. Veecock, Mr. Sherlock, and Mr. Woolward, were all successful,
the first-named lady receiving an enthusiastic ecocyee for her singing
of Tosti's "Good-bye." The pianoforte accompaniments were played
by Mrs. Anderson, who also, in conjunction with her little daugher,
played "Deh con te" (Norma), as a piano duet. The Concert concluded with Crowe's "See-Saw" Waltzes, performed in character by
about eighty children.

GURLING RANADA—The Choral Union gave its first Concert on the

about eighty children.

GURLPH, CANADA.—The Choral Union gave its first Concert, on the 10th ult., in the City Hall. The programme consisted of a large selection from The Messaik and a miscellaneous second part. The nemest of the Choir especially distinguished themselves by their excellent singing of the choruses in the Oratorio, and the orchestra performed its part of the Concert in a highly satisfactory manner. Mrs. Whitelead, Miss Hastinge, Miss Stevenson, Mr. Wodell, and Mr. Harlod, were the vocal soloists. Pianoforte solos were given by Miss Herod, Wiss Jennie Brown, and Mr. C. Crowe, and a violin solo by Miss L. McLaren. Professor Philip conducted.

Metaren. Professor Philip conducted.

McLaren. Floreson Finite Conducters.

HARTLEPOOL.—On Monday, the 9th ult., the Choral Society, conducted by Mr. Watson Hunter, gave a performance of Mendelssohn's Elijah to a crowded and appreciative audience. The band and chorus numbered about 100 performers. All the choruses were very well rendered, precision and careful training being exhibited by the Chorica The principal vocalists were Madame Carina Ciciland, of Bradford,

Miss Jennie Rosse, Mr. G. H. Welch, of Durham Cathedral, and Mr. Henry Pope. The orchestra was led by Mr. Albert Trechmann, and Mr. Watson Hunter conducted.

and Mr. Watson Hunter conducted.

Hebley, Stefffield.—The members of the Amateur Harmonic Society gave their seventeenth Subscription Concert, on the 5th ult, in the Vesty Hall, Cemetery Road. The programme consisted of selections from the works of Sir Henry Bishop and included some of the choicest specimens of his music, vocal and instrumental. The vocalists were Miss Hall, Miss Longden, Miss E. Hill, Mrs. Cooke, Miss Foxon, Miss Theorem and the Miss Townson, Mr. C. Elliott, Mr. R. Beazley, and Mr. Ash, who were all thoroughly efficient. Mr. J. A. Rodgers accompanied most satisfactory and played Bishop's Overture "Montrose." Orchestral accompaniments were used in the glees and very much improved them, especially "Now tramp o'er moss and fell," which was redemanded, as was also the Overture "Guy Mannering"; Mr. G. Marsden led the orchestra with his usual ability. There was a very large audience, and the pieces were received with warm applause. Mr. W. Chapman conducted.

conducted.

KENDAL—An excellent Concert took place in St. George's Hall on Thursday, the 12th ult., the instrumental portion being sustained by local amateurs, under the conductorship of Mr. V. S. Smith. The vocalists were Miss Alma Hallowell, R.A.M., whose well-trained voice was heard to great advantage in the "Jewel Song," from Faust. In the second part of the programme she sang Harrier Kendall's song, "My kingdom," with exquisite taste and refinement. This was Miss Hallowell's second appearance, and the favourable impression she made on her first appearance was greatly strengthened on the present occasion. Miss Florence Hallowell, who possesses a very rich contralto voice of extraordinary range, was very successful in all her songs. Mr. Henry Taylor and Mr. George Allen were also highly efficient. Duets, quartets, &c., were admirably rendered by the above-named artists.

songs. Mr. Henry laylor and Mr. George Allen were also lightly efficient. Dueta, quartets, &c., were admirably rendered by the above-named artists.

Lzicsztzen.—The first performance of Gounod's Redemption took place in the Temperance Hall, on the 19th ult. The Choral Society supplied an efficient chorus of 200 voices; there was a full and excellent band, Mr. Val Nicholson being the leading violin; Mr. H. B. Ellis, Ellis, Ellis, Ellis, C., presided at the organ, and Mr. C. Hancock, Mus. Bac., was the conductor. The principal vocalists were Mrs. Futchisnon, Miss. extent divided the model of the properties of the principal vocalists were Mrs. Futchisnon, Miss. extend music by Miss Ada Birch and Mr. R. C. Allen. The recitatives were delivered with much ability by Mr. Piercy and Mr. Santley, the latter distinguishing himself by the appropriate expression given to the words of Christ. Miss Lloyd produced a favourable impression in the herica is of Mary, "While my watch I am keeping," based on the chant of the Stabat Mater, and Mrs. Hutchinson sang well the shortsolo, with chorus," From Thy love as a Father," and the more important "Over the barren wastes," commencing the third part. The choruses generally were given with a commendable attention to light and shade, and the work was received with hearty appliause by the numerous and gratified audience.—The last Concert for the season of Mr. Harvey Löhr's interesting series of Chamber Concerts was given in the Lecture Hall of the Museum Buildings, on February 26. The artists were vocalist, Miss Ehrenberg; violin, Mr. L. Sezepanowski, violoncello, Mons. Albert; pianot of the August Mater. Proposition of the Museum Buildings, on February 26. The Artists were vocalist, Miss Ehrenberg, to violoncello, with pianoforte accompaniment (Moszkowski); song, "Spanish Romance" (Kjerulf); Ballade, in Gminor, Op. 24, for violoncello, with pianoforte accompaniment (Moszkowski); song, for pianoforte, violin, and violoncello (Mendelssohn). The introduction of Gade's Trio was regarded as

ment would nave been plant of the masterly exposition of wendeasson in Trio had it been possible. The accompanist was Mr. W. G. Wood.

Limerick.—On Wednesday evening, February 25, a lecture on Acoustics, with experiments, was delivered in the large Hall of the Catholic Literary Institute, by Mr. Stanislaus Elliot, Organist and Conductor of St. Michael's Parochial (Catholic) Church, being the first public lecture on the aubject ever delivered in this city. The Hall was crowded in every part by a most attentive and appreciative audience. The experiments, which were performed with perfect success, and elicited load applause, were taken from Tyndail's Eight Lectures on Sound; and the apparatus, kindly lent for the occasion, included Chladnis Plattes, a Dovés Syren, a magnificent set of four large tuning forks, mounted on reconstors, Tyndail's Singing-fame and Revolving Mirror, and sundeonators, Tyndail's Singing-fame and Revolving Mirror, and sundeonators, Tyndail's Singing-fame and Revolving Mirror, and sundeonators, Tyndail's Singing-fame and English Charles of the Catholic Stanish of the Cathol

for a repetition of the lecture on some future occasion.

Louenbergought.—The Handle Discentenary was fittingly commemorated by a grand Handel Festival, which was given in the Baxter Gate Chapel, on Monday evening, February 23, the anniversary of the great composer's birthday. The inception of the Festival was due to Mr. G. Adocok, who has conducted all the subsequent arrangements, and his indefaitgable exertions assured the complete success of the performance. The programme was largely drawn from the oratorios Judas Maccabaus and Samson, with incidental solos from Joshua, St. Cecliat's Day, Theodova, Exio, Jephtha, Joseph, and Esther, the selection ending most appropriately with a solo and

two choruses from The Messiah. The principal vocalists were Madame Jarratt, Miss Lymn, Mr. Castings, and Mr. Jackson, all of whom were highly efficient, Madame Jarratt creating a marked effect in "Let be bright seraphim" (with Mr. Gilbert's fine trumpet obbligato), Miss Lymn having to repeat "Return, O God of Hosts," and Messers. Castings and Jackson—the former in "Total eclipse" and the latter in "Honour and arms"—eliciting the most enthusiastic applause. All the choruses were rendered with commerdable precision, and the purely orchestral pieces—the March from the "Occasional Oratorio," a Minuet from Samson, and the "Dead March" from Saul—showed the powers of the band to much advantage, Mr. Adock conducted throughout with his usual skill and judgment, and Mr. Kilby was leader of the band.

MALDON.—A very successful Concert was given in the Public Hall, on the 6th ult, the first part of the programme consisting of Birchis operetta" The Merrie Men of Sherwood Forest." Mr.W. H. Daughtry's Choral Class, numbering sixty voices, sang well, and the solos were efficiently rendered by Miss Mary Scabrook (of the Guildhall School of Music), Mr. Driffield Smythe, Mr. J. H. Unwin (members of the class), Mr. J. W. Hanson, and Mr. J. Kempton. The accompaniments were played by the atring band of the Royal Engineers, and Mr. C. Oamond, Organist of St. Mary-at-the-Walls, Colchester, presided at the pianoforte. The second part was miscellaneous, and included songs by the above-named artists and Miss Osmond, a violin solo by Mr. Kitchin, and a clarinet solo by Mr. Collins. Mr. Daughtry conducted.

Markorze.—An excellent performance of Hayd's Creation was given by the members of the Choral Society, on the 17th Lit, in the Clitton-ville Hall. The solos were well sung by Miss Annie Matthewa, Markor Markorze, Alfred Kenningham, and Mr. F. Bevan. Mr. C. Gann led the band, Mr. J. W. Pearson conducted, and the pianoforte accompaniments were ably rendered by Miss Plummer.

were ably rendered by Miss Plummer.

NATAL—The Conductor's report of the Durhan Philharmonic Society gives an interesting review of the work of the institution for the past twelve months. The list of public performances included five Oratorios, with full orchestrial accompaniments, and a large number of works by the great composers. It is proposed that the Society shall celebrate the opening of the Durhan Town Hall by a Musical Festival, and that an Ode, written and composed for the occasion, shall be performed, with the aid of friends from Maritzburg and elsewhere. The Committee of the Natal Caledonian Society gave an excellent Concert in the Philharmonic Hall in celebration of the birthday of Burns. There was a large attendance, and the selection of music was most efficiently rendered.

Newbury.—The last Concert of the present season in connection with the Literary and Scientific Institution, was given on the 17th ult, in the Town Hall, before a numerous audience. An excellent programme was well rendered, the artists being the Misses Cockburn and Law, and Messers. Harper, H. Taylor, Hutchinson, and H. S. Webster.

Law, and Messrs. Harper, H. Taylor, Hutchinson, and H. S. Webster.

NewTOWARDS, NEAR BELFART—An Organ Recital was given in
the Parish Church, on the 2nd ult, by Mr. Herbert Westerby (London
University), in commemoration of the bic-entenary of the births of Bach
and Handel. The first part of the Recital was devoted to the works
of these composers; the programme including, from Bach, "My heart
ever faithful"; Duet and Chorus, "My Saviour Jesus now is taken,"
from the St. Matthew Passion; Toocata in F; and from Handel,
"Angels ever bright and fair," "From the Censer cutting rise"
(Schomon), and "I will sing unto the Lord" (Israel in Egypt). The
Buttchude, Mozart, and Beethoven

NORMUR, "The tractive supply Compared fair Northille and Norwich

NORMUR, "The tractive supply Compared fair Northille and Norwich."

Buxtenude, Mozart, and Beethoven.

Noawuck.—The twenty-seventh Concert of the Norfolk and Norwich
Musical Union took place in St. Andrew's Hall, on Thursday evening,
the 12th lut. The first part of the programme consisted of Gaul's
Sacred Cantata, The Holy City, which was excellently rendered
throughout. The solo vocalists were Miss Luckett, Miss Robins,
Miss Alden, Mr. H. I, Brookes, and Mr. Luckett. The second part
included Dr. Bunnett's setting of the 13pth Paslm, the solos in which
were well sung by Mr. Brookes, and an Ave Maria, expressively given
a manifest improvement uson former occasions. Mr. Walter Lane
presided at the organ, and Dr. Bunnett conducted.

Bunney. Co. Mendru sussing the 15th with the Vessel and Jacket.

presided at the organ, and Dr. Bunnett conducted.

PUDSSY—On Monday evening, the 16th ult., a Vocal and Instrumental Concert was given by the members of the Choral Union in the Victoria Hall. The principal artists were Miss C, N, Jovetz, Miss A, Hatton, Miss Stott, Mr. I, Walker, and Mr. E. C. Owston, vocalists: allow violin, Miss Ethel Heap; Mr. Henry Heap led the band, and Mr. Owston accompanied and conducted. The first part consisted of G. A. Macfaren's Cantata, May Day, the part of the May Queen being well sustained by Miss Jowett. In the s-cond part, Miss Hatton gave an excellent rendering of Goundét Ave Maria, with volin obligate, played by Mr. Charles Dyson, which was loudly applauded, Another feature of the Concert was Miss Ethel Heap's violin solo, "Faust" (Goundd), which was enthusiastically received.

Another feature of the Concert was Miss Ethel Heap's violin solo, Faust." (Gounod), which was enthusiastically received.

St. Leonard's-ow-Sea.—Lent this year has been celevised. Series of special oratorio services in St. Paul's Church. The first of these was held on the evening of February 26, when (this year being the bic centenary of the great master's birth) Handle's Messiah was sung by the choir and members of the Choral Union. The solos were taken principally by puils of Dr. Abram, assisted by Madame Poole. The choruses were all well sung. Mr. E. Kennard most ably second service was held on the 11th ult, when Mendelssohn's Etijoh was sung. Madame Poole took the contrains solos, and gave a very fine rendering of "Woe unto them," "O rest in the Lord," and the part of the Queen. The music of the prophet was rendered in a most nished manner by Mr. Winn, and the tenor solos were taken, by Messra. Simson and Seamark, both of whom gave great satisfaction. The soprano portion was very creditably sung by Miss Hill. The choruses all went grantly, and were attacked throughout with great aprirt. Mr. E. Kennard accompanied on the organ, and Dr. Abram conducted. The third service was held on the 23rd ult, when Messischia Paral Psania and Hymn of Praiss were selected for performance. The soprano solos were taken by Miss M. Catilsie, whose dinging was much admired. In the Hyms of Praiss, the deat "I waited for the Lord" was sung by Miss Catilsie and Miss Hodson.

The other vocalists were Messrs. Simson, Seamark, and Chesterfield. Mr. F. Maggs accompanied on the organ, and the whole was under the direction of Dr. Abram, who conducted.

SELNIRK.—Handel's bi-centenary was celebrated on Monday, February 23, the Rev. J. Farqubarson, M.A., giving a biographical and critical lecture on the composer, the musical illustrations being fournished by the Selkirk Choral Union, under the leadership of Mr. Mitchell, F.C.O.

SHERBORNE -A double performance of The Messiah, in honour of SHERBONNE—A double performance of The Messiah, in honour of the Handel bi-centenary, took place in the Abbey, on February 25. The choir was assisted by that of Holy Trinity, Dorchester, by members of Wimborne Minster choir, and that of St. Michael's Church, Exeter, as well as by many friends in Sherborne. Mr. Richmond, Organist of St. Michael and All Angels, Exeter, presided efficiently at the organ, in place of Mr. Lyle, who conducted. The choruses were rendered with much effect, and the solo vocalists, Miss Effic Clements, Madame Osborne Williams, Messrs. Haydn and Thomas, were thoroughly satisfactory; "The trumpet shall sound" (with a well played cornet obbligato), by the last-named singer, being highly appreciated.

SPALDING.—A Concert was given by the members of the Christian Association Choral Class, on February 25, the principal items in the rrogramme being Mendelssohn's "Haym of Praise" and "Hear my Prayer." Mr. E. Dunkerton, of Lincoln Cathedral, and Miss Laura Foster were the soloists, and Mr. Price, Organist of Spalding Parish Church, conducted. The second part of the programme was wiscellaneous. miscellaneous.

STOCKPORT .- On Monday, the 16th ult., the Musical Society gave a STOCKFORT.—On Monday, the 10th ult, the Musical Society gave a performance of Handel's yudas Macacabars, in the Volunteer Armoury, before a large audience. The principal vocalists were Mrs. Catherine Bradley, Mrs. Knowles, Miss Margaret Leyland, Mr. Kendel Thompson, and Mr. A. S. Kinnel. The band and chorus numbered 250, many of the instrumentalists belonging to Mr. Charles Halle's orchestra. Mr. Joseph Bradley, Mus. Bac., Oxon., Organist of St. Thomasis, Heaton Norris, conducted. The Oratorio was admirably

STROUD .- The Concert annually given by Mr. Chew for the benefit STROUD.—The Concert annually given by Mr. Chew for the benefit of the funds of the Stroud Hospital took place at the Subscription Room, on the 10th ult., before a large audience. The vocalists—whose services were entirely gratuitious—were Miss Marie Etherington, R.A.M., Miss Eleanor Rees, R.A.M., the Rev. N. Morgan Brown, B.A., and Mr. T. Brandon, Mr. Chew's string band lending able assistance by the performance of several pieces. Miss Rees, whose previous appearances in Stroud were remembered with much pleasure, was highly successful in all her songs, especially in "I dream I was in Heaven," from Costa's Nammar, Wiss Etherington made an excellent impression in the air "Angels ever bright and fair," and also in two ballads, the Rev. Morgan Brown and Mr. Brandon also eliciting warm applause. Two vocal quartets, sung by the above-named artists, were welcome features in the programme, Sterndale Bennett's "God is a spirit" being redemanded.

TROWSEIGNE.—The members of the Charal Society gave their first

TROWSRIDGS.—The members of the Choral Society gave their first Concert in Hill's Hall on the 3rd ult. Dr. Stainer's Daughter of Jains constituted the first part of the programme, and the second was miscellaneous. The vocalists were Miss Mansfield and Messrs. Morgan and Francome; solo pianist, Mdlle. Jutz (medalist of the Conservatoire, Geneva), and Conductor, Mr. O. A. Mansfield, F.C.O.,

Uppingham.—On Tuesday, the 24th ult., a Concert in honour of Bach and Handel was given at the Uppingham School. The selections from Bach comprised the Suite in D minor, and a Chaconne, played by Herr Joachim; Handel's Sonata in A major was also given. Mr. John Probert and Mr. F. Bevan sang solos from The Messiah and Christmas Oratorio.

WALSALL.—On Monday evening, the 23rd ult., an Organ Recital was given by Mr. J. C. Clarke, L.R.A.M., in Wesley Chapel, Ablewell Street. The selection of music included Handel's Overture to the Oratorio of Esther, Bach's Fugue in D. Dr. Heap's Andante Grazioso, Guilman's Funeral March and Chant Séraphique, and J. C. Clarke's Triumphal March in E flat. The Recital gave great satisfaction.

WEST ARDSLEY.—On the 14th ult. an excellent Concert was given in the Board School by the Morley Choral Union. The programme was varied and well selected, and both in the vocal and instrumental department every piece was efficiently rendered. Mr. Thomas Earn-

WESTON-SUPER-MARE.—Mr. William Chinnock Dyer, Organist and Director of the Choir of Holy Trinity Church, has recently been presented with a beautifully finished oak writing-case, filled with every requisite, and also an inkstand of oak, elegantly mounted with silver. The gift was accompanied by an address from the Vicar and members topast and present) of the Choir of Holy Trinity Church, alluding in flattering terms to his valuable labours among them for many years.

WEYMOUTH.—The new organ, built by Mr. C. Martin, of Oxford, for the Maiden Street Wesleyan Chapel, was opened on Wednesday, the 1xth ult., by Mr. T. W. Dodds, Mus. Bac., who displayed the beauties of the instrument to the fullest extent. The Recital was interspersed with vocal selections, excellently rendered by the Choir, under the Conductorship of Mr. Sykes, the solos being taken by Mrs. Rogers, Miss Hawkes, the Rev. — Eyre, and the Rev. W. Lewis.

Miss Hawkes, the Rev. — Eyre, and the Rev. W. Lewis.

Winchester.—The bicentenary of the birth of Handel was celebrated by a performance of The Messiah, under the auspices of the Winchester Choral Society, in the Guidhall, on Perbury 23. The band and chorus numbered about one hundred executants, Mr. C. Gamblin ably officiating as Conductor. The solo vocalitist were Miss Marie Gane, Miss Eliza Thomas, Mr. John Probert, and Mr. Egbert Roberts. Miss Gane was highly successful in "I know that my Redeemer liveth," and Mr. Roberts created a genuine effect in all the music entrusted to him, "Why do the nations" and "The trumpet shall sound" (with trumpet obbligato by Mr. T. Brown) eliciting cauline and well deserved marks of approbation. All the choruses were admirably rendered, and the work was thoroughly appreciated by a large audience.

WOLVERHAMPTON:-The members of the Festival Choral Society WOLVERRAMPTON.—The members of the Festival Choral Society gave their fourth and concluding Concert of the present series, in the Agricultural Hall, on Friday evening, the 20th ult. The work chosen for performance was Bach's Passion (St. Matthew), which was excellently rendered, the Chorals and Choruses being splendidly sung. The solo vocalists were Miss Anna Williams, who was highly effective in "Breek and die" and "For love of us," Miss E. Lloyd, Mr. Wade, but the concern the control of the cont

presided at the organ, and Dr. Heap conducted.

WEXEMAM.—On Monday, February 23, the third Annual Musical Festival was held in the Public Hall. The afternoon meeting, which was of a purely competitive character, attracted a very large audience. Mr. Benjamin Piercy was the President, the adjudicator was Dr. Henry Hiles, and Mr. Alfred Knight, of Oswestry, accompanied. The prize of one guines for the tenor soio "Be thou faithful," was awarded prize of the guines for the tenor soio "Be thou faithful," was awarded to the companied of the prize of the guines for singing, unaccompanied, the Quarter "Hear us, Lord" (Rossini), to the Misses Lucas and Lewis, and Messre, H. Owen and E. Rogers; the prize of one guines for the has solo" It is enough," to Mr. W. J. Thomas, and the prize of one guines for the soprano solo "Haste ye birds" (Gumbert), to Miss. L. Ellis, of Oswestry. The piece selected for village choirs was "O hush thee my bable" (Sullivan), the first prize, a banner of homour, being presented to the Rev. G. J. Howson, of Overton Choir, and the second prize of three guiness being withheld. The Juvenile Choir competition consisted of Callcott's "May Fly," the prize of four guineas, offered by Mr. Evan Morris, being awarded to the Lodge and Bronygath Juveniles; Conductor, Mr. H. M. Hughes. The prize of one guinea, offered by Mr. F. Yang for singing at sight, was awarded to Mr. W. Parry, of Acrefair. For the principal choral competition, "Witter days" (Caldicti), two prizes were offered—the first, consisting of twenty-one pounds Acrefair. For the principal choral competition, "Winter days" (Caldictott), two prizes were offered—the first, consisting of twenty-one pounds and a bâton for the Conductor, was awarded to the Acrefair Choir, Conductor, Mr. J. T. Gabriel; and the second, of five guineas, to the Wrexham Philinamonic Society; Conductor, Mr. W. H. Holt. An excellent Concert was given in the evening, the artists including Madams Georgina Burns, Miss Jessie Breakenridge, Mr. G. H. Welch, R.A.M., Mr. Leslie Crotty, Mr. Frank Weston (solo violoncello), Mr. S. Kirkham, Mr. E. Edwards, Mr. Henry Broadley, and Mr. Josef Cantor, Conductor.

Organ Appointments.—Mr. Edward J. Sturges, Organist and Choirmaster to All Saints' Church, Hatcham Park, S.E.—Mr. John Johnston, Organist and Choirmaster to Westmoreland Road Presbyterian Church, Newcastle-on-Tyne.—Mr. Frank Ketcher, Organist and Choirmaster to the Parish Church, Llangollen, Norwaster to Saint Church, Llangollen, Norwaster to St. Mary's, Spital Square.—Mr. Edward A. Coombs, Organist and Choirmaster to Beckenham Congregational Church.

CHOIR APPOINTMENTS.—Mr. Frederick Williams (Principal Tenor), to St. Peter's, Eaton Square, S.W.—Mr. Walter J. Thrussell (Alto), to St. Peter's, Cranley Gardens, S.W.

DEATHS.

On the 15th ult., at Sadowa House, Eastbourne, Christian Rudouch Wessel, aged 88. On the 19th ult., at his residence, 20, Castellain Road, Maida Hill, John Wildye Cooper.

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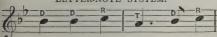
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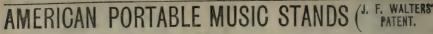
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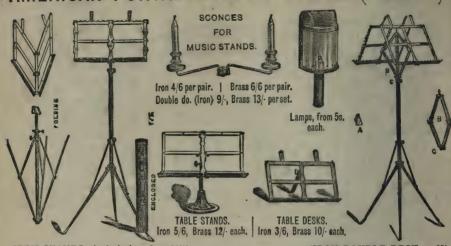
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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

MAY 1, 1885.

THE EDUCATIONAL VALUE OF DANCE MUSIC.

LITTLE excuse is needed for choosing such an apparently frivolous topic for discussion in the columns of The Musical Times after the recent action of the Aberdeen Presbytery. The subject of dancing has been elevated into public notice, and may figure among the themes of debate at future Social Science Congresses. The whole speech of the divine who moved the "deliverance" was calculated to awaken Homeric laughter in the breasts of those who see in dancing nothing but a healthy and harmless recreation, but there was one passage in which he surpassed himself by the vivid picture drawn of the evils which attend the spread of "balls, dancing parties, and promiscuous gatherings of people of both sexes for indulging in springs and flings and artistic circles and close-bosomed whirlings." Let it be clearly understood, however, before we go any further, that it is not our intention to discuss the morals of the ballet, or to weigh the pros and cons that should determine the choice of dancing as a profession. We have not the knowledge or experience requisite for the achievement of such a task, and even if we had, the warning to be drawn from the stormy results of Mr. Burnand's ill-starred polemics would certainly deter us from an enterprise only too sure to rekindle the odium theatricum he has so rudely awakened. No, we have no aim save the offering of a few discursive remarks on the music of the ball-room, old and new, and the educational influence it is capable of exerting on the embryonic artistic instincts of the dancing British public. It would not be difficult to account for the present characteristics of dancing and dance music in England on the strictest principles of the doctrine of Evolution. They have been developed by their environment and re-act upon that environment. Our national reserve, the dislike we Englishmen entertain for anything that is emotional and impassioned in gesture, the invariable practice of hosts and hostesses of asking at least once and half as many guests as their rooms can conveniently hold, and the imperfect sense of rhythm possessed by the majority of English gentlefolk, have combined to develop a school of English dance music of which the prevailing characteristics are a mawkish monotony, a cloying sweet-ness, a religious avoidance of anything approaching syncopation, freshness, or piquancy of rhythm, in fine, a steady adherence to the smooth levels of the flattest insipidity. The music of the ball-room and the concert-hall, on the one hand, and that of our churches, on the other, seem to have changed places. Our waltzes and ballads are as sad and serious as hymns, and our hymn-tunes far more lively than our waltzes. We are well aware of the gravity of some of these charges and of the indignation they will excite in the minds of many young ladies. But we are prepared to substantiate them. We have accused our well-bred fellow-countrymen and women of a defective sense of rhythm, and in proof thereof we have only to point to their constant habit of waltzing to a polka, or to the naïve request made by so many young ladies, if they find the music rather too fast, "Shall we dance halftime?"—a fallacy very properly exploded by Mr. Gurney in a paper in the Nineteenth Century some years back; and lastly, to the fact that many dancers, whose step and smoothness are irreproachable, only keep time with the music when it happens to coincide

with their own habitual tempo. These criticisms, however, are fortunately not applicable to all strata of society. A far truer sense of rhythm and capacity for keeping time are displayed by Lancashire millhands dancing in the street to a barrel-organ than by our jeunesse dorée in the drawing-rooms of Mayfair. A Kerry peasant, whose idea of vocal and instrumental music is barbarous in the extreme, will vet beat out with his clumsy brogues every note of a quick jig-tune with the most perfect accuracy. And the same remark applies to English clog-dancers. Now, there is nothing in the fashionable dance music of the day to educate the ear or sense of rhythm-to our mind, one of the chief functions of dance music. It is impossible to get out of step with a tune when the stress falls with unfailing regularity on the strong beat. On the other hand, we hold that there is a certain charm in surmounting any little rhythmical difficulty caused by the introduction of syncopation, or by the antagonism of the beats, or by any of the methods which lend variety and freshness to the monotony of the waltz tempo. But these are the identical qualities which are tabooed and condemned in our ballroom music. Only the other day, on hearing, to our great delight, sandwiched between a layer of sickly modern waltzes, an old favourite by Strauss, we accosted the musician in the interval and congratulated him on his hardihood. "Well," he replied, "if ever I do get the chance of playing Strauss's waltzes, the time seems to go twice as quick. But it's as likely as not that if I begin to play one, somebody comes up and says, 'For goodness' sake don't play that jumpy thing,' and I have to stop." In these days, when Strauss is a drug in the market—we use the name Strauss generically and has been dethroned, in England, at least, from his well-merited pre-eminence by the writers of what we may call the Pomatum school, it may not be out of place to remind our readers of the estimate formed of his services by a great and fastidious critic, whose competence to judge of matters relating to rhythm will not be questioned.

Berlioz—for we refer to him—in the course of one of his brilliant letters from Vienna, gives a most interesting picture of the balls at the Salle des Redoutes, where he spent "whole nights watching thousands of incomparable waltzers whirling about. . . . And then there is Strauss conducting his fine orchestra; and when the new waltzes he writes expressly for each fashionable ball turn out successful, the dancers stop to applaud him, the ladies approach the platform and throw him bouquets. . . . This is only fair, for Strauss is an artist. The influence he has already exercised over musical feeling throughout Europe in introducing cross rhythms into waltzes is not sufficiently appreciated. If, out of Germany, the public at large can be induced to understand the singular charm frequently resulting from the opposition and superposition of contrary rhythms, it will be owing to Strauss. Beethoven's marvels in this style are too far above them, and act only upon exceptional audiences; Strauss has addressed himself to the masses, and his numerous imitators have been forced, whilst imitating, to second Berlioz has perhaps slightly exaggerated the magnitude of the services rendered by Strauss in the cause of "the emancipation of rhythm"; but many other eminent musicians have felt, and still feel, the fascination of these charming and piquant waltzes, which, as compositions, rank immeasurably above the great mass of those in vogue at the present day. We have the greatest sympathy for a friend of ours, who once gave vent to his feelings thus, "You know, I consider the 'Blue Danube' such an important

know very well, I'd rather not dance it at all." we fear there are very few enthusiasts who approach the matter in so reverential a spirit as this gentleman. The fact remains, however, that our modern English ballroom music is but sorry stuff, thin in construction, wearisome by its monotony, and destitute of any rhythmic variety. The conclusion to be drawn from this is not flattering to native talent, for the same countries that have given to the world the greatest composers and executants have produced the finest dance music. We cannot resist the temptation here of uttering a protest against the practice of getting dance music composed "expressly for the purpose" on the occasion of the revival of famous plays, when music already exists which has stood the test of time, or which bears the unmistakable impress of genius. Are there no stately minuets which might have been laid under requisition to accompany the dancers in the ballroom scene in "Romeo and Juliet"? Apparently not, if we are to judge from a recent performance at the Lyceum. And though Berlioz and Gounod and Raff, to mention no others, have written brilliantly on this theme, no shred of their works was vouchsafed us. No, but in contrast with the pity and horror of this most moving tragedy, we must needs have a tawdry waltz with an Italian title, and breathing about as much Italian air as may be found in the tunnels of the Underground Railway. This blunder, perhaps the worst blot on a really interesting revival, was all the more remarkable as it was in contrast with the archæological spirit which marked the rest of the mounting. It is a blunder, however, which was repeated, though in a less exasperating form, in the production of "As you Like it" at the St. James's Theatre.

But to revert to the main question-the educational function of dance music. We have no desire to condemn it wholesale. On the contrary, we yield to no one in the enjoyment of a good waltz. Only we believe that, without making it a bit less attractive, writers of dance music could do valuable service in educating the ear and sense of rhythm of their patrons and patronesses if they would more often forsake the grooves into which they have fallen. Popular and clever writers may take liberties, and the success which has attended a really spirited waltz like "Estudiantina" is a hopeful sign. In the same way, we welcome the introduction of any unusual harmonies like those employed by the Herrn Delbrück. Such refreshing innovations assist in the work of emancipation alluded to above. For let no one minimise or attempt to underrate the value of such stepping-stones in music or in any other art. They are inevitable and indispensable, and peculiarly so in a race of our temperament, which in quickness and diversity of emotional sensibility is behind the French and Italians. We English are slow to accept artistic facts, but very tenacious of them once apprehended, perhaps too tenacious. An artist of established reputation can take liberties with an English audience which would be impossible elsewhere. In Italy a singer may be hissed in one act of an opera and applauded vehemently in another on the same night. We have not the same æsthetic elasticity, and apply more unyielding canons. If our premises be granted—that the musical education of the people should be gradual and come from below-the value of these minor branches of the art, dance music and operetta, will not be denied. And to prove that familiarity with these branches need not necessarily contaminate, we have only to point to the numerous instances of great artists who have risen from these lower levels, and, while shaking themselves free of the slough of former phases of professional existence, have gained in cathothing that unless I've got a first-rate partner whom I licity of expression from the very comprehensiveness

of their experience. Out of a host of instances we will take only a couple. Materna, the famous German dramatic singer, was a popular Viennese favourite in comic operetta in 1867, on the authority of Mr. Beatty-Kingston. And, to come down to an entirely contemporary date, the charming and sympathetic actress who has lately won the hearts of all who saw her in the "Maître de Forges" and "Frou-Frou," Madame Jane Hading, was, but a few years back, a moderately successful performer in opera-bouffe.* So far, however, from having suffered from such antecedents, they have only lent her lightness and versatility, and her musical training has enabled her to sing tunefully and in good taste such songs as may occasionally fall to her lot. Verily, everything is good in art to those who are gifted with discrimination and a sense of proportion. That sense of proportion seems to be sadly out of gear when we encounter disguised hymn-tunes in the ballroom, and undisguised popular songs in religious processions. People will go on dancing, in spite of the fulminations of the Presbytery of Aberdeen, for the desire "to throw a loose leg," as the Irish say, is ingrained in human nature. But if we cannot improve our home-manufactured dance music, let us put our pride in our pocket and import more freely from abroad, unless such a course is rendered impossible by the inauguration of a policy of musical protection, which we are almost inclined to believe would find favour in the sight of some of our native artists.

OBSERVATIONS ON MUSIC IN AMERICA

By Joseph Bennett.
III.—ORCHESTRAL AND CHORAL MUSIC.

Such remarks as I have to offer upon orchestral music in America must be taken in connection with a peculiar feature indicated in my preliminary article. I there pointed out that American orchestras are almost exclusively composed of imported players, under conductors many of whom are aliens, or, at least, of foreign origin. Let me assure my American friends that I am not referring to this in tones of reproach, from the merest suspicion of which, by the way, the tenour of my prefatory observations should be a protection. The fact that American orchestral music is in the hands of foreigners cannot possibly be ignored here, because it properly determines the scope and nature of what I have to say. To treat that music as native in origin, and, therefore, as indicating American powers and possibilities, would manifestly be absurd. It is simply a German article transferred from the Fatherland to the New World, and it occupies my attention of right only as it presents a model to, and exerts an influence upon, the American people.

To speak of orchestral music in America is at once to discuss the position and work of Mr. Theodore Thomas, who towers like Saul the son of Kish, a head and shoulders above all his fellows. The standing of Mr. Thomas among his adopted countrymen is almost unique in itself, and quite unique as regards the wide range of his action and influence. Perhaps the nearest approach to it, on a much smaller scale, is that of Mr. Charles Hallé in our northern and north-western counties. Even as Mr. Hallé dominates almost absolutely the higher manifestations of music in the region of his efforts, so Mr. Theodore Thomas rules in the chief cities of the Northern and Western States. Making New York

the centre and principal seat of his labours, he from time to time organises vast tours, extending over thousands of miles; his visit to each city being rightly regarded as the chief musical event of the local year. No artistic man in the land exerts a wider or more powerful influence. He sets the standard of orchestral excellence throughout the Union, and employs all his talent and prestige so to raise public taste as that it shall reach the level of classic art. The instrument with which he chiefly works to this end is an orchestra composed, I believe, exclusively of Germans. Over its members Mr. Thomas exercises absolute control, and he has, beyond doubt, succeeded in making them the creatures of his will in all that concerns their artistic labours. Much care and judgment must have been exercised in choosing these performers—the more, if only the materials ready to hand in America are drawn upon. With regard to the point in question, I omitted to gather information, but, looking at the high average of excellence, the chances are that Mr. Thomas obtains his most important artists from Europe. In any case, his baton rules an orchestra of which the best conductor in the world might be proud. I do not say that it is faultless; or that, on all points, it will bear comparison with similar bodies in the Old World. The wind instrument players are not of equal merit; the first flute, for example, being conspicuous for tone and skill, while the first oboe offers, in each respect, matter for criticism. Again, the violins sound thin and poor by comparison with the fine, sonorous "strings" of our best English orchestras. Defects such as these, however, are dwarfed when placed in the same field of view with an admirable ensemble. Mr. Thomas's orchestra plays with one mind and one soul. It does not suggest so much a congregation of units as one unit only, with no possibility of inter-divergence. The motto of the body might be that of the United States, "E pluribus unum." This invaluable quality of oneness is, as every amateur knows, the proof of a perfect orchestra, and to secure it every good conductor tries his best as far as opportunities allow. When Habeneck presided over the unrivalled band of the Conservatoire Concerts in Paris, he rehearsed every section separately—taking the first violins, for instance, and, on encountering a doubtful passage, causing it to be played by each man in succession, till the proper rendering had been individually mastered. I do not know that Mr. Thomas takes such microscopic pains as did the famous Parisian chef d'orchestre, but, by some means or other, he secures an almost equally good result. There are no two ideas or two methods in his band. Only one idea or one method prevails, and that is the idea or the method of Mr. Thomas himself. His men are machines plus the intelligence which enables them to understand the will of their chief. On one occasion, in New York, I had an opportunity of seeing Mr. Thomas at work with his orchestra. Let me here premise that it is the custom among our kinsmen to hold what are called "public rehearsals," in the fashion adopted at the Handel Festivals, and the chief provincial gatherings amongst ourselves. These are really performances under another name, though the conductor has the right to make corrections and actually to "rehearse" if he think proper. It is not to an occasion of this kind that I now refer. The doors of Steinway Hall were very jealously guarded, indeed, when they opened, with ready courtesy, to the English stranger, who found himself alone in the auditorium. Among the works in preparation for a forthcoming Concert was Beethoven's Seventh Symphony, the rehearsal of which enabled me to form a tolerably accurate opinion of the conductor's method, and not only of that but of his thoroughness. The

And who, since the above was written, has met with the characteristic reward of having her method burlesqued at the "Gaiety." Madame Hading ought to feel highly flattered at being thus subjected by Mr. Burnand to the same treatment as Shakspere.

Symphony in A major was, of course, perfectly familiar to the executants, who could have played no small part of it with closed eyes. Yet Mr. Thomas rehearsed the well-known movements as carefully as though none of them had ever been heard before; devoting attention to the faintest shade of nuance and the execution of the most trifling appoggiatura, not less than to those broader features which an audience would be likely to note. Herein was revealed the secret of the Thomas orchestra. Among the many definitions of genius is one describing it as "the faculty of taking pains." Accepting this, I may say with perfect truth that genius has built up the success of the organisation under notice. I was struck with another feature-the perfect discipline of the orchestra. Every man gave patient attention to his work, permitting no distraction, and showing no restiveness as passages were tried again and again. Germans, perhaps, are specially amenable to discipline. They go through military service, in which, for three years, they are taught, with exceeding authority, that they must have no will of their own. Moreover, when a nation is carefully policed by a paternal government for generations, its habits of obedience ripen almost into an instinct. The Englishman, on the other hand, not having a paternal government and not being forced to attend a national disciplinary school, is apt to assert his personal liberty at inconvenient moments, and to show a want of respect for the office of his superiors. Readers of musical literature are familiar with stories about the unruliness of English orchestras-how they saddened Spohr, and brought tears of vexation into Mendelssohn's eyes. They are better now, it is true, thanks to the firmness with which the late Sir Michael Costa grappled with and suppressed a formidable evil. Mr. Thomas's manner with his orchestra reminded me somewhat of Sir Michael's. There was the same quiet firmness, and the same impression of devotion to the work in hand. Hence the rehearsal-a long one-proceeded in the most orderly fashion to its close. But when the word of dismissal had been uttered, Mr. Thomas's well disciplined men resembled a lot of boys let loose from school. The noise of their tongues, and the quickness of their dispersal showed how great had been the demand upon time and patience. I attended the Philharmonic Concert for which the rehearsal above spoken of was a preparation, and found the Hall crowded with a brilliant audience who seemed to take a considerable degree of interest in the music presented. I am distinctly one of those who entertain a poor opinion of the classical taste of New Yorkers as regards the "divine" art. In such a mass of human beings, however, there must be a percentage of cultured amateurs, and the Philharmonic Concerts appear to enjoy the patronage of such persons in full measure. Madame Fursch-Madier was the vocalist, and the entire performance ranked as high as anything we have in Europe.

In this connection I desire to touch upon a fact well worthy of comment. Mr. Thomas's programmes, though distinguished by a large number of classical selections, contain also what English amateurs belonging to the ultra-modern school, such as the compositions of Wagner, Liszt, and their compeers. I do not know if these works represent the eminent conductor's personal taste. He has probably drilled himself into the position of an eclectic, and is equally happy whether, on the side of Paul, pleading with the Gentiles, or, on the side of Peter, arguing with the Jews. One fact is pretty clear—Mr. Thomas would not devote so much attention to modern works if his public had not a special ear for them. The brother. In my opinion, the choral performance of supply is so profuse that I am bound to believe in a "St. Paul," though it might have been the best New

demand. According to the predilections of him who observes the fact in question will be the conclusion drawn from it. Some will at once argue that American taste for the ultra-romantic and sensational school proves advanced culture. This was the line conspicuously taken by a New York critic during my stay in the Empire City. Mendelssohn's "St. Paul" had just been performed, under circumstances presently to be stated, and, I am sorry to say, the gentleman in question heard that oratorio with anything but admiration and pleasure. He wrote about it bitterly, and, if I may be permitted to say so, with as little regard for his own critical reputation as respect for an illustrious composer. To him "St. Paul" was dull and antiquated. "It" might do," he remarked, "for the thousands who flock to the Albert Hall, in London, but cannot pass with a public so enlightened as that of New York"the public who furiously applaud Liszt's Symphonic Poems, and such pieces as Wagner's Valkyrie Ride. Here we have one view of the case. For my own part, I should present quite another, and say that the partiality of the American public for sensational music shows the state of mind that precedes rather than follows culture. The young child prefers colour to form, and turns its eyes instinctively towards anything that glitters. The boy loves romantic and blood-curdling stories, without a thought for any question of art in their telling. It is only the trained and experienced man that goes behind mere outward manifestations and appeals to the nerve-centres, and is dissatisfied if he find nothing there. The purely sensuous effects which distinguish much ultra-romantic music, so far from being art itself, are scarcely essential adjuncts. Art, in its highest form -as we have it, for example, in Mozart's "Jupiter" Symphony and in the orchestral movements of Beethoven's Ninth—stands wholly separate from such effects. Instead, therefore, of arguing an "advanced" taste from partiality for the ultraromantic, I should arrive at a conclusion exactly opposite, and say that it signifies an elementary condition of musical life-"pleased with a rattle, tickled with a straw."

I have referred to a performance of "St. Paul," given, let me now add, by the New York Oratorio Society, under the direction of the late Dr. Damrosch, at a time when that ill-fated gentleman was struggling with the very arduous duties of his position as chef d'orchestre at the German opera. It is necessary to have in mind the strain to which Dr. Damrosch subjected himself, because this may account for features in the performance which a conductor, under circumstance of greater leisure, would have guarded against. The Concert in question was the only important orchestral and choral display I had an opportunity of witnessing in the Northern States -unless I except a small part of Dvorák's "Stabat Mater," given in my hearing by the orchestra and chorus of Mr. Theodore Thomas. Happily, the New York Oratorio Society may be taken as a fairly representative body, filling a position akin to that of our own Sacred Harmonic Society or the Society would regard as an unusual proportion of works connected with the Albert Hall. In this conclusion I am strengthened by a New York critic who said, referring to the presentation of "St. Paul": "The chorus of the Society is still by far the most efficient in New York." This writer further remarked: "It gives forth a splendid volume of tone; its members are perfectly responsive to Dr. Damrosch's bâton, and their attack, general precision, and shading, last evening, did them infinite credit." I am reluctantly compelled to join issue here with my Transatlantic

York could furnish, was a very poor and inadequate The singers made an imposing appearance, so numerous were they, but the tone they produced was by no means in proportion, and I fear that a strict chorus-master would reject no small percentage of them as dummies or incom-Their work was done, moreover, in a limp and invertebrate manner, with a weak "attack," and little heart. The reader will understand that I am judging from one hearing. It may have been that "St. Paul" did not excite their enthusiasm, and was approached languidly. Apropos, the critic last quoted said: "Regarded in its entirety, 'St. Paul' is rather a solemn work to be chosen as the attraction of a Concert. Its sustained pathos and gravity, and the comparative simplicity of its dramatic passages cause it to appear monotonous in comparison with the lovely variety of music in 'The Creation' and the powerful strains of 'The Messiah.'" Without stopping to marvel at this opinion, let me take it as another indication of the feeling which Young Germany has fostered in America against Mendelssohn, whom it is the fashion to decry, à la Wagner, as a drawing-room composer. Perhaps Dr. Damrosch's chorus shared this sentiment. I know not, but I do know that scant justice was done to "St. Paul." The orchestra, though containing some good players, lacked the important qualifications which give dis-tinction to that presided over by Mr. Theodore Thomas. It was rough, and deficient in both delicacy and precision. All the solo vocalists were American, though the names of two-Heinrich and Toedtproclaimed a Teutonic origin. Mr. Heinrich sang well, but the others would, in England, stand little chance of appearing at a first-class Concert. Concerning Dr. Damrosch as a conductor, I speak in full view of the adage, "De mortuis," &c. He struck me as a man of peculiarly nervous organisation, and, on that account, perhaps, unable to preserve the calm coup d'ail so essential to the perfect control of a large and half-disciplined body.

I much regret that no opportunity was afforded me of hearing the famous Handel and Haydn Society of Boston-a body which, according to information I readily credit, preserves in America the true traditions of oratorio, and keeps its performance at a proper standard. I can believe anything good of the cultured metropolis of New England. An Englishman, by the way, is hardly able to avoid this form of faith. In Boston he sees so much reminding him of his own land—so marked an illustration of the Greater Britain which reproduces all the world over the Britain called Great, that he cannot refuse his sym-Besides the Handel and Haydn Society, Boston is the home of several musical "clubs," as our cousin calls societies, preserving an old English word in a sense we have almost lost. I was permitted to attend the rehearsals of two of these associations. namely, the Boylston Club, a body of mixed voices, conducted by Mr. Osgood, and the Apollo Club (male voices). The singing of the Boylston Club gave me much satisfaction, but I was not at all surprised by its excellence after observing the manner and method of Mr. Osgood, who seemed to me the ideal of a chorus-master, firm in his requirements, gentle in enforcing them, able to indicate clearly what he wanted by speech and song, and painstaking enough not to leave off till he had got it. Mr. Osgood met the ladies of the club some time before the gentlemen were required, and rehearsed with them several pieces for female voices only. The effect was charming, the tone being fresh and pure, and the execution of each work marked by the unity and refinement, as well as accuracy, upon which the Director, in his quiet but uncompromising way, lost no opportunity a gathering with a higher purpose than show. In

of insisting. Not less admirable was the effect of mixed voices, and I can readily believe that the practices of the Boylston Club are accounted by its members amongst their most valuable means of musical grace. As a stranger I was delighted with the abundant evidence they afforded of refinement

The Apollo Club, if I may be permitted to judge upon very slight acquaintance, scarcely equals the Boylston in the niceties of executive art. The singing on the night of my attendance was a little rough; nevertheless the effects produced were often very fine, thanks to the good voices of the members and the enthusiasm they brought to their work. Some of the second basses were magnificent in depth and volume. This, indeed, appeared the best section of a choir which, taken for all in all, reminded me of a first-rate Yorkshire chorus more than any body of voices I met with in America. Could the singers of Leeds or Bradford have heard the Boston Apollos, there would have been instant fraternisation on the basis of full musical brotherhood. The capital of New England boasts two other clubs—the Orchestral and the St. Cecilia. With neither of these had I an opportunity of making acquaintance during my brief stay in the city; but as regards the St. Cecilians, I learn, at second hand, that they do not tolerate amongst themselves an absolute and complete refinement. A witness against them in this respect is the specially-prepared English libretto of Mendelssohn's "Wedding of Camacho," not long ago performed. It abounds in Americanisms, such as "She has gone back on him," but the synopsis contains some of the richest examples of a novel style. Here are a few choice extracts:-

"He tells Camacho that Basilio has inherited a fortune, and that Carrasco is going to marry Quiteria to Basilio after all, because of his greater wealth. This falls through."

"He gets them all out in the night to the wild cave of Montesinos, out of which Basilio bawls sepul-chral warnings to Camacho to let Quiteria alone. This does not work either.

"When the marriage is just going to be performed, he has Basilio commit suicide with a slip dagger. Shocked at the scene, the men let Quiteria be married to the dying man, intending to marry her over again when he shall stop breathing. Basilio jumps up all right. The Alcalde, from a bribe, and old Don Quixote, from chivalry, uphold the marriage. Camacho hath no stomach for a fight, so they all go to dinner.'

The "Wedding of Camacho" is a comic opera, but it cannot be absolutely necessary to back up its humour with language worthy of the funny reporter.

The only orchestra that came under my observation in Boston was that lately directed by Herr Henschel, and at present conducted by Herr Gericke. It is a body composed almost entirely—perhaps I should say exclusively-of Germans, and maintains its frequent Concerts in a large measure through the liberality of a wealthy amateur, whose devotion to the art reminds one of the princely patrons of old. I attended one of the performances under Herr Gericke's bâton in the noble Music Hall, of which Boston is justly proud. There was a large and intelligent audience, evidently made up from many classes of people—if there be more than one class in so democratic a land. I was struck with the businesslike aspect of the Hall, the idea conveyed being not that of a dress fête, but of an ordinary occasion for which ordinary attire sufficed. The scene, therefore, was not what we in England sometimes call "brilliant." It appealed rather to mental recognition of

platform, he himself mounting a rostrum to command them, and becoming much more conspicuous than a conductor ever ought to be. Othello, according to one of his attendants, loved "music that may not be heard." Similarly, I should prefer conductors that are never seen; a gesticulating person right before the eye being, besides an absurd, a distracting spectacle. German Chefs d'orchestre, unhappily, cling to the level platform and their own "bad eminence" with a firmness worthy of a better cause. The Boston orchestra falls far short, numerically, of that presided over by Mr. Thomas, but it is large enough for all reasonable purposes, and contains a lot of good men, fit, like Wellington's Peninsular troops, to go anywhere and do anything." This was clearly shown by the performance of the overture to "Die Zauberflöte"-a very fair test-piece, as all amateurs know. I can honestly say that I never heard a better rendering of Mozart's work either in England or on the Continent. It had wonderful qualities of precision, delicacy, and shading—was, in fact, as good as it could be. Some of the Boston critics, I observed, complained of the tempo as too fast. On that point I was unable to agree with them. Gericke took the overture at precisely the rate of speed to which we in Europe are accustomed. The speed to which we in Europe are accustomed. The next two pieces in the programme were, I regret to say, arrangements, by Franz and Reinecke respectively, of Bach's Pastoral ("Christmas Oratorio"), and Schumann's "Oriental Pictures" (Op. 66)—these last having, as I need scarcely add, been written for the pianoforte. Why the conductor elected to present perversions instead of legitimate orchestral navie it is impressible to incompare without orchestral music it is impossible to imagine without thinking hard things of his taste. The Boston critics spoke sharply on the matter, and they were right. Gade's "Ossian" overture and Beethoven's Symphony, No. 2, completed the programme. In the Danish master's work, as in that of Mozart, the orchestra appeared to great advantage, giving an interpretation which faithfully conveyed the spirit of the music as well as its form. The Beethoven Symphony, on the other hand, showed a falling off, its performance leaving something to desire in various respects. Taken as a whole, the Concert deserved high rank, and Boston should be glad and grateful that a spirited citizen gives such opportunities for culture of the best class.

It falls properly without the scope of these remarks to dwell upon the lectures which form so peculiar and conspicuous a feature of Boston musical life. During the past winter, no fewer than three professors were thus teaching the public; one of them-Professor Paine-taking his audience through the history of music from its earliest period. The attendance on these occasions was quite large, and a healthy

interest appeared to be excited.

There remains yet to speak of orchestral and choral music in Chicago—a place of which I have most pleasant memories. My remarks upon art in the Lake City must be reserved for another paper.

(To be continued.)

THE GREAT COMPOSERS

By Joseph Bennett.

No. XV.-GLUCK (concluded from page 199).

It is now time to answer the question whether Gluck's letter to M. le Bailli du Roullet, ascribing the music of "Les Danaïdes" to Salieri, was a forgery or not. Acting upon impulse, an honest man might answer affirmatively, declining to believe that so respectable a personage as Gluck would lend mark the climax of one of the most impudent epistles his name to a work with which he had had nothing ever penned. Not only does it claim credit for an

German fashion, Gericke had his men on a level to do beyond giving advice-would, in short, become party to something very like fraud upon the public, and only proclaim the truth when every advantage resulting from its suppression had been gained. The weight of evidence shows, nevertheless, that Gluck was mixed up to some extent in a transaction the reverse of creditable, though, no doubt, he took part more through a friendly regard for Salieri than for any less worthy reason. There is this to be said, moreover—the letter proclaiming the true authorship of "Les Danaïdes" was dated April 26, yet it did not appear in the Fournal de Paris till May 15, the opera being allowed to sail under false colours during the intervening three weeks. Why was the letter thus kept back by its recipient, Du Roullet? Fétis gives an answer, which, if correct, darkens the transaction very much.

If Gluck's letter did not appear till May 16, but slept in the pocket of Bailli du Roullet, the reason appears to have been that Deslouriers (the publisher) so stipulated. On this point, Fétis remarks in the second edition of his "Biographie des Musiciens":-

"I have seen the act of sale in which the publisher engaged to pay 1,200 livres on the condition that Gluck's name remained in the bills till the thirteenth representation. It was on the very morning of that representation that a letter from Gluck appeared in the papers, declaring that Salieri was the sole author of the music. The direction of the Opéra paid him 10,000 francs for the work, besides 3,000 francs for travelling expenses, and the Queen made him a rich present.

The act of sale referred to became, we are told, the property of Imbault, another publisher, in the hands of whose successors-Janet and Cotelle-it was when Fétis saw it. Further evidence incriminating Salieri appears in a report of the Opéra Directors to the Government concerning their sitting of Jan. 5, 1784.

In that document we read:-

"The committee, subject to the approval of the minister, contracted with M. Salieri, as representing M. le Chevalier Gluck, to give as a first novelty at the opening of the house at Easter, the Opera 'Les Danaïdes,' and to pay M. Salieri, after the third representation of that work, the sum of 12,000 livres from the chest of the Académie Royale de Musique, thus, as has been agreed, fully acquitting themselves towards MM. Gluck, Salieri, and all others, as regards the rights and honorariums of the authors of words and music."

From the foregoing, without attempting to reconcile every detail, we can gather that Salieri at any rate traded very successfully on a fraud. Let us now see how he behaved when the publication of Gluck's letter exposed the whole transaction. He sent the following communication to the papers:-

"M. le Chevalier Gluck's declaration, which I have just read in your journal, is a new favour bestowed by that great man; whose friendship reflects upon me a ray of his own glory. It is true that I alone wrote the music of 'Les Danaïdes,' but I did so entirely under his direction, guided by his light, and illuminated by his genius. The merit of the musical ideas is too ordinary and too small to feed any one's vanity. It is the use made of them, their application to the words, their dramatic course, which constitutes all their value, and gives them real merit. All that is good in this regard in the opera I owe to the author of 'Iphigénie.' I should, then, have been false to truth and gratitude, if I had not profited by the honour which he extended to me of associating his name with mine at the head of the work."

The italics in the above quotation are ours. They

act essentially dishonest, but directly implicates Gluck, whom the writer should have shielded by

every means in his power.

Gluck remained quietly in Vienna all through the "Danaides" incident, and after; writing little and resting on laurels which, it is said, he jealously guarded. It has often been charged againt him that he viewed the rise of Mozart with feelings which, to say the least, were unsympathetic. This accusation, however, breaks down upon enquiry into facts. It is true that Mozart's father, writing in 1768, speaks of Gluck's envy, and betrays some irritation against the great man. But whenever Gluck met the composer of "Don Giovanni," he showed nothing save admiration and good will. He was present at the first performance of the Parisian Symphony, and Mozart himself says in a letter to his father: "Gluck had the box next to the Langes, in which was also my wife. He could not praise enough either the symphony or the song, and he invited us all to dinner next Sunday." Again, referring to his "Entführung, he wrote: "My opera (by Gluck's desire) was given again yesterday, Gluck was very complimentary to me about it. I dine with him to-morrow." This certainly does not look like mean jealousy, or strengthen in any way the charge brought by the elder Mozart against Gluck, when he indicts him for having helped to quash a proposed performance of his son's "La Finta simplice" at the Imperial Court, That Gluck was superior to the ordinary considerations which affect humanity no one will be absurd enough to say. Perhaps he did view with some alarm the advent of a genius like Mozart; but he allowed admiration rather than fear to influence his bearing towards the younger master.

Full of years and honours, Gluck spent the closing period of his life in the Alte Wiedenstrasse, near St. Paul's Church, occasionally visiting a country house he had purchased at Berchtholdsdorf, not far from the capital. At both places he played the grand seigneur to some effect; dressing always in the fashion, wearing an embroidered coat on fête days, and cultivating towards strangers and dependents a somewhat haughty demeanour. This, however, he imposed upon himself, for he was at heart a "good fellow," and amongst friends, especially when warmed by a little wine, he knew how to keep the table in a roar. He was visited at Berchtholdsdorf, in 1783, by Reichärd, who has given a lively account of the reception and Gluck's subsequent behaviour. Believing that he was about to see merely a simple musician, Reichärd wore his travelling dress, and found himself presently confronted by an imposing old man in a grey coat richly embroidered with silver, otherwise perfectly dressed and surrounded by servants. At table the hauteur of the master of the house soon disappeared; Gluck talked rapidly and well, and at the close of the meal insisted on going to the piano and singing to his guest some of the music (now lost), he had long before written to the odes in Klopstock's "Hermannschlacht." After a while the subject of Paris came up; then Gluck showed himself less good-tempered, poured out upon the Parisians and France the vials of sarcasm and irony. So deeply had the failure of "Echo et Narcisse" entered into his soul.

We come now to the master's last work. This was a piece entitled "Le Jugement dernier," written to French words by Roger, for the Apollo Society. In this case, also, he collaborated with Salieri. The following particulars appear in M. Desnoiresterres's "Gluck et Piccinni": "In a certain place trumpets and drums announce the end of the world; the people express their despair and remorse in chorus. At the light. moment when they cry 'Where shail we fly? Where The

shall we hide?' the instrumental effect rises to a paroxysm. But all at once a sweet melody announces the approach of the Saviour, who, in a slow recitative, accompanied only by a few chords, calls the elect to His side and repulses the sinners. A double chorus follows, in which the saved proclaim their happiness, and the others give vent to their fury; the contrast being treated with infinite art, and the whole ending in most grandiose fashion. . . . Gluck long considered how Christ should be brought in. He put the question to Salieri, who could not answer 'Ah! well,' said the master, 'I will go in a few days and ascertain for myself."

Gluck had a presentiment at this time that his life was approaching its end. Two attacks of paralysis had fallen upon him, taking away the use of his right arm and leg, a third following in the autumn of 1786. This, for a while, deprived him of speech, and permanently clouded his intellect, confusing memory, and causing him to mix up his ideas strangely. It is said that when taking leave of Salieri, who was about to revisit Paris, he spoke in three different languages: "Ainsi, mon cher ami-lei parti domani per Parigi-je vous souhaite-di cuore un bon voyage -Sie gehen in eine Stadt, wo man die fremden Küntsler schatzt-e lei farà onore ich Zweitle nicht." Then, embracing his friend, he added, "Ci scriva, mais bien souvent."

The end soon came, and is thus described by the

biographer last quoted:-

"On November 15, 1787, the master received two friends just come from Paris, at his house in the Alte Wieden. Every day, after dinner, the Chevalier took a carriage drive by medical order, to breathe fresher air and enjoy a little movement. Coffee and wine were on the table, and Madame Gluck, having served the two visitors, retired for the purpose of ordering the horses to be put to. While she was away, her husband, seeing that one of his friends allowed the wine to remain untouched, seized the glass and drank it off at a draught; afterwards humorously begging everybody not to tell his wife, wine being rigorously forbidden to him. Madame Gluck came back; the carriage was ready; she desired her guests to excuse them, and await their return in the garden. In half-an-hour's time the carriage hastily re-appeared. Gluck had received another stroke, and all hope was lost. In vain they tried to rouse him; he expired without recovering consciousness, at the age of seventy-three years. Two days later, November 17, the remains were buried at the Matzleinsdorf cemetery, in presence of a great crowd of friends and admirers."

A stone was put over the grave, bearing the following inscription: "Here lies an honest German, a good Christian, and a faithful husband. Christoph Chevalier Gluck, master in the art of music. Died November 15, 1787." Madame Gluck followed her husband in 1800, and received a much longer epitaph; "Here rests, by the side of her spouse, Marie-Anna Elde de Gluck, born Pergin. She was a good Christian, and secretly the mother of the poor. Loved and appreciated by all who knew her, she ended her life at the age of seventy-one, not without having generously recompensed those who merited it. She died March 12, 1800. This monument has been erected by her grateful nephew, Carl von Gluck, in witness of his deep veneration." The graves were neglected, and as the stones in course of time became moss-grown, all knowledge of the composer's resting place was lost till (1844) careful search was made, and the inscriptions, cleaned by some Viennese Old Mortality, brought again to

The following is a translation of Gluck's will:-

"As nothing is more certain than death, or more uncertain than the time of it, I, the undersigned, being in the full possession of all my faculties, give

my last instructions as thus:—
"I. I commend my soul to the infinite mercy of God; my body to be interred according to the rites of the Holy Catholic Church.

"II. I bequeath the sum of twenty-five florins for

fifty masses for my soul.

"III. I bequeath to the poor-house one florin; to the general hospital one florin; to the burgher hospital one florin; to the normal school one florin—four florins in all.

"IV. Further, I bequeath to each of my domestics still in my service at the time of my death one year's

wages.
"V. I leave it entirely to the will and pleasure of my heir general to give anything to my brothers and

"VI. As the fundamental principle of every will is the appointment of an heir, I hereby appoint my dear wife, M. Anna von Gluck, née Bergin, as my sole and exclusive heir; and that no doubts may arise as to whether the silver and other personal property be mine or my wife's, I hereby also deciare all the silver and other valuables to be the sole property of my wife, and consequently not included in my previous bequests. Should, however, this my last will and testament not prove valid, I hope that it may be considered legal as a codicil. Lastly, I appoint my highly-esteemed cousin, Joseph von Holbein, Royal Hofrath, executor to this my will, and I bequeath to him a snuff-box as a remembrance.-Signed and wit-"CHRISTOPH VON GLUCK." nessed, &c.,

The third clause of this remarkable document has sorely puzzled the master's biographers, some of whom ask whether it be an epigram of a peculiarly untimely kind. Others demand, "If Gluck left no more to the poor, why so much?" Yet others believe that the clause, inserted in good faith, proves the illiberality of the composer's nature. Our readers will form their own conclusions on a not very satis-

factory matter.

Gluck died a rich man, for one in his position. Besides his two houses, he possessed a large number of bonds, and an immense quantity of valuable presents. In 1779, he deposited in one bank 12,500 florins, and 9,000 in another, for all of which he received interest at the rate of eight per cent. It is estimated that from all sources Madame Gluck enjoyed an annual income of 30,000 florins after her husband's death. Let us add that from Paris alone the composer drew nearly 200,000 livres by the sale of his works and in the form of salaries and pensions.

This brief record of Gluck's life cannot end better than with a translation of the letter written to a Parisian journal by his old opponent Piccinni, as

soon as the news of his death arrived.

"Gentlemen, I do not write to you now in order to utter an eulogium on the great composer whose death you have just announced. The musical war of which that famous man and myself were the origin, but of which he was not the victim, would cause eulogy to be suspected by those who know me only through my works or by my name. It is for you, the historians of that war, and of the musical revolution which it wrought in France, worthily to praise the man to whom your lyric theatre owes as much as the French stage to Corneille.

love music the features of a man who has the most honoured that art.

"I venture to propose for the Chevalier Gluck a homage which shall last longer than marble, and convey to latest posterity, not the features, but the image of the genius to whom art and France owe honour. I propose to found, in memory of Chevalier Gluck, an annual concert, to take place on the anniversary of his death, and be limited exclusively to his music. Such an institution appears to me most worthy to consecrate the memory of Gluck. Moreover, it would have the advantage of serving, after his death, the art which, in life, he so brilliantly professed.

"You know that art-which, perhaps, owes its charms to its mobility, and which necessitates, I venture to say, a measure of inconstancy in its forms -changes in a nation in proportion as it is brought to perfection. Perhaps the want of variety which has corrupted the art of Italy will not affect yours, and you will make music, in forty years, nowise resembling that which now gives us pleasure. The institution I propose will recall our composers to the principles of the art, and the kind of truth which music exacts. The grand models left by Gluck will preserve among those who succeed him the character and the form of dramatic music which particularly constituted the genius of the great composer.

"Such are, gentlemen, the thoughts that have led me to propose my project. If it appears to you capable of execution; if the Sovereign, who protected that illustrious man, and his rivals, deigns to receive it, I beg the public to permit me to devote the last accents of a voice about to become silent to the talents of a man of genius, whose death excites in me no other sentiment than a desire to immortalise the memory of a composer, the name of whom marks the revolution which has been effected in the best theatres of Europe."

A SECOND "WAVERLEY" TALE.

More than sixty years ago, there lived a young and ambitious composer. What his name was, or where he dwelt, does not matter for the moment. Like the father of Edward Waverley, in Scott's famous story, he "saw no practical road to independence save that of relying on his own exertions."
He studied the operas of his predecessors and also those of his contemporaries, but he had theories of his own with respect to dramatic music, and these he determined to put into practice. Those whom we now call the "old masters" were then young! Our composer, like many since his time, seemed to think that following exactly in their path was useless, and that he had better attempt to strike out a new one for himself. At least his course was probably determined partly by reflection, partly by inspiration. will very much simplify matters if we at once say that his ideas were very similar to those which Wagner, twenty or more years later, so fully expounded and illustrated. He wrote an opera which certainly met with success, but the story of the libretto was an exciting one, and took the fancy of the public. He had friends too, and they may have helped to create a momentary interest in the work. But the score of his opera one day comes under the notice of a writer living in a foreign country. It is read, studied, and criticised by him. The overture written accord-Italy has just consecrated more than an eulogium to ling to Gluck's plan foreshadowed the events of the the memory of Sacchini. Florence has decreed him a bust in her gallery. Rome has placed an image of this piece. "Its chief merit," he says, "does not that great composer in the Pantheon, and the marble consist in the selection of the passages on which it is reproduces before the eyes of a people who really formed, so much as in their judicious and effective

structure." And again :- " In the overture the composer shadows out with a mysterious but masterly hand the ground-work of his story." Thus his first impression seems to have been a very favourable one. But our critic on turning over the pages of the opera comes across passages alloted to the voice, "which cannot be called vocal, and which sound harsh and unpleasing in the ears of polished judgment and fine taste" (his own, of course). And he is alarmed to find solos for the principals "partaking more of the character of recitative than of air"; indeed in some places he considers the composer has left the principals "so small a share in the general effect, that, instead of being the principals, they become merely subordinates." There is scarcely an air in the whole opera which he can praise in an unqualified manner, he meets with too much unvocal writing, too many chromatic and enharmonic modifications of the scale, too many difficult passages. One air he likes because it approaches to the modern Italian style; another, because the instrumental parts are not suffered at any time to eclipse the singer. But now let us hear what he has to say about the orchestra. It is the old accusation over again that Grétry made against Mozart of putting the pedestal (the orchestra) on the stage. Our critic is never tired of praising the brilliancy, the effectiveness, the power, and the cleverness of the orchestral accompaniments, but the superiority allotted to them appears to him a very serious drawback.

We must not, by partial quotation, misrepresent our author's meaning. The "novel style of writing" troubles him, and while condemning in no sparing terms what he considers the failings of the work, he is sincerely anxious to do it justice. He is aware that the opera "is not to be considered simply as a musical composition"; he wishes to take the composer "as he paces within the circle he has drawn"; he is of opinion that unless the work is studied and seen "the beauties are lost." All this shows he had carefully reflected over the work and also that he had gained some insight into the composer's method; but yet he regards the whole as a mistake, as an extravagant effort of talent, or even, in the words of a philosophical friend whom he quotes, as an "out-

breaking" of genius.

Soon after writing this notice, this same critic, or someone holding pretty similar opinions, has the misfortune to listen to a concert performance of this opera and writes as follows: "If we had before believed that the music of this opera was purely dramatic, and with the exception of the overture, depended on its connection with the mystical structure of the opera for effect, we were more than ever convinced of the justice of such a judgment from the result of this concert. Nearly all that was not irresistibly ridiculous, was supremely dull." And again, "The audience could with difficulty sit out

the performance."

Our tale is at an end, and if perchance any readers have followed it thus far, the writer would ask them if they have guessed the name of the composer. He fancies some would say "Yes; your 'sixty years since' is a myth, and you have been giving us extracts from a notice of one of Wagner's music-dramas, possibly 'Parsifal'; for your account of the Concert specially seems to refer to the Albert Hall performance last year of that work." Then he would reply that the guess is a wrong one. Certainly, the remarks and style of criticism of which he has given a few specimens resemble much that is said about Wagner at the present day, but he has been quoting from a review really written more than sixty years ago on Weber's "Der founded with the slur, no doubt in the course of his Freyschütz." The "foreign country" is England, the teaching he had encountered difficulties from the fact place of publication London.

How times have changed since the article from which we have quoted was written! The expressions no longer suit Weber's music, but, in the opinion of some, would fitly describe that of Wagner. We are naturally busy to-day with the things of to-day. Brahms's Fourth Symphony, Dvorák's new Cantata, or Mackenzie's new Opera will soon claim our special attention. But by occasionally looking back and seeing what strange views were once held about men whom we do not now deem extravagant we may perhaps learn a lesson or two, and accustom ourselves to detect more shrewdly signs of change, yet progress, than did some of our forefathers. Weber was not the only man misunderstood in his day. Beethoven's later works troubled the minds of his contemporaries. One writer, in a printed letter bearing date August 24, 1827, spoke of his having "mistaken noise for grandeur, extravagance for originality," and expressed a belief that in the future his elaborate compositions would be "talked of by professors and suffered to lie in peace on the shelves." So far as Beethoven and Weber are concerned, we may at any rate, like the Pharisee of old, give thanks that we are not unjust "as other men are," yet let us take care: for it is possible to repeat the mistakes of the past, but, of course, in another form.

THE following advertisements are clipped from the Times :-

Coaching for Examinations; also Preparatory Grounding.

Oxonian (married) Coaches Men for Responsions, Moderations, Divinity, Greats. Healthy country house. Good shooting, hunting-Terms for Coaching, Board, and Residence, 30s. weekly.

In the first of these advertisements the word "also" seems to show that the "preparatory grounding" is either an extra to be paid for separately, or that the pupil may or may not include this apparently insignificantitem in his course of study. The second one merely announces a "coaching" establishment, with country air, good shooting, and hunting. Now, if it be really true that the most "examined" country is the worst "educated," may it not arise from the fact of the "coach" too often supplanting the "teacher?" In executive musical examinations it is true that superficial talent can scarcely be disguised; but when we read in the papers that "a young lady requires a Coach for a few months to prepare her for a Harmony Examination," it is evident that the advertiser has but little desire to study, and indeed would be too glad if she could pass a pianoforte or singing examination by the same means. True it is that those who "coach" pupils for University examina-tions must have a very good knowledge of all the necessary subjects themselves; but it is not essential that they should convey more of that knowledge to their pupils than is absolutely called for; and that this fact is equally applicable to musical "coaches" is evident to all who have considered the subject. The examinations in music now spreading rapidly over the country are effecting much good, but care must be taken that "passing" is not made too easy. It is of the utmost importance that the solid acquirements of the pupil should be accurately ascertained; and if the skill of the "coach," therefore, can baffle the efforts of the examiner, it will become necessary for the examiner to consider how he can effectually use his skill to baffle the efforts of the "coach."

WHEN Sterndale Bennett, years ago, endeavoured, in his published compositions, to substitute a modified sign for the bind, in order that it should not be conof the curved line representing two distinct meanings. Had he pursued his reform further, there can be little cause of much nervousness with inexperienced question that he would in very many cases have dispensed with the slur altogether; for certainly of all musical characters this is the one least necessary. In the first place, as legato playing is understood to be the rule, it must fairly be presumed that the exception only should be marked; and, if so, what can be the reason for drawing a slur over long passages and omitting it over others which are always played in precisely the same manner? Of course when a slur is written over two notes they are performed like a word of two syllables with the accent on the first; but over a short passage of three or four notes the slur is absolutely useless. In exemplification of the truth of our remarks, let us turn to the last movement of Beethoven's Sonata in G, Op. 14, No. 2, as it is usually printed. If the many passages left without slurs are to be played legato, why does a slur appear over any; and where the subject in C major occurs, would not the first four bars be played exactly as the composer intended were there no slur save upon the two quavers F sharp, G? Again, in the twenty-fifth bar from the commencement of the C major subject, unquestionably the sforzando E flat in the left hand is to be joined to the following D, and yet the slur ends upon the E flat, the similar passage for the right hand (with the E natural) which occurs before this, usually having no slur at all. We could of course multiply instances of the absurd use of this sign—amongst which might be cited those where the slur terminates at the end of the bar, instead of at the end of the passage—but trust that we have said enough to draw attention to a subject which we happen to know, by the many enquiries from perplexed correspondents, has caused, and is still causing, much confusion amongst amateur pianists.

It has been often said that the study and pursuit of art keeps you young; and as it is a thoroughly ascertained fact that one of the healthiest professions is that of music, this at least is one confirmation of the truth of the assertion. But not only is the practice of music favourable to the longevity of the artist himself, but it is highly beneficial to all who come habitually within its influence; and many instances might even be adduced where its power of interesting and soothing a nervously organised patient has exerted a magical effect, when all conventional medical remedies have completely failed. In proof that doctors who have the charge of those mentally affected are gradually recognising music as an important curative agent, we cite the following advertisement from an asylum, which recently appeared in our own columns: "Female Attendant Wanted, who must possess a good soprano voice, and be able to read music." Certainly the salary offered for this office-£17 per annum, including board and uniform -could scarcely secure an attendant with a "good soprano voice"; but we may reasonably imagine that as the demand for assistants with musical qualifications at such asylums increase, the remuneration will be raised, and eventually that Concerts without any exterior aid will be constantly given in the institutions, under the supervision of the medical superintendent. Of all the recreations devised for insane patients there can be no question that this is the very best; and we are glad therefore to record so decisive a step in the right direction.

ness is the result of conceit," is assuredly an unplea-

executants; yet we cannot but think that more of this unfortunate failing arises from a slight misgiving, when playing or singing before acknowledged judges, as to whether your teaching has been sufficiently in the right direction to ensure passing so severe an ordeal. "My daughter is an accomplished artist," thinks a fond mother, "because all her friends say so"; but the question is whether the daughter herself believes this. In many cases we think not; and if even a lingering doubt upon the matter exists, there can be little wonder that when removed from the circle of her "friends," she feels that for the first time she is placed upon her real trial. We have been led into making these remarks by reading a paragraph in an American musical journal, which informs us that a lady "has organised a 'Confidence Musical Club,' the purpose of which is to aid the young ladies who belong to it to gain confidence to play in public." We are curious to know by what process this is effected. If the young ladies are to gain confidence to play in public by playing in public, we can scarcely understand why they should not at once endeavour to procure a concert engagement; and if the audience is to be a private one, we do not see the benefit of the club, for the pupils can subject themselves to this test at home. At all events, it will be necessary for the hearers and performers never to change places, or there will be a danger of the "Confidence Club" developing into a "Mutual Admiration Society."

Acting upon a suggestion made by their enterprising Secretary, Mr. Ellis, Messrs. Spiers and Pond inaugurated at the Criterion, some four months ago, a species of entertainment which, under the capable direction of Mr. Richard Mackway, has already reached a high level of efficiency. A well chosen and constantly varied programme of glees, partsongs, madrigals, &c., is performed every evening, in the Grand Hall, by a choir of eleven boys and half-a-dozen men, with a degree of precision and verve affording ample proof of the careful training to which the Conductor has subjected the forces at his disposal. When we add that, in case of the boys, these forces were practically raw material last December, the extent of his services will be better understood. A special selection of sacred music, drawn chiefly from the works of Handel and Mendelssohn, was arranged for performance on the evening of Good Friday; and, in the face of any à priori objections on the score of the incongruity of such a proceeding, it is only fair to state that, a secular programme being impossible under the conditions of their licence, the management had to choose between sacred music or none at all, and that the excellence of the performance was obviously appreciated by the audience. The powers of the boys were put to a crucial test in a choral from Bach's "Passion" music (St. Matthew), from which they emerged with credit; and Mr. Richard Evans rendered the tenor solo in an anthem by Zingarelli in such style as to give the best evidence of the value of the training he has undergone at the hands of Mr. Mackway. A steady increase in the number of diners at the table d'hôte in the Grand Hall attests the popularity of an entertainment which we believe to be unique at the present day in London.

We desire to draw attention to a paragraph in our THE remark of an eminent teacher that "nervous- present number respecting a series of Services of Praise given within the past twelve months at the sant truth, even if it be admitted as truth at all. No church of St. Peter's, Ellastone, Staffordshire, the doubt the intense desire to do yourself thorough plan of which is, we believe, novel, and the effect of justice in the rendering of a musical work is the which upon a congregation chiefly composed of working men, seems to have been in every respect thoroughly satisfactory. The services are illustrative of Christmas and Easter; and the music, selected from the works of the great masters, is set to appropriate scriptural texts. The design is extremely well carried out, and the hope is that this definite form of service may not only enlist the sympathies of the poorer classes, but lead them gradually to an appreciation of the more elaborate sacred compositions. Every credit must be given to the promoter of this undertaking; and we sincerely hope that he will receive that warm encouragement which is due to his painstaking and earnest efforts in the cause.

IT could scarcely be imagined that the visit of the Prince and Princess of Wales to Ireland would be fraught with any event of interest for the musical world; but we cannot allow such an important incident as the conferring of a Mus. Doc. degree upon the Princess by the University of Dublin, to pass without a word of sincere congratulation both to the givers and receiver of this distinction. Of course it was not to be expected that the illustrious lady who accepts this honour should "satisfy the Examiners" in the usual manner, as to her fitness to be created a Doctor of Music. The words honoris causa prefixed to the title sufficiently prove that the intention was to obtain the stamp of Royalty for the action of admitting women to University degrees in music; and if the act can thus be made, in the slightest degree, an agent in promoting harmony between the two countries, one more instance will be added of its powerful and benign influence.

The recognition of the works of English musicians in Germany is happily an event no longer to be chronicled as exceptional; but the introduction of a Symphony by a British composer in Paris should not be passed over without special mention, particularly as, with the exception of Sir Arthur Sullivan's Overture "In Memoriam," it is the first orchestral work of English origin that has ever been heard in the French capital. Mr. Cowen's "Scandinavian Symphony," which was chosen to represent the genius of our native artists, is in every respect admirably adapted for the purpose; and its reception at the Cirque d'Hiver, under the conductorship of M. Godard, was most cordial, in spite of the scant justice done to its great merits by the orchestra.

DRURY LANE THEATRE.

MR. CARL ROSA commenced his Opera season at this establishment on Easter Monday; but up to the night of the production of Mr. Goring Thomas's "Nadeshda" (the 16th ult.), only well known operas were given, "Maritana," "Carmen," "Faust," "Lucia," "The Bohemian Girl," and "Il Trovatore" being tolerably safe attractions during the holiday time. The excellent manner in which all these works were placed upon the stage, and received by the large audiences assembled on each occasion, strengthens our belief that English Opera-or at least Opera in the language of our country-has now taken so firm a hold of the sympathies of the people as to preclude the possibility of its being again banished from its natural home. Little need be said concerning the rendering of the works named by the principal members of Mr. Rosa's company; but a good word is due to Madame Georgina Burns for her excellent singing in the arduous part of Lucia, and to Mr. Barton McGuckin for his uniformly fine assumption, histrionically and vocally, of Don Fose, in "Carmen," both artists evidencing the result, not only of continuous earnest study, but of widened experience in operatic requirements since they were last heard in London.

As we have said, the Russian Opera, "Nadeshda," composed by Mr. Goring Thomas expressly for this company, was produced on the 16th ult., with a success as decisive

Julian Sturgis, is excellently laid out for musical setting; and although in no part rising to the level of more than what may be termed "stage poetry," the versification what hay be cented stage poetry, the varied situa-tions of the drama. The plot may be thus briefly described. The scene is laid near Moscow, and the Opera opens with a beautiful picture of rustic summer life, when a number of serfs are rejoicing that the Princess Natalia has given up her estate to her son Voldemar, and hoping that he will be more merciful than his mother. Ostap, a serf, is deeply in love with Nadeshda, a beautiful young girl, also a serf; but she, feeling that she has not yet seen the one she can love, refuses him. Voldemar arrives, bringing with him his brother Ivan. young men fall in love with Nadeshda, and she recognises in Voldemar the ideal of her dreams. Voldemar, on coming to his estate, promises Ivan that he will bestow upon him any gift that he may ask for on the morrow. Ivan, therefore, claims the serf Nadeshda. Voldemar makes the girl free, and declares that she is not his to give; the brothers quarrel, and *Ivan* is driven from the castle. The Princess, having been informed by Ivan that Voldemar loves a serf, goes to Nadeshda's cottage, orders the girl to be brought out and condemns her to be flogged. Ostap flies for help to Voldemar, who arrives in time to save her, and defying his mother, declares that he will at once marry Nadeshda. Ivan tries to persuade the girl to fly with him, but Ostap comes between them, stabs Ivan, and then kills himself. As the marriage is about to take place, the Princess requests to speak alone with Nadeshda, when she shows her a paper given her by the Empress, which will make any one whose name is inserted a beggar and an exile. save Voldemar, Nadeshda begs her own name to be written in, and promises that she will see her lover no more. Voldemar prevents this, and just as the Princess declares them to be both beggars, the dying *Ivan* is brought in; he confesses all, and the Princess, overwhelmed with grief and remorse, tears up the paper, and begs forgiveness from the lovers. In the treatment of this story Mr. Sturgis has evidently found it difficult to steer clear of the conventional libretti so justly held up to ridicule in the present day, for we have the well-known "happy peasantry"-happy, as a rule, although they are serfs-the tenor lover; the villain-who dispels any doubt as to his character in the early part of the Opera by the suggestive aside speech, "Have I a knife and strong right hand"and the suffering heroine; but the principal personages are in themselves so interesting, and the choral portions so skilfully woven in with the progress of the narrative that nothing seems to be introduced for abstract "effect," even an elaborate ballet, in which a story is told by the choir, and cleverly illustrated by the dancers, creating no feeling of patchiness. Opinions can scarcely be divided as to the superiority of Mr. Thomas's music over that of his first Opera, "Esmeralda." It is so much the fashion in criticising modern lyrical works to name the various composers who have influenced an aspirant for operatic honours-as if it were not an admitted fact that even the greatest creative artists are, and always have been, so "influenced"—that our silence on certain phrases in "Nadeshda," which remind us of the works of other writers, might be misconstrued were we not at once to declare that unless it becomes obvious that a young composer is a servile imitator of those who have already proved their claim to distinction, we consider that such occasional reminiscences detract not from the value of his work. Fully admitting, then, the freshness, the general melodiousness, and more especially the dramatic colouring of the music of "Nadeshda," we may at once dispose of any objections to the Opera as a pure work of art by saying that many of those important sections of the story which seem to demand grandly developed movements are too fragmentary to sustain the musical interest; and that, as a rule, masterly as is the orchestration throughout, it often lacks that contrast which is the striking merit of the works of the great operatic masters. On the other hand, we cannot speak too highly of the tenderness with which all the love passages are touched, the varied dramatic feeling evidenced in very many of the choral pieces, or the thoroughly Russian character stamped upon the whole of the music where local

colour is attempted. The "Prelude" (for Overtures appear to be works of the past) contains four melodious themes, afterwards heard in the Opera, charmingly scored, and effectively indicating the character of the music which follows. This was enthusiastically re-demanded. In the first act, after some highly dramatic choral effects, and a gloomy solo from the serf Ostap, we have a graceful song for Nadeshda, "O river, dear river," the dreamy construction of which, although in sympathy with the nature of the heroine, prevented its creating the impression demanded by its abstract musical merits. The first piece which arrests the attention in the second act is the love duet for Nadeshda and Voldemar, "Do not fear me," which may be cited as one of the most spontaneous and artistically-written numbers of the Opera. The ballet, already referred to, stands quite apart from those conventional displays for the principal dancers too often thrust into operas seemingly for the purpose of giving these expensive members of the company something to do. The introduction of old Russian dances adds much interest to the scene, and the choral and instrumental effects are in happy sympathy with the situation. Nadeshda's air, "As when the snow-drift" (encored), a quartet for Nadeshda, the brothers, and Ostap (with chorus), and Ivan's bold song, "Our sires were stout and brave," are the other important pieces in this act, the quartet especially being worthy of warm commendation. The third act is introduced by a Prelude containing the theme of a song for Voldemar, which was replaced in performance by another, and very inferior one. Either, therefore, this song should be restored, or the Prelude omitted. Another love duet occurs in this act, excellent in its way, but scarcely equal to the former one. The Princess's song, "Olga, the glory of our race," derives much of its effect from the occasional use of three-bar and five-bar phrases; and some excellent dramatic music for the principal characters terminates the act, without, however, including what may be truly termed a well-planned finale. An excellently written chorus, with some melodious figures in the orchestral accompaniments, commences the last act, and this is followed by a religious strain, sung by the choir inside the chapel to which Voldemar is about to lead Nadeshda. There are some extremely effective points in the agitated scene after the interruption of the points in the agitated scene after the interruption of the marriage ceremony by the Princess; and the conclusion of the Opera, although somewhat hurried, affords a good opportunity for a bold choral climax on the moral text "So shall the good prevail." For a first night the rendering of the work was exceptionally good. The singing of Madame Valleria, as Nadeshda, was artistic and refined throughout, and her acting (notwithstanding a slight accident to her knee, for which an apology was circulated in the house) everything that could be desired. Mr. Barton McGuckin sang the whole of the tenor music with admirable effect, his portion of the love duet in the second act being exceedingly well rendered. The Princess does not appear until the third act; but her part is important, and Miss Josephine Yorke made the most of it. Mr. Leslie Crotty, as *Ivan*, was thoroughly efficient, and Mr. Burgon was as good a baritone villain as the music given to the serf Ostap would allow him to be. The scenery was excellent, and the practised hand of Mr. Augustus Harris was shown in the minutest detail of the stage-management. Every member of the chorus sang and acted as if conscious of being an item—however unimportant-of the story; and we need scarcely add that the general effect of the Opera was thus very materially enhanced. The work was conducted with his usual care and intelligence by Mr. Randegger; and the band, although occasionally somewhat unduly prominent, was generally most satisfactory. At the final fall of the curtain, the composer (who had also been compelled to appear between the acts), Mr. Carl Rosa, Mr. Augustus Harris, the author of the libretto, and all the principal vocalists were summoned on the stage, and most enthusiastically applauded.

A record of the performances of the past month would be incomplete were we to omit noticing the excellent rendering of Beethoven's "Fidelio," at a matinée, Madame Marie Roze, Mr. McGuckin, Mr. C. Lyall, and Mr. Snazelle proving themselves thoroughly efficient representatives of the principal characters in this too rarely

heard masterpiece.

SACRED HARMONIC SOCIETY.

THE performance of "Elijah," on March 27, brought the third season of this Society to a brilliant conclusion. As a matter of course, St. James's Hall was crowded in every part, for Mendelssohn's Oratorio is continually increasing in popularity, and equally, of course, the performance was characterised by perfect smoothness, the whole of the executants in all probability knowing their work by heart. Rarely has Mr. Santley rendered the part of the Prophet more magnificently, his voice being in perfect order. Miss Anna Williams, Madame Patey, and Mr. Maas were also in full possession of their resources. Madame Kate Baxter, a young contralto, gave an artistic rendering of the air "Woe unto them." Glancing backwards at the season, it is only fair to give the committee of the Society credit for having been the first to introduce "The Rose of Sharon" to a London audience, and also for the revivals of Berlioz's "L'Enfance du Christ" and Handel's "Belshazzar." We have called attention to what was lacking in the conduct of the undertaking, and need not enter further into the subject. It is for those who hold the reins to show by amendment in the future that they appreciate just, and at the same time kindly, criticism.

CRYSTAL PALACE.

SATURDAY, March 28, was a day lying midway between two anniversaries, those of Beethoven's death on the 26th and of Haydn's birth on the 3rst, or, perhaps, to be more correct, we should say the 1st of April. The Crystal Palace programme on that Saturday was, however, entirely devoted to the works of the Bonn master. If only a little corner had been given to the "father of the symphony" it would have served to remind musicians of the rock on which Beethoven built his eight symphonies, and the greater part of the ninth. If anniversaries are to be observed, why should one taken and the other left? The programme included the "Leonora" Overtures Nos. 1 and 3. The late G. Nottebohm proved, however, that the so-called first was written last, and that No. 3 was really the second of the series. It is, perhaps, not generally known that when the opera "Fidelio," produced in 1805, was revived in 1814, Beethoven began sketching out a fourth "Leonora" Overture, was not carried out, and the composer wrote instead the well-known Overture in E. An interesting selection from "Fidelio" and the Choral Symphony completed the programme. The solo vocalists were Miss A. Marriott, Mr. Barton McGuckin, and Mr. F. King. The rendering of the three instrumental movements of the Symphony, under Mr. Manns's direction, was excellent, but in the second part the chorus was not all that could be desired.

On the 4th ult., Berlioz's "Harold in Italy" was given, and the viola solo part was effectively rendered by Mr. Krause, This picturesque work had full justice done to it by Mr. Manns and his band, though in the Finale the effect was somewhat marred by the sounds which proceeded from the coulisse quartet. Madame Jessy Morrison played Weber's Concertstück, but for its due effect this showy piece demands more force and fire than the pianist seems to possess; she afterwards gave solos by Liszt and Raff. Wagner's "Waldweben" from "Siegfried," and the Festival Procession from Goldmark's opera "The Queen of Sheba" completed the instrumental portion of the programme. Mr. E. Lloyd was the vocalist.

On the following Saturday there was nothing of special moment. M. A. Fischer displayed good bowing and good execution in a cleverly written Concerto for violoncello (No. 1 in A) by Saint-Saëns. Madame Hughes-Paltzer made a favourable début, singing songs by Gound and Denza. The instrumental pieces were Meyerbeer's fine Overture "Struensee," Beethoven's Seventh Symphony, and a "Bacchanal" by Rubinstein, from his grand ballet "The Vine."

On the 18th ult., Berlioz's "Te Deum" for three choirs, orchestra, and organ, was given for the first time in England. Mr. Manne's name is indelibly associated with the revival of the French composer's music: two years ago he produced the famous "Messe des Morts," and now he has given us the opportunity—and let us hope not the

last-of hearing Berlioz's "grandest creation." The first by nervousness, and only created a moderately favourable number, "Te Deum laudamus," is not very striking: it is treated fugally, but, as readers of the "Mémoires" are well aware, Berlioz never seriously applied himself to the study of counterpoint, canon, and fugue, and though he was not altogether ignorant of the severer forms of musical art, they proved hindrances rather than helps to his fancy. The "Tibi omnes" is a remarkable movement; some of the verses are sung by women's voices alone, some by men's, and when at the words "Pleni sunt coeli" the three choirs combine, accompanied by full orchestra, the effect is most startling. The "Dignare Domine" is solemn and dignified. The "Christe, Rex Gloriæ" is admirable from beginning to end; it is a genuine piece of sacred music, skilfully constructed, yet sober and stately. The "Te Ergo Quæsumus," for tenor solo, contains some charming phrases, though it possesses no special attraction. At the close the voices enter unaccompanied and pp to the words "Fiat, super nos misericordia," and closing phrase stands in vivid contrast to the " Judex Crederis," with its massive choral writing and its overpowering orchestral and organ effects. Berlioz regarded this as one of his grandest efforts, and we think that all who heard it at the Palace will be disposed to agree with him. It is not possible to describe in words the extraordinary impression made by this daring tone-picture; of its kind it is unique, and never did "the flame of genius" burn brighter in Berlioz's brain than when he penned this last number of the "Te Deum." We say "last number" although it was followed by a March. According to Dr. Richard Pohl's account, in his recently published "Hector Berlioz, Studien und Erinnerungen," the "Te Deum" and "March" were only to form episodes in a prodigious dramatic work to be entitled "The Return of the First Consul from his Italian Campaign." What was to follow the March we know not, for Berlioz never completed his scheme; but although the March is published with the Te Deum, and, in its way, is interesting, we cannot but regard it as an anti-climax.

Mr. Manns's orchestra was largely augmented for the occasion, and in addition to the Crystal Palace choir, divided into two parts, there was a choir of boys. It was impossible to carry out the composer's wishes with regard to the number of performers, or to arrange them exactly as he desired; but chorus and orchestra were well proportioned, and we have nothing but unqualified praise for the performance. The tenor solo was sung by Mr. Harper Kearton, and Mr. A. J. Eyre presided at the organ.

The Concerts concluded for the season on the 25th ult. with Mr. Manns's Benefit Concert. The programme in-cluded Schubert's Unfinished Symphony in B minor and the "Verwandlungs-Musik" and closing scene from the first act of "Parsifal" (first time at the Crystal Palace). Mdlle. Clotilde Kleeberg gave Mozart's D minor Concerto, and Mr. John Dunn played one of Ernst's violin pieces. The vocalists were Mdlle. Pauline Cramer and Messrs. Lloyd and Foli.

MONDAY AND SATURDAY POPULAR CONCERTS.

A FEW remarks concerning the two final Concerts on March 28 and 30 are necessary, in order to render the record of the 27th season complete. As usual on these farewell occasions, a large number of instrumental artists appeared, the programmes being chiefly made up of solos. On the Saturday, however, the scheme included Haydn's concise Quartet in G, Op. 17, No. 5, and Schubert's Quintet in A, Op. 114, containing the variations on "Die Forelle." Signor Bottesini, as usual, created great excitement by his marvellous rendering of the Andante and Rondo from his Concerto in F sharp minor, and finally had to yield to the stormy demand for an encore. Mdlle. Kleeberg gave an interpretation, at once highly finished and expressive, of Chopin's Fantasia in F minor, and fully confirmed her right to be considered the most acceptable of pianists who have recently appeared. Finally, Herr Joachim played Nos. 4, 20, and 21 of Brahms's Hungarian Dances, not the most popular of the series, but sufficiently clever and piquant to enable him to produce his customary effect The Misses Henrietta and Gertrude Nunn, who sang duets by Marcello and Handel, appeared to be oppressed

impression.

The forty-first and concluding Concert resolved itself into a series of leave takings between the audience and each performer individually. Mdlle. Kleeberg was the first to appear, her farewell piece being Chopin's Ballade in G minor, in which she was encored. Signor Piatti intro-duced a Bergamasco of his own composition. The Bergamasco is a dance resembling a Saltarello, having its origin at Bergamo, of which place Signor Piatti is a native. Signor Bottesini was also heard in pieces from his own pen, namely, an Elegia and a Tarantella, the last being a wonderful piece of display. Miss Zimmermann gave a quiet and unobtrusive rendering of three trifles by Schumann, and a similar number of Brahms's Hungarian Dances, played, of course, by Herr Joachim, brought the lengthy programme, in which Schumann's Quartet in A minor, Op. 41, No. 1, was included, to an end. Mr. Santley, who was in excellent voice, contributed songs by Handel, Schumann, and Gounod. It is satisfactory to know that Mr. Arthur Chappell's enterprise was never more firmly established in public favour than at present. If he could see his way to give a little more recognition to English composers, who are now taking their proper position every-where else, he would increase the debt of gratitude which music lovers owe to him.

PHILHARMONIC SOCIETY.

WHATEVER may be said of the neglect of modern English composers by this Society, there can be no doubt that in its recognition of Antonin Dvorák-one of the greatest living creative artists-the confidence of all those who wavered in their allegiance to our time-honoured institution has been thoroughly restored. True it is that the great Bohemian composer had made his mark in this country before the Philharmonic offered him the hand of welcome; but no sooner had he gained the sympathy of the English public than he was invited by the Directors to conduct his own works at one of the Concerts, was elected a member of the Society, and this season was commissioned to compose a Symphony, the triumphant success of which, on the 22nd ult., we have now the gratification to record. It would be absurd to suppose that an exhaustive criticism can be written upon a work of such importance after a single hearing, but the inventive power evidenced throughout the Symphony, the artistically developed design of each movement, the varied colouring of the orchestration, and the rhythmic charm of the themes cannot fail so thoroughly to impress the listener as to create a longing for a more intimate acquaintance with the score, so that the many beauties, revealed but for a moment in performance, can be lingered over as we would carefully study, at our leisure, the minutest points of a great picture. The Symphony, in D minor, opens with an Allegro maestoso, commencing with a marked theme on a tonic pedal. The second subject is extremely melodious and striking, and the various episodes which occur-all seeming to grow naturally from a well conceived plan-keep the interest alive to the conclusion of a movement remarkable alike for original thought and exquisite workmanship. In the Andante we have four subjects, all of which, perfectly lovely in themselves, are aided in effect by truly sympathetic instrumentation, and most skilfully developed. The Scherzo is instinct with those special rhythmic effects in which the composer ever delights; and the Trio, almost crowded with attractive themes, contains some excellent imitative points, in the return to the Scherzo many new features being introduced. The Finale is extremely fresh, skilfully developed, and orchestrated with a boldness which shows mastery over all the resources of the instruments tempered with matured judgment. Sclavonic in character, this Symphony may truly be looked upon as a representative national work; and the careful manner in which it was played, the warm applause with which it was greeted, and the ovation accorded to its composer (who conducted) must have strengthened his regard for a country where both artistically and personally he has been so tho-roughly appreciated. The remainder of the Concert demands but little notice-Madame Kleeberg played Weber's "Concertstück" with good effect; the Overtures to "Faust" (Spohr), "Leonora," No. 1 (Beethoven), and "Don

Giovanni " (Mozart) were the orchestral pieces; and the vocalists were Mr. E. Lloyd and Miss Etherington, who sang the duet from Sullivan's "Kenilworth," "How sweet the monlight sleeps," Mr. Lloyd also giving in admirable style the Prize Song from "Die Meistersinger." Sir Arthur Sullivan was an excellent Conductor.

SEÑOR SARASATE'S CONCERTS.

THE crowded state of St. James's Hall on Saturday afternoon, the 18th ult., notwithstanding potent musical attractions elsewhere, proved that Señor Sarasate has not lost his hold on the affections of the public. While ordinary concert-goers regard him with admiration, apparently, unqualified musicians cannot shut their eyes to certain matters which distinctly lower him, judged as an artist. The Spanish violinist deserves hearty thanks for the series of Orchestral Concerts he gives annually in London; but unfortunately, while he interprets in a masterly way the greatest works written for his instrument, he condescends in the same programmes to seek the applause of the vulgar by performing feats more allied to gymnastics than art. A conspicuous instance of this occurred at his first Concert this season. The principal solo work in the programme was Max Bruch's second Concerto in D minor, Op. 34. This is by no means a masterpiece. The long slow movement with which it opens is unquestionably heavy and tedious; but at any rate the work is classical music in form and purpose, and the exquisite beauty of tone and marvellous finish of the player deserved, as they received, the heartiest tributes of admiration. Unfortunately, Señor Sarasate spoiled this good impression, at any rate in the estimation of the judicious, by introducing an example of what may be termed farmyard music, written by himself. This rubbish was of course loudly applauded. If the player had stood on his head during the piece the cheering would no doubt have been greater still. The orchestra, under Mr. W. G. Cusins, gave a fair rendering of Haydn's bright little Symphony generally known as "The Bear," and other smaller items.

THE LATE MADAME SAINTON DOLBY'S ACADEMY.

An In Memoriam performance generally suggests a feeling of solemnity, and this may deepen into sadness when the one in whose honour it is held has only recently been removed from the sphere of active life and work. No better proof of the esteem in which the late Madame Sainton Dolby was held could have been desired than the general interest taken in the Concert given in the Princes Hall, on the 24th ult. That the eminent contralto was almost idolised by her pupils, those who were associated in the work of her Academy had constant means of judging, and offers of assistance from many former students were received as soon as the announcements respecting the Concert were made public. Musically, the interest of the erformance centred in the production of a new cantata by Madame Sainton, which received the finishing touches only a few days before her death. She had also indicated by whom the solo parts were to be taken, and as a matter of course her wishes were faithfully carried out. work is entitled "Florimel," and is written for female voices only. The libretto, by Mr. J. A. Blaikie, is a simple tale of pastoral life mingled with fairy lore, suggested at any rate, if not directly adapted, from Spenser. The Cantata will certainly prove a welcome addition to the number of high class works for female voices, for which a strong demand is now arising. The music is not only melodious, but is dis-tinguished by a vein of fancifulness, and here and there a touch of quaintness admirably in keeping with the subject. It is also extremely well written, some portions—notably a chorus, "O follow, follow," showing musicianship of no mean order. The performance, under M. Sainton, could scarcely have been better. The principal solo parts were taken by Miss Fanny Moody, a young soprano gifted with a singularly sympathetic voice, and Miss Amy Foster, who possesses a rich mezzo-soprano organ, the training of which appears to be complete. Nothing could have been more pleasing than the rendering of the choruses, the phrasing and observation of the nuances being absolutely | Society.

without flaw. A considerable portion of the rest of the Concert consisted of Madame Sainton's songs, by express desire of the students. Among these was a graceful air, "Lady love, tender dove," from an unpublished Cantata, "Thalassa," which Mr. Edward Lloyd had kindly volunteered to sing, and an expressive sacred song, "A voice from Heaven," tastefully rendered by Miss Hilda Coward. The most successful efforts of the students were Miss Hyde's rendering of "Bel Raggio" and Miss Willis's remarkably finished delivery of "Non più mesta." We must not omit to mention the capital performance of Maurer's Concertante for four violins, by Miss Winifred Robinson, Miss Gates, Miss Cheetham, and Miss Cocks, pupils, we believe, of M. Sainton, at the Royal Academy of Music. There was a very large and aristocratic audience.

BOROUGH OF HACKNEY CHORAL ASSOCIATION.

THE final Concert of this Society for the present season, on the 20th ult., was attended not only by the subscribers and public, but by a considerable number of eminent musicians. This unwonted gathering was due to the nature of the programme, and the interest attaching to individual items. There is no longer any rashness in giving a high class Concert entirely of English music, and every year renders a scheme of this kind more easy of fulfilment, thanks to the successes our young composers are winning in every department of their art. If the intention had been to exhibit rising native talent in the strongest possible light, some other names would have been included in the programme, but even as it stood the scheme was fairly representative. Two of the items were written expressly for the occasion, the most important being a Choral Ode entitled "Freedom," by Mr. Ebenezer Prout. This is a setting of a poem by the Rev. P. T. Forsyth, the nature of which may be gathered from the author's own description:—"It is," he says, "a song of English freedom, of a thing at once gay and solemn, earthly and unearthly. It owes, perhaps, as much to women as to men. It is composite, as our race is-Celtic in its untamed passion, Teutonic in its controlled and ordered principle. It is blended of the wild and mystic hills and the conquered fierceness of the sea. It is less a proud possession than a mighty trust, and we are therein the stewards of the world. And to remain a blessing it must rest for ever upon the Rock Eternal of Duty and Self-control." This truly national theme is illustrated in verses of much spirit, and almost brilliancy of idea. Mr. Prout's music is in every way suitable to his text. The work opens with a solemn march-like baritone solo leading to a chorus in the same vein. The tenors, representing Celts, then have a unison chorus, which is followed by one for basses, who are supposed to be Teutons. Up to this point the style is rugged and, if the term may pass, self assertive, but when the female voices take up the parable it becomes somewhat more flowing and tuneful. The concluding chorus, however, is immensely broad and energetic, working up to a pompous peroration. The Ode is richly scored, but even without orchestra it would probably prove extremely effective, its thoroughly English character being perhaps its strongest point. Favourable mention must also be made of a very elegant setting, for soprano voice, of Tennyson's verses "Sweet and low," by Mr. John E. West. The first part was occupied by Mr. F. H. Cowen's romantic and beautiful Cantata "St. Ursula," a work that ought to take its place among the best things of its kind, for it only needs familiarity to command acceptance. No better example of English command acceptance. No better cample of instrumental music could have been selected than Mr. Mackenzie's orchestral ballad "La belle Dame sans Merci." There were various other items which space will not permit us to mention. The performance of every piece left very little to desire. As usual, the choir sang splendidly, Miss Annie Marriott gave a highly dramatic rendering of the principal rôle in "St. Ursula," and almost equal satisfaction was given by the other soloists, Miss Hope Glenn, Mr. J. W. Turner, and Mr. Musgrove Tufnail. We are glad to learn that the past season has been one of the most successful ever experienced by the

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

The artistic portion of the past season's work may now be said to be practically concluded, and the all important question of finance absorbs the undivided attention of the societies whose appearances have been regularly recorded in these columns. It is not anticipated that the accounts will be of a very glowing nature, but if the effects of commercial depression can be tided over without serious deficiencies, the future should make amends for pecuniary

losses which may have been sustained.

The Philharmonic Society concluded its 1884-5 programme on March 24 with a Concert, in which the chief feature was Dvorák's "Stabat Mater." This performance had been looked forward to in musical circles with considerable interest, and the hearing of the "Stabat Mater" served to confirm the fact that Dvorák's position has been obtained not only by clever originality in the manipulation of an orchestra, but by his powerful grasp and intrinsic ability in the treatment of great subjects. Reverence and sublimity are the striking characteristics of his "Stabat Mater," and conscientiously adhering throughout to the broad text, avoiding all opportunities of making points for the mere sake of pleasing the ear, the effect of the work in its entirety is exceedingly impressive. Its rendering was commendable in every respect. The principals—Miss Anna Williams, Madame Patey, Mr. Edward Lloyd, and Mr. Bridson—gave, as might be expected, artistic expression to the solos, whilst the choir and band overcame the difficulties which Dvorák's scoring presents with intelligence and ability.

The very name of Herr Richter is sufficient to kindle the enthusiasm of everyone possessing the faintest interest in the presentation of high-class orchestral music, and in selecting Liverpool for the opening of his provincial tour, he was rewarded by a large and appreciative audience. This initial Concert, which took place at the Philharmonic Hall, on Tuesday, the 21st ult., was almost entirely devoted to examples of the great Bayreuth composer, and this is not only readily accounted for, but specially welcome in view of Herr Richter's unusually close and intimate connection with Wagner and the development of his theories. The personality of such a conductor is in itself a study, and under his bâton, not only are such excerpts as the Vorspiel to "Parsifal," the introduction and final scene from "Tristan australia" and even the well-worn, but always impressive, Overture to "Tannhauser," vivified by the infusion of light and shade, but they absolutely, under such an influence, assume a new aspect in regard to the intentions of the composer. The only remaining item of importance in the programme was Beethoven's "Tragic" Symphony, No. 5, in C minor, and its rendering evidenced the same keen insight of the work and powerful command of his forces which constitute Herr Richter's great characteristics. Miss Lena Little, the vocalist, sang acceptably selections from Gluck and Mozart.

Mr. John Ross, the musical director of the Royal Alexandra Theatre, was the recipient, on Wednesday, the 15th ult., of a friendly address from a number of his associates and well-wishers—a graceful means of testifying to the esteem and regard in which Mr. Ross is universally held in musical

circles

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

During the past month comparatively little music has been publicly perfurmed in Manchester, and the few Concerts that have been given have served to wind up their respective series; and, almost absolutely, to conclude our respective series; and, almost absolutely, to conclude our neeason. The last Pianoforte Recital, on Monday, the 6th ult., by Mr. Hallé, at which an interesting selection was made from the works of Scarlatti, Clementi, Handel, Schubert, Mendelssohn, and Hiller, attracted a large audience, and proved what a source of interest lies in the newly instituted afternoon performances. A fortnight later the Gentleman's Concerts terminated with a programme in which Schubert's "Trout" Quintet (ably rendered by Miss Houfer and Messrs, Risegari, Hunnerman, Smith, and Brazilier) and Schumann's Fantasie-

stücke, Op. 88, relieved the monotony of a programme mainly of pianoforte music. Miss Wilkinson exhibited a delicate touch in music by Chopin and Scarlatti; Miss Houfer and Mr. Hecht displayed higher qualities and greater experience in Saint-Saëns's Duet for two pianofortes upon a Beethoven theme, and the three pianists united their efforts in Bach's Concerto, which was given with accompaniment for stringed instruments.

At the last of the Working Men's Concerts, under Mr. De Jong's management, a crowded audience seemed to appreciate a plentiful assortment of ballads, interspersed with military band selections and some choral music.

Mr. Cross's Saturday Evening Entertainments at the Association Hall have throughout the winter been well attended, and, I hope, pecuniarily rewarded the spirit with which they were undertaken.

The suburban choral societies have concluded their labours, after exertions in spreading a knowledge of, and taste for, serious music, which must have a very powerful

influence.

At the theatres we have had various operatic and semimusical companies, especially a D'Oyley Carte corps giving performances of the "Sorcerer" and other of

Messrs. Gilbert and Sullivan's popular works.

Reviewing the season, as a whole, the increase in Mr. Halle's staff of instrumentalists, while enabling the per-formance of many of Wagner's most striking pieces of orchestration, was far more importantly utilised in enhancing the effect of the great symphonies, which have been excellently given; but, if I may venture to express a very general feeling with respect to Mr. Halle's programmes, I should advise the introduction of novelties upon a more liberal and general plan. Indebted to Mr. Hallé for increased excellence of performance, the subscribers do not forget that a great series of Concerts firmly established in a provincial city practically creates a monopoly which has its duties and responsibilities as well as its unquestionable privileges. There are evidences of increased competition, even in orchestral performance - that last want in the musical arrangements of our country townsand it is plain that, combined with loyalty to an old undertaking, there is a determination to have novelty as well as recognised merit. The feeling which, many years ago, backed Mr. Hallé, and facilitated the establishment of his orchestral Concerts, has naturally grown; and is leading to the healthy encouragement of all really meritorious

A similar looking back upon the revolution quietly working at the Concert Hall confirms the conviction, long since arrived at by the public—but apparently unfelt by the directors of the Gentlemen's Concerts-that undertakings upon the largest scale appeal to audiences that cannot be accommodated in a room that sufficed for the more exclusive gatherings of thirty or forty years back. A very useful future might be devised for a long-established institution, but it must be based upon a clear insight into the changed condition of the surroundings. If the directors of the Concert Hall affairs will further develop their scheme of afternoon gatherings, and will give such able performances of chamber music as might easily and cheaply be arranged in Manchester, they will show that they understand the problem which it is their duty to study. The Gentlemen's Concerts have been brought to the very verge of ruin by a careless persistence in worn-out schemes, and by an obstinate adherence to obsolete ideas. During the past season evidences of new life have been given; some promising and others not quite healthy. May the plans for next winter be well-considered, liberal, progressive, and, above all, not cliquey.

In and around Manchester there has been an increasing energy in the smaller societies and musical undertakings, and no better evidence could be asked for of the spread of a love of music and of a growing skill in its performance. The efforts which some well known gentlemen made, at the commencement of the winter, to promote a culture of instrumental music resembling that wonderful increase of vocal ability which has taken place during the last few years have, I understand, been so successful as to warrant a very material enlargement of their operations. Next October there will, I believe, be a most comprehensive scheme of classes for instruction, inaugurated

under the superintendence of the Society for the Pro-

motion of Orchestral Playing.

The two undertakings which still demand attention not only took place later in the month than the doings I have noticed, but stood a little apart from the regular work of the season. On Wednesday, the 22nd ult, the Vocal Society, after an interregnum of about two years, again appeared in public, under the direction of Mr. H. Watson, Mus. Bac., who succeeds the late Mr. H. Wilson as manager of the Society. The choral work was marked by considerable precision and taste, the best effort being Leslie's madrigal "Charm me asleep." The following evening the Free Trade Hall was well filled to welcome Herr Richter, whose manager had made wiser preliminary arrangements than heretofore. Owing to some difficulty in securing the best instrumentalists, the performance of the band certainly was not quite what had been expected. But much of the difficulty of the wood wind was caused by Wagner's peculiar mode of scoring. The programme concluded with Beethoven's Symphony in A.

MUSIC IN BIRMINGHAM. (FROM OUR OWN CORRESPONDENT.)

EASTERTIDE in Birmingham this year has proved more than usually barren of musical interest. Good Friday was celebrated by special services in some of the churches, and some secular vocalisation at Aston Grounds, where Mr. Vernon Rigby was the bright particular star; but neither Passion week nor Easter week was consecrated by any public performance of greater musical importance than a comic opera. At the Church of St. Augustine Mr. Gaul's Passion Music was performed on Good Friday with orchestral accompaniments, and the Unitarian Church of the Messiah gave selections on the same day from Haydn's Passion Music. On Easter, Sunday, the most noteworthy musical celebration was a performance of Mozart's Second Mass, with orchestral accompaniment, at the Oratory.

The fourth and last of Mr. Stockley's Orchestral Concerts, which took place on the 16th ult., was, in some respects, the most interesting and enjoyable of the series, owing not only to the large proportion of meritorious novelties comprised in the programme, but also, and mainly, to the presence of composers of note hitherto known here only by name, of whom two, Mr. Praeger and Herr Martin Roeder, made their bows to the public from the orchestra. The Prélude Symphonique in D minor of the first-named composer, originally produced at the Crystal Palace some five years ago, was, next to the rarely-heard Beethoven Symphony, No. 8, the orchestral feature of the evening. Mr. Praeger, though present in the Hall, wisely entrusted the direction of the work to Mr. Stockley, whose intimate relations with the band enabled him to insure a well nigh faultless performance. The Prélude, it will be remembered, aspires to suggest in musical forms some of the psychological problems and characteristics of Byron's "Manfred," and is therefore to some extent in the nature of Programme music; but whatever may be thought of the composer's success in depicting the mental conflict of Byron's gloomy protagonist, there can be no question as to the excellence of his work, regarded solely as abstract music, and not a little surprise was expressed by Birmingham musicians that so fine a composition should have been so long neglected. On this occasion, the delight of the audience found vent in loud and prolonged applause, followed by calls for the composer, who was ultimately brought on by Mr. Stockley to bow his acknowledgments. Herr Martin Roeder, the composer of the Russian Opera "Vera," who conducted a couple of excerpts from that picturesque and characteristic work, also met with a very flattering reception. ballet music, which constituted the first instalment, is a melodious and rather striking waltz, commencing in D major, and remarkable for its spirit, and strongly emphasised Russian colouring, to which a free use of the drum largely contributes. The following "Entracte" in C major, depicting the incidents of a Russian fair, including the passage of a bridal procession, which furnishes occasion for the introduction of the Russian song, "Kamarinskaja," is, like the previous excerpt, spirited and fantastic, though a praiseworthy manner of the duties of accompanist.

in parts somewhat noisy and cacophonous, as a result of the prodigal use of instruments of brass and percussion. third novelty was an overture, or initial number of a Suite in D minor, by Mr. Percy Godfrey, a young Worcestershire musician, a somewhat ambitious work for a maiden essay, but one evidencing a good deal of tasts, refinement, and scholarship, if not very striking originality. Certain obscurities were probably due to defects of performance, as the work had evidently been very imperfectly rehearsed. The final novelty of the Concert was a Morçeau fantastique, entitled "Phospho," by Mr. E. L. Hime, a sprightly and brightly scored piece of dance music, but wanting in character and originality. The remaining orchestral numbers were Sir Arthur Sullivan's noble "In Memoriam" Overture, produced at the Norwich Festival of 1866; Meyerbeer's" Coronation" March, and the Beethoven Symphony in F, incidentally alluded to, all of which were very creditably played under Mr. Stockley's direction. The vocalists were Madame Patey and Mr. Barrington Foote, the former of whom created quite a sensation by her powerful and impressive rendering of Beethoven's "Creation's Hymn." In Randegger's "Lullaby," to which Mr. Ould contributed the violoncello obbligato, the effect was momentarily impaired by a misunderstanding between Madame Patey and her accompanists, which involved a partial resumption of the song. Mr. Foote's contributions comprised airs from "Les vêpres Siciliennes" and "Maometto secondo."

In pursuance of the project which they initiated in March, Messrs. Rogers and Priestley gave a second invitation Concert of classical chamber music to their friends and connections on the 13th. The executants were the same as on the previous occasion—viz., Messrs. Ward and Abbott, as leaders of the string quartet; Mr. E. W. Priestley, second violin; Mr. A. J. Priestley, violoncello; and Mrs. Hale, pianoforte. Beethoven's String Quartet in B flat, No. 6, Op. 18, and that of Mr. Villiers Stanford, for pianoforte and strings, in F major, Op. 15, constituted the alpha and omega of the programme respectively, other works of interest being Mendelssohn's Sonata in B flat, Op. 45, for pianoforte and violoncello, and a "Rondeau Brillant" of Schubert, Op. 76, for violin and pianoforte. Mrs. Hale greatly charmed the audience by her finished and expressive playing of Thalberg's Barcarole in A minor, and Raff's

Rigaudon in D major.

The final Concert of Dr. Swinnerton Heap's series of Classical Chamber Concerts was given at the Masonic Hall on Saturday, the 18th ult. The programme comprised Hall on Saturday, the 18th uit. The programme comprised a Quartet (in A minor, Op. 41, No. 1, strings) by Schumann, a violoncello solo, "Chante Elégiaque," by B. Tours, Beethoven's "Kreutzer" Sonata, a pianoforte solo, Prelude and Fugue in E minor, by Mendelssohn, and a Quartet in E flat, by A. C. Mackenzie. The artists were the same as on former occasions, Messrs. Carrodus, Speelman, Bernhardt, and Vieuxtemps being the strings, and Dr. Heap pianist. The performance throughout was admirable, and elicited enthusiastic expressions of approval. These Concerts will be resumed in the autumn.

On Monday, the 20th ult., a Pianoforte and Violin Recital was given at the Midland Institute by Miss Emily Walker Miss Lilian Dixon. The concerted numbers were Beethoven's Senata, Op. 30, No. 3, and part of Rubinstein's first Sonata for violin and piano. Miss Dixon played several violin solos—Ernst's "Elégie," a Romance by Carrodus, entitled "L'Adieu," an Allegretto grazioso, by Molique, Beethoven's Romance in G, and a selection from Brahms's Hungarian Dances, arranged by Joachim -in all of which the fair performer evinced considerable taste and skill, though scarcely sufficient power. Miss Walker's solos included Beethoven's Thirty-two variations in C minor, Mendelssohn's Prelude and Fugue in E minor, Rubinstein's Valse Caprice, and Mosz-kowski's Polonaise in D, besides several others well calculated to test the pianist's powers in every way.

Miss Walker possesses technical excellences of a high
order, combined with chasteness of style and refined feeling, but she appears to more advantage as executant than as composer. She also shared with Mrs. Hutchinson the vocal items of the programme and the applause which they so well merited. Mr. F. T. Cox acquitted himself in

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

ALTHOUGH there are not wanting indications that the musical season is rapidly waning, the month now brought to a close has been remarkable for several interesting events. First and foremost in point of importance, though coming last in order of date, was the visit to Leeds, on the 22nd ult., of Herr Richter and his famous band. This was his third engagement in connection with the provincial tour he and his followers are now making. The visit was generally regarded with much interest in musical circles of Leeds and Bradford, and it was matter for astonishment that when the performance came round the Victoria Hall contained many empty seats. That the influence of Wagner should largely pervade the Concert was but natural, and was accepted as if the matter had been a foregone conclusion. How far the spirit of the bard of Bayreuth met with acceptance is another question. The overture to "Tannhäuser," not only because it is more familiar, but because it is constructed on well understood lines, can always find sympathetic ears, but not so perhaps with the less transparent harmonies and hidden meanings of the instrumental music from "Tristan," "Parsifal," or the Walkürenritt music. Liszt's Hungarian Rhapsody, No. 4, proved much more agreeable fare, and the contrast afforded by the fascinating Seventh Symphony of Beethoven was charming beyond measure. Further acquaintance with Herr Richter, and with the great tonepoems which threaten to revolutionise the art of music, would be welcomed by many who attended the Leeds Concert. It should be added that two songs were sung by Miss Lena Little, an accomplished contralto.

Following closely upon their artistic success in connection with the Handel Commemoration Festival, the Bradford Festival Choral Society gave a performance of "Elijah" in St. George's Hall, on March 27. The performance was in most respects a worthy example of the high state of efficiency to which this strong organisation has been brought. The band again proved the only excep-tion to the rule, and afforded another instance of the difficulty often experienced in Yorkshire of securing a really perfect body of instrumentalists. The principals were Miss Annie Albu, who, in oratorio, was new to a Bradford audience, Miss Hilda Wilson, Mr. Seymour Jackson, and Mr. Bridson. Mr. Burton was the Conductor, and the Organist was Mr. J. H. Clough.

Mr. Misdale brought an interesting and successful series of Chamber Concerts to a close in Bradford on the 11th ult. He was assisted in the final Concert by Mr. J H. Beers, a violinist of undoubted accomplishments, and by Mr. Charlesworth Fawcett, a clarinet player of considerable local reputation. The combination served to introduce several fresh works, which secured an attentive hearing. Rubinstein's Sonata for piano and violin did not meet with much acceptance, but Dr. Villiers Stanford's Intermezzi for piano and clarinet, and the Fantasiestücke for the same instruments, by Niels Gade, absorbed the undivided attention of the audience; and the reception of Mozart's E flat Trio for piano, clarinet, and violin (Op. 14), showed a genuine appreciation of music so exquisitely

inspired and expressive

The performance of Max Bruch's "Odysseus," or rather of the first two scenes of that work, constituted the leading attraction at an "open meeting" of the Bradford St. Cecilia Society, at the Bradford Technical College, on the 14th ult. The composition proved extremely interesting, and was put before a large audience most intelligently, albeit, for want of an orchestra, somewhat inadequately. The music, melodious to a degree which becomes almost commonplace, falls far short of the heroic nature of the theme which it is intended to illustrate, and if it were not for its beautiful contrasts and almost perfect workmanship, the only effect would be to satiate the ear with agreeable sounds. The passages descriptive of the Tempest come nearer to the quality of genuine inspiration than any other portion of the work heard on this occasion.

excellent phrasing, ability, and the quality of fulness and refinement of tone. The solo vocalists were Miss Hoschke, Mrs. Clayton Russell, and Mr. Vaughan Edwardes, the latter gentleman giving an admirable rendering of the part of Odysseus. Mr. Hecht combined the difficult duties of conductor and accompanist to the works of Bruch and Bach. Miss Averdieck and Mr. St. Hensé also assisted as accompanists.

In addition to many admirable glees and part-songs, the Huddersfield Glee and Madrigal Society at its third and final Concert of the season, on the 9th ult., gave a performance of Sir Arthur Sullivan's Cantata "On Shore and Sea." The chorus singing was effective, and the solo work was in the hands of Miss Wilkinson, a conscientious local artist, and Mr. W. Riley, Miss Iredale, Mr. F. Haigh, Mr. Henry Ackroyde, and Mr. L. E. Stott also contributed songs, Mr. Littlewood giving an instrumental solo for which he was recalled. The Conductor was Mr. W. H. The Society has done much useful work, and Cross. deserves the support of the public, for whose enjoyment it seeks to provide.

The Armley and District Choral Society gave its closing Concert of the season on the 20th ult., the work selected for performance being "Israel in Egypt." It is but four years ago, or thereabouts, that the Society was established, and almost at one bound it has taken a front rank among district choral societies. The energy of its members is great and their musical talent unquestionable, but the ambition of the Society is unbounded, and not content with showing what it can do in a local sense, it has determined to acquire reputation further afield by competition with similar societies in connection with the International Inventions Exhibition. The performance of Handel's great work on the occasion under notice afforded a fair test of the artistic capabilities of the chorus, and the result was gratifying almost beyond expectation. The body of tone was massive to a degree for which one is not always prepared in a chorus of less than a hundred vocalists, and in point of precision and phrasing the performance was almost everything that could be desired. The Society is also happy in the possession of soloists of considerable powers, and to the principals on this occasion-Miss C. I. Swithinbank, Miss Sweeney, and Mr. Waddington-much credit may be conscientiously awarded. The Conductor of the Society is Mr. W. H. Harrison, who is both painstaking and able. The Society had the assistance of a small orchestra, with Mr. Edgar Haddock as leader. Mr. J. Hanson presided at the piano.

MUSIC IN THE WEST.

(FROM OUR OWN CORRESPONDENT.) .

THE ninth and last of this season's Popular Concerts was given on Easter Monday at Colston Hall, Bristol, when for the only time during the season the house was really crowded as it should be at every Concert. If such large audiences were the rule, instead of the exception, doubtless the finances of the Society would be in a less lamentable state than is the case at present. This Concert was an especially interesting one from many points of view, but chiefly from the production of a new organ Concerto from the pen of Mr. Ebenezer Prout, who himself conducted his composition. Mr. Prout is no stranger at these Concerts, having already written three works expressly for Bristol. This new Concerto, No. 2, in E flat, has been composed expressly for Mr. George Riseley. It was written two years ago, and the manuscript had been already sent down to Bristol, when the temporary suspension of the Monday Popular Concerts caused its production to be postponed. In its character the new work differs considerpostponed. In its character the new work differs considerably from its predecessor, No. 1, in E minor. Though modelled upon the same lines it is more concise. The general tone of the Concerto in E minor may be described as elegiac and tender, the one in E flat is more broad and jubilant. The fugal element so closely associated with the organ style comes much more A notice of the performance, however, would be incomplete without a word of genuine appreciation for the admirable work, especially in the finale, and the solo instruction for the solid work, especially in the finale, and the solo instruction in the solid in a somewhat different the rendering of Each's "God's time is the best," showed manner with the orchestra, masses of tone being more

frequently employed than solo effects. Throughout the movements, allegro maestoso, larghetto, and finale vivace, the interest is well sustained, and great enthusiasm was evinced by the audience. The passages for the solo instrument are of immense difficulty, but were surmounted with, apparently, the greatest ease by Mr. Riseley, whose magnificent playing seemed to astonish even a Bristol audience, who are necessarily more or less accustomed to it. Both composer and organist were heartily recalled, and it is pleasing to hear that Mr. Prout was thoroughly satisfied with the performance of his work, and spoke in the highest terms of the orchestra. We hope some day to have another opportunity of hearing this grand composition in Bristol. The Unfinished Symphony of Schubert was the chief item in the second part. and was admirably rendered. The Overtures, "Zanetta" (Auber) and "Tannhäuser" (Wagner), the latter splendidly played as usual, with a selection from "Il Trovatore," and a waltz of Gung'l's, completed the orchestral part of the Concert. Miss Phillips and Mr. Montague Worlock were the vocalists, each contributing two songs. In deference to a very strongly expressed wish, on the part of Mr. Riseley, the Society has decided to give a grand extra Concert on the 13th inst., with Mr. Riseley's band and choir of 300 performers, when the works performed will be Beethoven's Choral Symphony and Barnett's "Ancient Mariner."

Mr. Riseley gave Organ Recitals at the Colston Hall on Good Friday, both afternoon and evening, and on Easter Eve (when some of Mr. Prout's compositions were per-

formed), and also on the 18th and 25th ult.

The Saturday Musical Association gave its thirty-first Concert, on the 11th ult., at Colston Hall, when Barnett's "Paradise and the Peri," and a missellaneous selection were performed. The principal vocalists were Miss Kate Fusselle, Miss Eleanor Rees, Mr. E. T. Morgan, and Mr. W. Thomas; Grand Organ, Mr. Riseley; Conductor, Mr. George Gordon.

At Exeter, during the Holy Week, appropriate selections from Gounod's "Redemption" were sung at the evening services at the Church of St. Michael and All Angels, and on Good Friday afternoon Haydn's Passion was given as a special service at the Cathedral. On the same afternoon Mr. Edwin Bending gave an Organ Recital at the Victoria Hall, at which there was but a small attendance, owing partly to the fine weather, and partly to the fact of its being fixed for the same hour as the Cathedral service; and in the evening a Concert of sacred music was held in the same rooms, under the direction of Mr. Farley Sinkins. The Orchestral Society, while still retaining a connection with the Western Counties Musical Association (by which it was originated) has been constituted as an independent Society, and promises its subscribers three Concerts in each The first of these was held on the 9th ult., and was fairly successful. The programme included the Overture to "Rosamunde" (Schubert), "Zampa" (Hérold), and Haydn's "Clock" Symphony, besides sundry smaller items, and three vocal numbers, contributed by Mr. F. Dixon, of the Cathedral Choir. The music was, on the whole, creditably performed; but a little less prominence of the brass, and a little more delicacy in some of the wood wind is to be desired, and will doubtless be obtained by the Conductor, Mr. R. B. Moore, to whose earnestness and care the present efficiency of his band is sufficient testi-

. The eighth annual Festival of the Western Counties Musical Association, to which in honour of the bi-centenary of the great composer a special Handelian character was given, took place on the 16th ult., the programme in the morning comprising Handel's "Alexander's Feast" and the Fourth Organ Concerto, which was played, according to the old custom, after the chorus "Let old Timotheus," and that in the evening Gade's "Psyche" and Mendelssohn's "First Walpurgis Night." All these works were new to Exeter and were well performed, especially considering the scanty opportunities for full rehearsal. An idea of the musical army of the Society, as represented at its latest Festival, may be gathered from the following figures. The chorus (of 290 voices) comprised 110 sopranos, 75 altos, 48 tenors, and 66 basses, from the following places:—Budleigh Salterton (15), Cullompton (40), Exeter (111),

Exmouth (19), Silverton (19), North Devon District (13), Taunton and Porlock (15), Teignmouth (19), Tiverton (23), Wellington (17), and Honiton (17). The band (under the able leadership of Mr. M. G. Rice) band (under the able leadership of Mr. M. G. Rice, consisted of sixty-one players: — Eleven first violins, fourteen seconds, seven violas, seven violoncellos, four contra-bassi, one piccolo, two flutes, two oboes, two clarinets, two bassoons, two horns, three trumpets, one drum, and organist (Mr. E. M. Vinnicombe), or twenty-six professionals and thirty-five amateurs. chorus singing was, in many instances, particularly good (notably in "The many rend the skies" and "Come with torches"), and showed a marked improvement upon last year. The solo parts were taken by Miss K. Fusselle, Miss Mary Bliss, Miss Butterworth, Mr. Bernard Lane, Mr. Brereton (afternoon), and Mr. Oswald (even-ing), all of whom sang the music allotted to them very efficiently, Mr. Brereton being especially well received in the solos from "Alexander's Feast. Miss Fusselle and Mr. Oswald deserve much credit for their rendering of the difficult parts of Psyche and Eros in Gade's Cantata, the trios in which were charmingly sung by the Misses Bliss and Butterworth and Mr. Bernard Lane, The Organ Concerto was most ably performed by Mr. E. M. Vinnicombe, who was also at the organ throughout the afternoon Concert. The band did its work thoroughly well, and the attendance in the morning was very large, though not so satisfactory in the evening. In conclusion, we offer our sincere congratulations to the talented Conductor, Mr. D. I. Wood, to whose untiring efforts so much success of the Concerts is due.

The Plymouth Vocal Association gave its third and last Subscription Concert for the season in the Guildhall, Plymouth, on the 8th ult. There was a large audience, and a capital programme was presented to commemorate the Handel bi-centenary. The first part consisted chiefly of selections from "Samson," and Gade's "Crusaders," given for the first time in the West of England, formed part two. The full choir of the association did the chorus work, and Miss Clara Samuell, Mr. A. Kenningham, and Mr. Hilton were engaged for the solos. The accompaniments were played by a full orchestra under the leadership of Mr. Pardew and Mr. Rice, Mr. A. C. Faull presiding at the grand organ. Mr. F. N. Löhr conducted, and much credit is due to him and his choir for the manner in which the music was performed. We must also add a word of praise to the orchestra for the excellent rendering of the Overture to "Samson" and the accompaniments.

throughout the Concert.

Mr. Augustus Aylward's second Popular Concert of the season was given in the Assembly Rooms, Salisbury, on the 8th ult., with the greatest success. The orchestra numbered forty-five performers, and the programme included Mendelssohn's Wedding March, Bennett's Gminor Symphony, the Overture to "Die Zauberflöte," Burnett's Intermezzo, Gounod's Marionette March, &c. Miss Aylward was the solo pianist, and performed Mendelssohn's Caprice Brillant with orchestral accompaniments. Mr. Charles Fletcher played two violin solos both being encored. The vocalist was Miss Emma Fowle. The St. Martin's Choral Society, at the second

The St. Martin's Choral Society, at the second Concert of the season, on the 23rd ult., gave Bennett's "May Queen" with full band and chorus. The principal vocalists were Miss Amy Aylward, A.R.A.M., and Mr. Howgate, of Salisbury Cathedral. The second part was miscellaneous, and the Concert was much enjoyed by the large audience. Mr. Augustus Aylward conducted.

The Sarum Choral Society gave its first Concert of the season at the Assembly Rooms, Salisbury, on the 14th ult., when "The Messiah" was performed with full band and chorus. Principal vocalists—Miss Bertha Moore, Miss Alice Farren, Mr. C. E. Pillow, and Mr. J. T. Hutchinson. There was a large audience, and the whole performance went without the slightest hitch. Mr. Gamble was the leader, and Mr. W. P. Aylward Conductor.

The first performance of Mr. Spinney's interesting work "The Village Belles" was given at the Assembly Rooms, Salisbury, on the 16th ult., before a crowded audience. The chorus was supplied from Miss Jarman's pupils, Montague House, assisted by friends. The Cantata was heard with every sign of pleasure, and at the conclusion

the composer, who presided at the harmonium, was long and loudly applauded. Mrs. Beesley accompanied admirably on the grand pianoforte. The principal singers were Mrs. Wells, Miss Lily Mullings, Mr. Hayden, and Mr.

Percy Smith.

It is an interesting proof of the growth of the love of classical music that at the Easter Concerts of two schools in the West of England-that of the King's School, Sherborne, and of Lord Weymouth's Grammar School, Warminster-a complete Symphony of Beethoven should be performed, the second at Sherborne and the fifth at War-The other parts of the programme were, at the latter school, Beethoven's "Ruins of Athens" and Mendelssohn's G minor Pianoforte Concerto, and at the former, Part I. of the same composer's "St. Paul." The chorus in each case was composed of pupils of the school as far as the trebles and altos were concerned, and a fair proportion also of the tenors and basses. Many of the solos were taken by the pupils.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

In commemoration of the bi-centenary of the birth of Johann Sebastian Bach, his Passion music ("St. Matthew") was performed at the old church of St. Cuthbert, on the eve of Good Friday, under the direction of Mr. Waddell, by a choir of about one hundred and fifty, accompanied by a string band of about thirty performers, led by Messrs. Daly and Dambmann. The performance was listened to with unflagging interest by a congregation numbering over 2,500. The service was presided over by Dr. Macgregor, the senior pastor, who at once elevated the tone of the congregation by reminding them that they were met together for an act of worship, and not merely for a musical entertainment. The devotional feeling was further sustained by the congregation taking part in a number of the chorals. Some of the difficult portions of the work were omitted, but the continuity of the narrative was tolerably well preserved. A larger combination of the musical resources in Edinburgh would have been necessary in order to do full justice to the memory of so great a master; still, considering the limited means at command, the work was very fairly rendered, and much praise is due to Mr. Waddell for undertaking it at such an appropriate season, and in a place so suitable. The soloists were Mrs. Ellis, Mrs. Anderson, Miss Noble, Mr. Millar Craig, and Mr. Gledhill, all of whom acquitted themselves satisfactorily. It was gratifying to see so many of the congregation arrive, score in hand, ready to enjoy this, in Scotland, unique performance.

On the 7th ult., the Philharmonic Society gave its fifth Concert, at the Morningside Athenæum. A chorus and orchestra, numbering 100, performed Macfarren's Cantata "May Day," which proved most enjoyable to the audience, under the skilful conductorship of Mr. Carl Hamilton and Mr. Francis Gibson. Mr. Hamilton gave great delight by his rendering of Mendelssohn's Variations for cello in D flat,

accompanied by Mr. F. Gibson.

The St. Bernard's Choral Society gave its first Concert on the 9th ult., when a selection from Gaul's "Holy City" and Anderton's Cantata "The wreck of the Hesperus" were performed. Mr. C. S. Hamilton conducted.

A morning Concert was given in the Masonic Hall, on the 11th ult., for the benefit of the Longmore Hospital, by Mr. Kirkhope's private choir, accompanied by a small string band, piano and harmonium. The principal items in the programme were Gounod's Motett "Gallia," Villiers in the programme were Gounou's Motett Samm, Stanford's "Elegiac Ode," and Gade's "Spring Fantasie" for four sole voices nianoforte and orchestra. The piano part was ably sustained by Mr. Francis Gibson. programme also comprised glees and part-songs, among them Sir R. P. Stewart's clever setting of "Cruiskeen Lawn" and Otto Schweizer's 2 capella arrangement of "When the kye come hame." The choir throughout did full justice to the music, but the orchestra was too limited for the proper rendering of the orchestral effects. Among the soloists we must particularly commend the fine execu-tion of Mrs. Ellis in Gounod's "Gallia." Thanks are due to Mr. Kirkhope, the Conductor of this Society, for his energy and skill in bringing before the public

novelties of so high a character in so praiseworthy a

Last, but not least, is to be mentioned a very creditable performance in St. Mary's Cathedral, in conjunction with the other local episcopal choirs, of the first part of Gounod's "Redemption," under the baton of Mr. Collinson, Organist of St. Mary's, on Good Friday. The Cathedral was filled by a very appreciative congregation, and Mr. Collinson, whose fortnightly organ recitals at the same Church I must not forget to mention, is to be highly congratulated on his success, both as Conductor and Organist.

MUSIC IN GLASGOW,

(FROM OUR OWN CORRESPONDENT.)

THE fifth annual Concert of the University (male voice) Choral Society took place on the 2nd ult., in the Bute Hall so named in honour of the Marquis of Bute, a most munificent donor of the College. There was a large audience. A chorus from Mendelssohn's "Œdipus," Beethoven's "Creation's Hymn," and Mendelssohn's "Ode to the Sons of Art," with some lighter music by the choir, together with songs and instrumental selections, constituted the entertainment, which, if hardly up to the standard that should be aimed at, was yet sufficiently pleasing. Several other Concerts took place on the evening of the 2nd ult., namely, the Glasgow Unitarian Musical Association, with a performance of Cowen's "Rose Maiden," orchestrally accompanied, Mr. D. R. Munro conducting; the choir of St. Ninian's Established Church (Mr. J. H. S. Duncan, Conductor), with a programme of short pieces, sacred and secular; and the South Side Choral Society, under Mr. McKean, with selections from "Elijah" and "Samson."

In the Wellington Palace, on the 7th ult., a Concert was given by the Glasgow Musical Union, consisting chiefly of glees and part-songs. A short Cantata, "The call to battle," the words by Mrs. Hemans and the music by William Hume, was included. Mr. W. Moodie conducted and Mr. C. H. Miller accompanied on the piano. The Choir and Musical Association of John Street United Presbyterian Church submitted their annual programme on the same evening, the selections including Mendels-sohn's "Hear my prayer" and "Spring," from Haydn's "Seasons." Mr. George Taggart conducted and Messrs. Luther Hall and J. Logie accompanied on piano and harmonium. The Hillhead Musical Society, at one time the leading association of its kind in Glasgow, but which has, for some reason not easy to explain, but certainly not from the want of good training, fallen away both in numbers and musical ability, gave the second Concert of the season in the Queen's Rooms, on the 7th ult., in presence of the usual crowded audience of friends. Gounod's "Third Solemn Mass" occupied the first part of the programme, the accompaniments being played by a small orchestra. Mr. W. T. Hoeck conducted. Hofmann's "Melusina" was performed at the annual Concert of the Philomel Society on the 6th ult., Mr. Julius Seligmann conducting. A second performance of Mackenzie's new Oratorio, "The Rose of Sharon," was given on the evening of the 9th ult., by the Tonic Sol-fa Choral Society, in St. Andrew's Hall. A. R. Gaul's Cantata "Ruth," which has been in notice-

able favour here this season, was very successfully rendered by the Choir of St. Vincent Street United Presbyterian Church on the 10th ult., under the direction of Mr. Hugh McNabb. Miss K. Johnstone, from the Royal Academy, took part in the solos. Messrs. L. and T. Hall accompanied on the pianoforte and harmonium respectively.

An interesting triad of musical works by Gade, Goetz, and Mackenzie was produced at the Concert of the Pollokshields Association on the 13th ult., one of these, Goetz's "Nonia." being performed for the first time in Scotland. The Concert opened with a bright rendering of Gade's "Spring's Message." Following the not very satisfactory singing (unaccompanied) of Henry Leslie's "Lullaby of life" came "Nœnia," the rendering of which remarkably clever, scholarly and deeply expressive composition, was very fairly successful, considering the undoubted difficulties of the choral writing. Mackenzie's Cantata "The Bride" concluded the Concert. Its many beauties were well brought

out under Mr. Hoeck's sympathetic conducting. Kyrle Choir, in furtherance of the praiseworthy aims of the Society, of which it forms a part, has given several Concerts, at nominal charges for admission, in the poorer parts of the town. A Concert was given by the Choir in the Queen's Rooms on the 14th ult., for the purpose of raising funds for its gratuitous operations, and there was a gratifying response on the part of the public. The programme comprised Gade's "Spring's Message," Grimm's "The Soul's Aspiration," Adolf Jensen's "Feast of Adonis," and C. H. Lloyd's "Hero and Leander." There was a good orchestra under the leadership of Mr. W. H. Cole, and none of the music therefore suffered from lack of proper accompaniment. The choir numbered 100 voices, the soprano and alto parts being of particularly fine quality. Jensen's "Feast of Adonis" was well presented, and the larger work which followed (" Hero and Leander,") was done every justice to. The adoption of the Greek tonalities for Nos. 2 and 4 seemed to be highly appreciated, all the more, perhaps, that the cadences bear a noticeable likeness to those of Celtic music, with which people are so familiar here. Mr. Allan Macbeth conducted. Two solos were played on the viol di gamba, by Mr. Walton, a member of Mr. Cole's orchestra. On the same evening the Partick Musical Association gave its annual Concert in the Burgh Hall, with Jackson's Cantata "The Year," as the principal feature of the programme. Misses Johnstone and Sneddon from the Royal Academy, and Messrs. Dunsmore and Fleming were the principals. Mrs. Bannerman was an efficient pianoforte accompanist. Mr. H. McNabb conducted.

In Scotland, boys' voices are as yet but little utilised in Church choirs or musical societies, but there is a decided movement in that direction, and the institution of such societies as the Glasgow Academy Choir, so long conducted by Mr. J. Maclaren, and the Southern Boys' Choir, now in its second year and under the charge of Mr. H. McNabb, where the treble and alto parts are exclusively sung by boys, cannot fail to demonstrate the resources that lie to our hands in recruiting for musical service. A Concert by the latter-named society, the second that has now been given, took place in Govanhill Burgh Hall on the 16th ult., attracting a large audience. A select number of tenor and bass voices took part, singing also one or two pieces alone as a variety. The general choir was particularly successful in two anthems by Dr. Stainer, "O Zion that bringest," and "What are these?" In a number of secular selections which were sung in the second half of the programme, the most agreeable were the glees by Stevens, Callcott, and others, in which the alto part was taken by all the boys. A solo and chorus, "Sailor, my Sailor," by W. Hume, which has become rather popular with treble and alto choirs, was very effectively rendered, and encored. Miss Corbet accompanied on the piano, and

Mr. W. Schofield on the harmonium.

The Dennistoun Musical Society, conducted by Mr. T. S. Drummond, performed C. H. Lloyd's "Hero and Leander," at its annual Concert on the 15th ult. Mr. John Brown

accompanied.

The choir of Camphill United Presbyterian Church, conducted by Mr. W. Schofield, gave a Concert on the 21st ult., Mendelssohn's "Walpurgis Night" being included in the programme. Mendelssohn's "Athalie" was the principal feature in a Concert given by the Institute Choir of the Foundry Boys' Religious Society, on the 24th ult., under the conductorship of Mr. A. Myles.

The amount over from the Choral and Orchestral Season of 1884-85 is £513 4s. $8\frac{1}{2}$ d., which, with the former balance, has left a total surplus on hand of £2.695 13s. A dividend of 5s. in the pound is to be paid to the guarantors who kindly met the demands upon them in former unprofitable years. This makes a repayment to these gentlemen of 15s. in the pound of the £4.252 they had to make good.

15s. in the pound of the £4,252 they had to make good. Costa's "Eli" and Mackenzie's "Rose of Sharon" are two of the choral works decided on by the Glasgow Choral

Union for next season's Concerts

The annual Concert of the Uddingston Musical Association took place on the 21st ult, Mr. James Allan conducting. Romberg's "Lay of the Bell" was performed, together with glees, part-songs, and solos. The choral singing was excellent.

MUSIC IN OUR VILLAGES. THE EATON FESTIVAL.

IT is with great interest that we have watched the spread and success of Mr. Henry Leslie's village choir movement, which he started some five years ago in Montgomeryshire, and which is creeping slowly and surely over England, going to the very root of national musical cultivation by the thorough instruction, among its other branches, of our village children. It would be hardly possible to witness a more creditable result of a few years' training of village material than that which took place under the Duke of Westminster's auspices, at Eaton, on the 11th ult. choirs were drawn from the five neighbouring villages on the Duke's estates, Aldford, Eaton, Eccleston, Handbridge and Pulford. Every pupil is taught to read music either by the old notation or the tonic sol-fa system, and singing by ear is entirely discouraged. Each place possesses its own teacher or sub-choirmaster, and the whole association is superintended by Mr. H. J. Timothy, the Eaton organist, to whom much praise is due for the admirable energy and ability he has devoted to the movement.

The choirs, divided into senior and junior, compete for diplomas and banners of honour, and there is also a diploma of honour for quartet singing. Mr. Leslie, who adjudicated, in the course of a few remarks before communicating his decisions, laid special stress on the importance of the training of the junior choirs; and we cannot but feel that in the instruction given in sight reading to the village children lies the strength and possibilities of future great-

ness for the movement.

The competition commenced at half-past ten, and lasted (including a short interval and an afternoon Concert, in which the winning choirs took part) until after six o'clock. If we consider the long English winter, with its interminable evenings beginning at four o'clock, the benefit, socially, of such a means of employment as this teaching will in time insure to our village folk, cannot be too highly estimated. Indoor occupation is always a difficulty in cottages, and any form of employment after working hours, which can be, at the same time, made a harmless pleasure, lessens the power of our national vice, Drink, and softens

those who come under its influence.

We cannot too earnestly hope that those who are "in authority" in our counties and villages may be encouraged by this short account of the success of the Eaton Festival, to follow the example of the Duke of Westminster, and give their personal aid to a movement which is so eminently calculated to produce the best results, both socially and musically, among the cottagers of England. The afternoon performance consisted of a Concert in which the Hon. Mrs. R. Lyttelton, Miss Wakefield and Miss Augusta Hervey took part. Messrs. Ratliff, Benson, Hardy and Hon. S. G. Lyttelton also sang some partsongs, which, in their execution were an admirable lesson to the choirs. There was, in addition to this, a string quartet led by M. Louis D'Egville, who also contributed some solos. We cannot conclude without offering cordial congratulations to Mr. Leslie on the growing success of his excellent movement and wish him more support, similar to that extended by the Duke of Westminster, to insure its promotion throughout the United Kingdom.

MUSIC IN AMERICA. (FROM OUR OWN CORRESPONDENT.)

New York, April 12, 1885.

The most significant features in the musical activity of the metropolis during the last month or two have been the projects looking toward a more thorough and energetic cultivation of local talent that have been put before the public. Mr. van der Stucken, of whose Novelty Concerts I

cultivation of local talent that have been put before the public. Mr. van der Stucken, of whose Novelty Concerts I have spoken heretofore, made a bold stroke at his last Concert given in Steinway Hall, on March 31, by admitting none but American compositions to the programme. The experiment was viewed with considerable curiosity since only the higher order of compositions have figured in Mr. van der Stucken's schemes, and in this department of original creation little if any encouragement has been given to American musicians. The number of times within ten years that a symphony by an American, or even

an overture, has formed part of a first-class Concert in this city or in Boston, can almost be counted on one's Conductors and managers of Concerts have held aloof from them as if their production, even as single numbers in extended schemes, would bring financial disaster. Many times the eyes of ambitious musicians have been turned to Mr. Theodore Thomas in the hope that he, like a Moses, would lead them out of the Egypt of neglect; but they have looked in vain. Our Philharmonic Society, which stands for the highest in musical art in this country, has been equally indifferent, although nothing is clearer than that a systematic and vigorous encouragement of native composition by this organisation, not only would give a great impetus to musical production, but would do so without loss of prestige or money to the Society. But the refusal of the Philharmonic to perform American works is only another indication of that conservatism or timidity of which I took occasion to speak in this place last December.

Mr. van der Stucken is a young man who has faith in the Americans as a people, and who has acquired the conviction by association with some of the leaders of the national schools of music in Europe (Benoit, Grieg, and Liszt) that Americans will produce good music in the course of time if the conditions can but be established here, which made such men as I have mentioned representatives of special tendencies in Europe. He seems to believe that if the compositions of American musicians are performed, and the needed incentive to creation supplied, a man will arise who will possess the qualities of genius essential to leadership, and that such a man will become an influence, and younger men, clustering around him, we will soon

have an American school of composition.

I do not know whether Mr. van der Stucken's convictions on this point go so far as to lead him to believe that such a school will possess a distinction, or characteristic flavour. The plain teachings of such national schools as the Norse and others that have been strongly influential in Europe, would seem to be that a consummation like this must wait upon the development of more markedly national traits than the American people possess. At present, as Mr. Joseph Bennett pointed out with clearness and ability, in his preliminary observations on American music in the March number of THE MUSICAL TIMES, we are far from being a nation in art matters. The world has poured all its varied elements into one mould, and we must wait patiently for them to unite in a product which will be recognisable as something new and native to the soil. We have no Volkslied, and there are not wanting those who predict that we never will have one. It cannot be uninteresting in connection with this discussion to read what one of the foremost American musicians has to say on this subject. I violate no confidence in printing the following passage from a private letter addressed to me after Mr. van der Stucken's Concert by Mr. Dudley Buck, one of whose compositions figured among the American novelties produced on that occasion: "That America is sure to produce, in time, some great original musical writer, is fair to assume. That writer will be original in my view, however, not through anything distinctively American, but by his own individuality per se. Look at Italy; her 'school,' technically speaking, is dying. Boïto, Sgambati, and others do not represent the Italian idea any more than Saint-Saëns and (especially) Gouvy represent the French, or Cowen and Mackenzie the English idea. The great classics (the Scwerpunkt of music, so to speak, existing in Germany) are bound to affect all the world, and the men mentioned are the proof thereof. A possible, or apparent, exception is Dvorák, whose acquaintance I chance personally to possess. He proves my theory as a Bohemian of the Bohemians—a sort of apotheosis, artistically speaking, of gipsy music. Now, then, with all the world pouring its art results into America, and, more too, its actual nationalities, we are going to obtain in time an amalgam of a very strong, not to say the strongest, type. have strong originalities despite the lack of home protection, which Europe has always had; but an American 'school' I doubt if we ever will have in view of the fact that the ends of the earth are growing cosmopolitan.

Mr. Buck's line of reasoning is fanciful, and I let it stand

this somewhat extended prelude that he concedes the likelihood that a strongly original composer will arise in America. When this happens, and the eyes of the world are directed towards him, the rest will soon follow. His original traits will be the leaven for the lump of American music that will speedily be mixed. The American Concert to which I have referred proved that we already come near to having such a man in Professor John Knowles Paine, of Harvard University, whose prelude to the "Œdipus Tyrannus" led off on that occasion. This piece of music, which ought to be known in England, would be worthy of the best German writer living; I heard it when it was first performed at Cambridge in connection with Sophocles' tragedy, and have heard it repeatedly since, each time with a growing sense of its beauty, dignity, and nobility. Better incidental music than it, and its companion pieces, has not been composed for any of the classic plays. In it, and Mr. Buck's overture to Scott's "Marmion," there was ample evidence of native strength to justify hopes for the speedy achievement of the purposes which are at the base of Mr. Van der Stucken's agitation. All the other compositions, in particular those of two young New Yorkers now resident in Germany, George Templeton Strong and E. A. MacDowell, reflected the influence of the works of Liszt and Wagner in a degree which made one look only to the technical execution for signs of creative talent. The programme was as follows :-

Prelude to Sophocles' " Œdipus Tyrannus," Op. 35 (J. K. Paine).
Concerto for Pianoforte, A minor, Op. 15, second and third movements
(E. A. MacDowell). Miss Adele Margulies.
Overture to "Marmion" (Dudley Buck).
Scene and Air, "Once as I told in glee," from "The Tale of the
Viking' (G. E. Whiting). Miss Marie Van.
Interlude from "Viasda" and "Singers' Festival Procession" (E. van

der Stucken).
American Legend, for violin and orchestra, Op. 101 (E. C. Phelps).
Ovide Musin.

Symphonic Poem, "Undine," Op. 14 (G. Templeton Strong).

The verdict of critics and public on this Concert (in which Miss Marie Van, a young American singer just returned from Europe, made her entrance on the Metropolitan Concert stage-a young woman with a lovely soprano voice and good style) was that it was in no particular inferior in merit to any one of the series of Novelty Concerts given by Mr. van der Stucken. This young and energetic Conductor's project, though it failed of financial success, was artistically productive of excellent results, and will be carried out again next season. The Concerts were four in number, and presented the following list of novelties, namely :-

Benoit, Pierre (Flemish). Interlude from "Charlotte Corday."
Brahms, Johannes (German). Symphony in F, No. 3.
Buck, Dudley (American). Overture to Scott's "Marmion."
Chabrier, Emanuel (French). Rapsodie Espana.
Dvorák, Antonin (Bohemian). Overture, "Husitzka."
Floersheim, Otto (German-American). "Alla Marcia."
Godard, Benjamin (French). Symphonie Gothique, No. 3.
Goldschmidt, Adalbert von (German). Love scene from "Die Sieben
Todsinden." Todsünden,

Heimendahl, Edward (German-American). Intermezzo. Holländer, Gustav (German). Romance for violin and orchestra,

Op. 10.

Klein, Bruno Oscar (German-American). Dialogue.

Klugharat, August (German). Concert Overture, Op. 45; Symphonic Poem, "Leonore."

MacDowell, E. A. (American). Two movements from Pianoforte

MacDowell, E. A. (American).
Concerto in Aminor, Op. 15,
Nicholl, H. W. (English-American).
Romance Antique,
Paine, John K. (American). Prelude to "Œdipus Tyrannus," Op. 35.
Phelps, E. C. (American). "American Legend," for violin and

Pame, John & Gunerican). "American Legend," for violing according to the property of the prope

In addition to this movement in favour of American compositions I have to record the launching of an enter-prise analagous to that which Mr. Carl Rosa has carried to success in England. A wealthy patroness of music, who is putting her money and influence in the scale in support of Mr. Thomas's projected Popular Concerts, is ambitious also to establish what she is pleased to call "American opera." This American opera is merely opera in English here without assailing it. It is enough for the purposes of with whatever national prestige can be acquired from

the engagement of American artists. It is the lady's purpose to make the experiment with a season of operatic performances at the Academy of Music early in 1886, that is, so soon as the house is vacated by Mr. Mapleson or whoever is the venturesome entrepreneur that will give us Italian opera next season. She has placed the matter in the hands of Mr. Charles E. Locke, business manager for Mr. Thomas, as director of the enterprise, and is working on the sympathy and nominal support derived from Mr. Thomas, who is mentioned as artistic director of the scheme, though it is obvious that his own plans will keep him fully occupied to the exclusion of all work in behalf of "American opera." That there is a grain of merit in the project no American would be so unpatriotic as to deny; but the lady's announcements have been so extravagant and reckless of the most obvious teachings of facts that they have been received by the newspaper press of New York with incredulous smiles or open derision. Much more good in the line of national musical advance-ment is to be expected from the ninth annual meeting of the Music Teachers' National Association to be held at the Academy of Music on the first three days of July. This association has undertaken the formidable task of raising the standard of musical instruction throughout the country, and its session will be devoted to a discussion of points in musical pedagogy. The programme is not yet announced, but considerable time will be devoted to the question of musical instruction in the public schools (on which point George F. Bristow and Theodore F. Seward, of this city, and N. Coe Stewart, of Cleveland, Ohio, will be heard). Mr. William Mason will treat of "Accentuation in Pianoforte Playing," Frederick W. Root, of Chicago, of "Vocal Culture," and, on the invitation of the Executive Committee, Mr. H. E. Krehbiel, musical critic of *The New* York Tribune, will read a paper on "Musician, Critic, and Public." It is thought that the Convention will be attended by over 500 music teachers.

At the Concert of the Philharmonic Society last night, and the public rehearsal on the preceding afternoon, Mr. Cowen's "Welsh" symphony had its first performance in America. The magnificent band of the Society under the direction of Mr. Thomas, gave a marvellously lucid and sympathetic reading of the work, and each of its movements evoked applause. Mr. Mackenzie's "Rose of Sharon" is the next novelty which we are to hear. The mention of Mr. Mackenzie recalls the fact that a former pupil of his, Madame Helen Hopekirk, concluded a series of pianoforte recitals at Steinway Hall last Tuesday evening. She has made a good impression on the lovers of pianoforte music by her exhibition of sterling qualities as an intellectual executant and her recitals have been the most delightful of the season. On May 1, she will go to Boston, and until next winter will travel through the

country

It is significant of the tendency of the times with respect to Italian Opera that Mr. Mapleson's Spring season at the Academy of Music, which will begin on April 20, is limited to six performances, all crowded into a single week. Mr. Mapleson, with Patti and Nevada, is now in Chicago, achieving a vast popular success with what is breezily termed an "operatic festival"—ordinary operatic representations given in an Exposition building, which is so large that one can scarcely see across it. But this suits the buoyant Western idea, and as for the doughty Colonel, "it likes him well." The German company is in Boston and doing a good business. Its success in Chicago was followed by a disastrous season in Cincinnati.

GOUNOD'S "REDEMPTION" AT ROME.

In recording the first performance, in the opening week of last month, of M. Gounod's Oratorio "The Redemption" at Rome, we are fully aware that we are stating a remarkable fact. Oratorio is not an art-form adapted to the taste of the average Italian amateur. In another part of our present number, indeed, we are reminded of the fact that the first introduction of an oratorio by Handel to an Italian audience has been a matter of quite recent occurrence (at

It is the lady's of the occurrence, or honestly state their want of appreciation of the present phase of the artistic development of "the composer of 'Faust' and 'Romeo e Giulietta." To quote only one disparaging remark out of many, La Capitale says, inter alia: "It rarely falls to one's lot to have to assist at so splendid a performance of so miserable a production." However, the fact of the execution having been a fine one is admitted on all sides, and this leaves room for the hope that Gounod's sacred chef-d'œuvre will be some day appreciated in Italy, as it already is elsewhere; though it may require the continued efforts of such sterling musicians as Signor Roberti, at Turin, and Signor Sgambati, at Rome (who conducted the present performance), before this end will be finally attained. The King and Queen of Italy, as well as many high dignitaries of State, were present at the performance, which took place at the Costanzi Theatre, the house being crowded.

OBITUARY.

FRANZ ABT .- This well-known German composer died at Wiesbaden, on the 2nd ult. He was born at Eilenburg. in Prussian Saxony, December 22, 1819; his father being a clergyman resident there. Abt's education, at Bach's old school in Leipzig, and in the University of that city, would have fitted him, according to parental intention, for the same sacred profession; but Abt felt no "call" to the pulpit. Consequently, on the death of his father, he dismissed the Church, and took up with music-his real vocation, as he honestly thought, and his friends clearly saw. It does not appear that Abt received a formal and systematic training in the art. Probably he had learned a good deal while supposed to be studying theology. Anyhow, we next hear of him (1841), at Zurich, conducting choral societies, and largely composing for men's Nine years later he became attached to the Hof-Theater at Brunswick, and three years after that rose to be principal capellmeister in the same establishment, a post he retained till death. As a composer, Abt certainly was not great, the only thing great about him being his popularity, which arose out of the facility and success with which he produced pieces adapted to the taste of a vast majority of his countrymen. His songs and part-songs are very numerous, and many of them long ago found favour in this country, the best-known example being "When the swallows homeward fly." Abt was essentially a man who laboured for the people at a standpoint very little above their own level. Hence he was understood and appreciated without difficulty, and certainly with much profit to himself. He wrote for the pianoforte and other instruments at one period of his career, but for a very long time past devoted himself entirely to the line in which his strength lay. He will long be remembered throughout his native land.

THE programme of the Hereford Musical Festival. which commences on September 8, is now arranged subject to revision. Monday the 7th will be devoted to rehearsals. to revision. Monday the 7th will be devoted to rehearsals. The Cathedral performances will be, on Tuesday, Mendelssohn's "Elijah"; Wednesday morning, Gounod's "Redemption," and in the evening, Spohr's "Last Judgment," and Bach's "A Stronghold Sure"; Thursday, Dvorák's "Stabat Mater" (conducted by the composer), and Mendelssohn's "Hymn of Praise"; and on Friday, Handel's "Messiah." Miscellaneous Concerts will be given in the Shie Hall on Tuesday and Thursday agenting of in the Shire Hall on Tuesday and Thursday evenings, at the first of which will be performed a new Cantata, entitled "St. Kevin," by Dr. Joseph Smith (Dublin); and at the second a new work, especially written for the Festival by Dr. C. H. Lloyd, entitled "The Song of Baldur," words by Weatherly. There will also be a Chamber Concert in the Shire Hall on Friday evening. The artists engaged are Madame Albani, Miss Anna Williams, Miss Coward, Madame Patey, Madame Enriquez, Mr. E. Lloyd, Mr. Santley, and Mr. Brereton. The chorus will be supplied from Gloucester, Worcester, Hereford, Bradford, &c., and a temporary organ will be erected by Messrs. Willis. gratifying to state that the largest number of Stewards ever Turin). It is not to be wondered at, therefore, if the obtained for a Hereford Festival has been secured—viz., numerous press organs of the capital, in reporting on the event, either confine themselves to a mere announcement Cathedral, will be the Conductor.

An Orchestral Concert by the students of the Royal Academy of Music was given at St. James's Hall on the 14th ult., before a large audience. Specimens of the compositions of the pupils were presented in a vocal Fantasia, by F. Kilvington Hattersley—an exceedingly clever work, admirably sung by Miss Eleanor Rees—a Concert Overture, "Heroic," by Rowland Briant, written with praiseworthy clearness, and effectively scored, and an exceedingly graceful Serenade, by Arthur E. Godfrey, to which Miss McKrill did ample justice. The good teaching in the pianoforte department was shown by Miss Dora Bright, in the Adagio and Allegretto Agitato, from Moscheles' Concerto in G minor, and by Miss Webb, in the Allegro from Raff's Concerto in C minor; a violoncello solo by Piatti being also well played by Mr. J. C. Hambleton, and Maurer's Concertante in A, for four violins, being so excellently rendered by Miss Winifred Robinson, Miss Cecilia Gates, Miss Chetham, and Miss Cocks (pupils of M. Sainton), as to elicit the most enthusiastic applause. Vocal solos were successfully contributed by Miss Annie Dwelley, Messrs. Vaughan Edwardes, and Orlando Harley; Mozart's fine Litaniæ in B flat (principal singers, Miss Margaret Hoare, Miss Ada Rose, Mr. W. Nicholl, and Mr. Theo. Moss) most effectively displaying the careful training of the choir under Mr. William Shakespeare, who conducted the Concert with his usual ability.

A SERIES of Services of Praise have been held in the Church of St. Peter's, Ellastone, Staffordshire, during the past twelve months, with the intention of testing, as far as possible, the popular feeling in country parishes with regard to music of a high class when well rendered. It has been maintained that the poorer classes do not care to sit for one or two hours to listen to oratorio or cantata, partly because the music is beyond them, and partly because a long story, however dramatically described, requires from them too sustained an effort of attention. It was thought, however, that the Christmas and Easter stories, so well known to the poorest, and so often and so powerfully treated by the best composers, might attract where other things have failed. Three services have therefore been drawn up, the first given at Easter, 1884, lasting one hour; the second at Christmas, one hour and a-half; the third given on Easter Tuesday last, a little over two hours. On each occasion the church was well filled, and almost entirely with working people, the services being followed with wrapt attention. The last service was exceedingly well rendered by the local glee class, numbering thirty-five voices, assisted by a number of well-known amateurs. Mr. John C. Ward, Organist of Leslie's Choir, presided at the organ.

We have much pleasure in drawing attention to the claims of the Chamber Music Society, at Newcastleupon-Tyne, which commences its sixth season in November next. Founded by a number of gentlemen interested in the subject of Chamber Music five years ago, the list of subscribers has gradually increased, and concerts of the highest class have been given. The income from the subscriptions has been supplemented by the sale of single tickets to the members at a fractional advance on the cost of the subscribers' tickets, and to the public at a premium. A calculation of the number of single tickets sold in each season shows that the members have acted on the advice that it is more blessed to give than to receive, and have freely exercised their privilege of supplying their friends with tickets at reduced rates. It is now earnestly hoped that these friends may be induced to become members, so that they may acquire that patronage which in the past they have received; for the continued existence of so excellent a Society is of the utmost importance to the musical public of Newcastle.

MISS KATE WESTROP, Organist of St. Edmund the King and Martyr, gave an excellent Organ Recital at the church in Lombard Street, on Wednesday, the 8th ult. The programme included works by Handel, Batiste, Hesse, Tours, Stephens, &c. Four short voluntaries composed by Miss Westrop, and played for the first time, were much appreciated. The church was crowded, and the singing of the choir in anthems by Dr. Stainer, Dr. Bunnett, &c., was very creditable.

This year being the Bi-centenary of Handel, the festival at the Crystal Palace that would fall due in 1886, is to be held in 1885, and there is every promise that, musically at least, it will surpass all its predecessors. The most eminent solo singers have been engaged; and the quality and organisation of the stupendous band and chorus—of 4,000 performers—is receiving very anxious attention. Never before has the work of testing each voice that is admitted to take part in the performance, and the elimination of weak and decayed voices, been so closely practised. At the last Festival, it will be remembered, the fatal illness of Sir Michael Costa to the last moment made it doubtful who was to take his place, and Mr. Manns had to accept the bâton on the very morning of the Rehearsal day, with a success which has ensured his continuance of this important post. There are to be double the number of rehearsals of the metropolitan voices—the great body styled the "London Contingent"—and energetic efforts are being made to promote the necessary cohesion of the parts of the great choir, hitherto more or less separated until they met on Rehearsal day in the Great Orchestra. The contingents of voices from the provinces will include, as on all former occasions, the Cathedral Choirs and the great county societies. The constitution of the whole chorus, in regard to its musical quality, is now nearly completed, and the great rehearsals will soon begin. The Londoners are to meet in Exeter Hall as heretofore. The local centres have yet to be fixed. Already the regular habitués of the Handel Festivals, who attend every day, have commenced securing the best seats, that are always first allotted to them, and their numbers furnish every indication that interest in the great celebration is unabated-indeed, it is as keen this year as the best wisher can desire, on account of this being a special celebration. Applications come from the most distant places, from America, from Italy, Sweden, all parts of Germany, and-whatever may be the present turmoil of affairs political-from Russia.

PERFORMANCES of Bach's (St. John) Passion music were given with full orchestral accompaniment in the recently enlarged and beautified Church of St. Marylebone on Monday, Wednesday, and Friday nights in Passion week, when the church was crowded. The orchestra, principally made up of members of the Richter band, was led by Herr Emil Mahr, and conducted by Mr. Oliver King (Pianist to the Princess Louise). The choruses were most effectively rendered, Mr. King having evidently spared no pains in rehearsals. The solo parts were taken by Mr. Alfred Kenningham and Mr. Vaughan Edwardes. Mr. Kenningham's part was carefully and conscientiously sung, and Mr. Edwardes gave the solos "Consider O my soul," and "It is finished," with all the earnestness and pathos they required. Mr. Oliver King bids fair to become an excellent Conductor, his beat being particularly well defined, and his tempi always showing much judgment. Mr. W. B. Kendal and Mr. Henry Yates rendered valuable assistance in the bass and tenor recitatives.

The fourth season of the Civil Service Vocal Union was brought to a very satisfactory conclusion with the annual Ladies' Concert, which was given at Princes Hall, Piccadilly, on the 16th ult. The programme included Hatton's "Summer Eve," Prendergast's "The Wines," Alice Mary Smith's "Song of the Little Baltung," and a bold chorus "Thor's War Song," deservedly encored, from the pen of the hon. Conductor, Mr. J. H. Maunder. Mr. C. Spencer West contributed an ably-executed flute solo, "La Sirène" (Terschak), and vocal soli were given by Messrs. Henry Yates, Charles Chilley, Sydney Beckley, E. G. Richardson, and B. Pierpoint, the gentleman last named singing with decided success. Mr. J. H. Maunder discharged his duties with ability, and Messrs. I. J. Sealy and J. P. Harding accompanied.

A Selection of Sacred Music was given by Mr. J. G. Boardman, the Organist at St. Mark's, Kennington, on Good Friday afternoon. The programme included excerpts from the works of Handel, Mozart and Spohr, with the addition of the "Seven words of our Saviour" (Gounod), and the Funeral March of Beethoven. The attendance numbered over 1,000. These performances are annually looked forward to by the members of the congregation, and should unquestionably be warmly encouraged.

A Special Service of a highly festal character was held at St. Michael's, Bowes Park, on Tuesday, the 21st ult., the occasion being the eleventh anniversary of the consecration of this church. The choir, largely augmented from several London churches, sang with great spirit and precision; the music including Magnificat and Nunc dimittis in F (Berthold Tours); Handel's Twelfth Chandos Anthem, "O praise the Lord, ye angels" (with additional accompaniments by E. Silas); and the Hallelujah Chorus. The orchestral accompaniments were effectively supplied by a band of thirty performers, led by Mr. H. C. Tonking, R.A. M. After the Benediction the congregation remained to hear Handel's first Organ Concerto in G minor, which was finely rendered by Dr. Charles W. Pearce. The organ was also judiciously used by Dr. Pearce throughout the service. The alto solos in the anthem were sung by Mr. H. Ball of Lincoln's Inn Chapel, and the bass solos by Mr. J. Blackney, of St. Paul's, Knightsbridge. Mr. Henry J. Baker conducted.

THE usual Concert was given on Good Friday, at the West Kensington Park Wesleyan Church. Valuable assistance was rendered by Miss Ada Thacker, Miss De Levante, and Mr. James Sauvage. Miss Thacker obtained a recall for the aria "For my soul thirsteth" and the recitative and air "My tears have been my meat" (Mendelssohn's 42nd Psalm); Miss De Levante sang "What hope remains" and the air "Though all thy friends" (Spohr's "Calvary"), receiving an encore; Mr. Sauvage gave with much success Gounod's "There is a green hill and the recitative "Though stricken" and air "It is enough" ("Elijah"), for which he was recalled; the aria "Hear ye, Israel," was sung by Mrs. West, and other solos by Miss Oliver, Messrs. Wood and Fruin. The choruses were well rendered. Miss Crisp presided at the organ, Miss Annie Crisp (of the Guildhall School of Music) accompanied on the pianoforte, and Mr. J. Barratt West conducted. There was a very large audience.

On the 17th ult. the final Concert of the season in connection with the Clapton Park Choral Society was given in the Lecture Hall adjoining Clapton Park Chapel, when, by special desire, Barnett's Cantata "The Ancient Mariner" was performed. The vocalists were Miss Clara Field, Miss Rose Dafforne, and Messrs. J. Child, C. W. Link, and T. Pugh. Miss Dafforne was very successful, her rendering of the air "O sleep! it is a gentle thing" being loudly encored, and duly responded to. The duet, "But tell me, tell me," by the same vocalist and Miss Clara Field, was also given with sweetness and expression, and heartily re-demanded. The choir was large and well trained, and sang the choruses with spirit, reflecting creditably on the able Conductor, Mr Robert Hainworth. Mr. David Davies presided at the pianoforte, and Mr. Fountain Meen at the harmonium. The second part consisted of a miscellaneous selection of vocal and instrumental music.

On the 1st ult., and also on the previous Wednesday in Lent, the greater portion of Baoh's "St. Matthew" Passion Music was sung as the anthem at the evening services held in St. Peter's Church, Eaton Square. In the solos Mr. Harper Kearton gave an admirable reading of the music allotted to the principal tenor, and Mr. Frank Pownall rendered very commendable service as bass. The leading soprano and alto parts were well sung by Masters Wood, Fidge, and Richardson. The choruses, which were given without the assistance of the bâton, were interpreted with marked precision and force by a well-trained body of voices; the regular choir of the church being considerably augmented for the occasion. Mr. W. de M. Sergison presided at the organ.

BARNETT'S "Ancient Mariner" was performed by the Erith Choral Society on the 21st ult., under the direction of Mr. Richard Lemaire. The soloists were Madame Willis, Miss Merydith Elliott, Mr. Abercrombie, and Mr. Musgrove Tufnail. The performance was an excellent one in every respect, Mr. Tufnail being particularly successful in the baritone part. Miss Elliott has a contratto voice of good compass, and her singing was much appreciated. The execution of the choruses gave ample proof of careful preparation. Mr. Sidney Naylor, as usual, accompanied.

On Tuesday evening, March 31, Miss Florence Fox gave an interesting Concert at the Lancaster Hall, Noting Hill. The vocalists were Mesdames Frances Willis and Florence Fox, Messrs. Arthur Weston and Frank Quatremayne. The tenor voice of Mr. Arthur Weston was heard to great advantage in the solo "In native worth," from Haydn's "Creation," and the sympathetic manner in which he rendered "Stars of the summer night (Tours) gained him a hearty encore. The singing of Madame Willis was distinguished by brilliancy and refinement, and Mr. Frank Quatremayne was also highly successful. The other vocalist, Miss Florence Fox (a pupil of Mr. Quatremayne), is new to us, but she is the possessor of a pleasing voice, and was warmly applauded and recalled after her songs. The rest of the programme was highly interesting and well rendered. The accompanists were Mr. Arthur Godfrey and Miss Amy Balcombe.

The members of the St. George's Glee Union gave their 195th monthly Concert to a large audience in the Pimlico Rooms, Warwick Street, on the roth ult. The solo artists were Miss Amy Sargent, Miss Ethel Murray, Miss Blanche Murray, Mr. Reginald Groome, Mr. R. F. Roberts, and Mr. Chaplin Henry, who were highly successful. The part-singing, which included "God bless the Prince of Wales" (B. Richards), "A Spring Song" (Pinsuti), "The cruiskeen lawn" (Stewart), which was encored, "The belfry tower" (J. L. Hatton), and "Meek twilight" (G. W. Martin), was very good, and reflected much credit on the Conductor, Mr. Joseph Monday. The programme closed with an excellent performance of the "Macbeth" music, the characters being sustained by the last five of the abovementioned artists. Mr. F. R. Kinkee presided at the pianoforte.

On the 16th ult. the members of St. John's, Horselydown, Musical Association gave a Concert with full band, organ, pianoforte, and chorus, in the Queen Elizabeth Grammar School, kindly lent for the occasion by the Warden and Governors. Sir W. Sterndale Bennett's Cantata "The May Queen" was the work chosen for performance. The Rev. W. J. Batchelor, rector of St. John's, conducted, and, this being his first appearance in that capacity, he is to be congratulated on his success. The principal vocalists were Madame Mackway, Miss Carman, Mr. Kingston, and Mr. Green, who won much applause in the music entrusted to them. The Overture was well played by the band, as was also the lovely pageant music. Mr. J. C. Fimister presided at the organ, and Mr. Ernest Vivien, Organist of St. John's Church, Horselydown, at the pianoforte.

The members of the Gravesend and Milton Choral Association brought their present musical season to a close on the 13th ult. with a remarkably fine performance of Dvorák's "Stabat Mater" and a well selected miscellaneous second part. The principal vocalists were Miss Eleanor Farnol, Miss Josephine Cravino, Mr. Henry Piercy, and Mr. Henry Pope, who gave the greatest satisfaction. The choruses were rendered with power, precision, and finish, indicating very careful training on the part of the Conductor, Mr. Charles R. Green. The orchestra, which was highly efficient, was composed of members of the Royal Engineer Band. Mr. Howard Moss presided at the harmonium. The committee must be congratulated upon the effective manner in which Dvorák's grand work was rendered.

An Evening Concert was given by Miss Budden, on the r6th ult., in St. Mary's Mission Room, Hanley Road, Hornsey Rise. The soloists were Miss Wilkinson, Master Budden, Messrs. F. E. Hall, J. Newbold (vocalists), Mr. W. Newbold (violin), Mr. E. R. West, R.A.M. (pianoforte), and Mr. E. Collard (reciter). Miss Budden was encored for both her songs, "Phantoms" (H. C. Hiller) and "The old and the young Marie" (F. H. Cowen), Mr. E. R. West's pianoforte solos were much admired, and Miss Budden and Mr. E. R. West were efficient accompanists.

The Kyrle Choir, under the direction of Mr. Malcolm Lawson, gave a performance of "The Messiah," in White-field's Tabernacle, Tottenham Court Road, on the 2st ult. The soloists were—Miss Edith Phillips, Mrs. Tuer, Mr. Reginald Groome, and Mr. Albert Orme. Mr. William Tate accompanied on the organ.

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135.	O beautiful Violet (2	voices	}	***	Carl Keinecke	2d. 6d.	175.	Voice of the western wind	++1	Otto Schweizer
18.	Night sinks on the wa Now May again (4 wo Norw May again (4 wo O horastill Violet (2 **) C clap your hands Of oak thy mountful b grateful ening O stateful ening O ndeparture O praise the Lord (Lo Sing to God (Noë)	ier's n	repared	***	Carl Reinecke	od.	75. 175. 178. 83.	Vox Amoris Waken, day is dawning Waken not the sleeper (2 voices)		J. Barnby Otto Schweizer A. C. Mackenzie Carl Reinecke
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105.	O why, if thou art mir	1e	***	***	M. Hauptmann	2d.	34.	With a laugh, as we go round	800	W. S. Bennett
99.	Parting beam of dayli		***		F. Corder	3d.	131.	Whene'er the sounding harp is he When glows a heart When two are lovers	•••	P Wiret
141.	Parting beam of dayli Peace	gnt	***	***	Dr Hiller	2d. 3d.	103.	Vet once again (" Magic Flute")	***	Mozart
36. 64.	Peace	***	***	***	G. Roberti	3d.	32.	Ye shining stars Yet once again ("Magic Flute") Youth, Joy, and Hope	***	Mozart J. L. Hatton
-41					(To	be co	ntinu	ed.)		
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THE fifth Report of the Succentor, Dr. W. Sparrow Simpson, to the Dean and Chapter of St. Paul's Cathedral. gives a highly satisfactory list of the music introduced during the two years over which this resumé extends. Services, anthems, and settings of the Benedicite by living and deceased composers have been carefully selected for performance; and mention is made of all the Festivals held within the Cathedral during the past year, a welldeserved meed of praise being awarded to the Organist, Dr. Stainer, for his indefatigable exertions in the cause. As a record of the musical work at St. Paul's this Report is highly valuable; and we are glad to find that copies of the document are eagerly sought for by the many who take interest in the progress of sacred music. Dr. Simpson requests us to state, in answer to numerous enquiries, that he has still some copies remaining, and that he will be happy to send one to any clergyman, precentor, or organist who may apply for it before the store of copies is exhausted (stamps for postage need not be sent). Letters should be addressed to the Succentor at 9, Amen Court, E.C. Gentlemen not receiving copies will be so good as to conclude that their applications have not arrived in time.

The Tufnell Park Choral Society gave a performance of Mackenzie's Oratorio "The Rose of Sharon," under the direction of Mr. W. Henry Thomas, on Thursday evening, the 23rd ult., in the Hall in Tufnell Park. The chorus consisted of nearly 100 voices, and there was a small band of sixteen performers (mostly strings), with the addition of a pianoforte (Mr. Frank Thomas) to supply the place of a few wind instruments. The Oratorio having been in careful rehearsal since the beginning of the year, and the members of the chorus being enthusiastic admirers of the work they had to do, the result was very satisfactory. The soloists were Miss Margaret Hoare, Miss Hilda Wilson, Mr. Nicholl, Mr. Puzey, and Mr. Bridson, all of whom sang in their best style, a special word of praise being due to them for the perfect rendering of the concerted music.

A SPECIAL Easter Festival Service was held in the Church of St. Giles's, Cripplegate, on Wednesday evening, the 75th ult. The service opened with a careful rendering of Mendelssohn's Overture to "St. Paul," organ and orchestra. This was followed by as election from "The Messiah," admirably performed by an augmented choir and carefully selected band. Sullivan's Festival Te Deum followed, under the conductorship of Mr. Pitt, the choirmaster, and was excellently sung. The band was led by Mr. Arthur Payne, Mr. Arthur Miller presided at the organ, and Mr. John Jefferys at the pianoforte. Mdme. Worrell sustained the soprano part with her usual ability, and Mr. Alfred Moore, Mr. Chapman, and Mr. Weir, also sang well.

The Bromley (Kent) Choral and Orchestral Societies gave a performance of Barnett's "Ancient Mariner" on the 28th ult., at the Bromley Drill Hall. The chorus and band, numbered upwards of 150 executants. The soloists were Miss Ada Patterson, Miss A. Kirby, Mr. Sidney Tower, and Mr. Bertram Latter. Amongst other items in the second part should be mentioned the Overture to "Egmont" (Bechoven), a trio for pianoforte, violin, and violoncello (F. E. Bache), and pianoforte solos, "Chants cans paroles" (Tschaikowsky) and "Rigaudon" (Raff), played by Mr. F. Lewis Thomas, who had as collaborateurs in the trio Mr. Payne and Mr. W. C. Hann. Mr. Thomas was as usual the Conductor.

A New Cantata, entitled "Maldwyn the Crusader" was produced in the St. John's Hall, Forest Hill, on the 20th ult. Mr. William L. Frost, the composer of the work, has earned a reputation as a writer for the pianoforte, and also produced an opera at the Haymarket Theatre some two years since, which was well spoken of by the London papers. "Maldwyn" is replete with pleasing melody, and the choral portions are especially effective. Miss Hettie Newman, Miss Alice Seymour, Mr. H. Carman, and Mr. Alfred Caink were thoroughly efficient in the solo parts. The choruses were sung with great precision by a choir of about forty voices.

THE Court of Common Council has recently resolved to erect a building on the Victoria Embankment, at a cost not exceeding £20,000, for the Guildhall School of Music.

We regret to announce the death of Mr. Henry Barnby—one of the finest basses of his time, and for upwards of 8 years a lay clerk of St. George's Chapel, Windsor—which occurred at Slough on the 2nd ult. His funeral, in Clewer Churchyard, where his wife is buried, was attended by the Dean of Windsor, the Rev. W. Gilbert Edwards, the choir of St. George's Chapel, some of the children of the deceased, and his brothers, Mr. Thomas Barnby and Mr. Joseph Barnby. The sentences at the grave were read by Canon Carter, after which the hymn, "Jesus lives," was sung, "The Grace of our Lord" concluding this impressive ceremony.

The second of a series of Smoking Concerts was given in the School of Art, Bedford Park, on the 23rd ult., under the direction of Mr. C. J. Viner, Conductor of the Madrigal Society. Hatton's "Letter," Sullivan's "The Beleaguered," and Abt's "Vineta," were the glees, the last being redemanded. "The sailor's grave," sung by Mr. Cooke Yarborough, and "Hybrias the Cretan," given by Mr. W. E. Davis, R.A.M., were both encored. Mr. C. J. Viner's singing of Grossmith's sketch "The Parrot and the Cat," and Mr. Beck's recitations, were all excellent. Mr. E. L. Haywood, R.A.M., who played "Air de Ballet" (Jadassohn), acted as accompanist.

We announce with much regret the death of Mr. W. H. Holmes, which occurred on the afternoon of Thursday the 23rd ult. Mr. Holmes was nominated a student on the foundation, at the opening of the Royal Academy of Music, by his Majesty George IV., and obtained much eminence as a pianist. He was proud to style himself the "Father of the Academy," and as a Professor of the Institution, always took the warmest interest in the welfare of the pupils. For some time he had retired from the profession in consequence of failing health, and passed away tranquilly at an advanced age in the presence of his son-in-law, Mr. G. W. Hammond.

We are informed by the prospectus of the United Richard Wagner Society that the Association has already 181 branches and agencies in Europe and America, with a total of 5,124 members. The establishment of a London branch will, it is hoped, serve as a rallying point for the followers of the composer resident in this country; and it is proposed to continue the Lectures and Readings so successfully commenced last year, to which the members of the London branch will be admitted without payment. Special facilities will also be offered to them for attending prospective performances of Wagner's works at Bayreuth, should the funds of the Society permit.

A Large company assembled on the afternoon of the 25th ult., to inspect the buildings of the Albert Exhibition Palace, Batttersea. The promoters have evidently a sound belief in the rapid strides good music is making, for they apparently intend to make it one of their most prominent attractions. An excellent choir of 400 voices has been brought together by Mr. Alfred J. Caldicott, the musical director, and a selection, principally from Mendelssohn's "Hymn of Praise," was commendably performed. Mr. Hoyte gave a Recital on the magnificent organ, late the property of Mr. Holmes, and which forms a conspicuous feature in the Concert Hall.

THE Clapton Vocal Quartet, recently formed by Mr. W. M. Wait, and consisting of Messrs. Alfred W. Maycock (alto), John R. Hodgson (first tenor), Sidney C. Ratcliff (second tenor), and Alex. H. S. Burnett (bass), gave its first Evening Concert in the Manor Rooms, Hackney, on Monday, the 20th ult. Miss Alice Saunders (daughter of Dr. Gordon Saunders) and Miss Ellen Marchant were the lady ovocalists; Mrs. and Mr. Wait played pianoforte solos and duets, and also accompanied. The programme was well rendered under the direction of the Conductor, Mr. Wait.

MR. HAMILTON ROBINSON, on resigning the post of Organist and Choirmaster of Brunswick Episcopal Chapel, Hyde Park (which he has held for nearly six years), for that of St. Stephen's, South Kensington, was, at an interesting ceremony, on the 1st ult., presented with a handsome ebony silver-mounted bâton, bearing the inscription: "To Mr. Hamilton Robinson, F.C.O., from the Rev. E. W. Moore and Choir, 1885."

A CONCERT was given on the evening of the 14th ult., in the schoolroom attached to the Church of St. Saviour's, Brockley Hill. In the vocal department the chief honours fell to Mrs. A. Rosenthal, who sang with perfect intonation Gounod's "Ave Maria" (violin abbligato, Mr. T. E. Gatehouse); to Madame Schlüter in Randegger's "Only for One," and to Herr Carl Bernhard in an aria by Rossini. Miss Von Kornatzki, an excellent pianist, played selections from the works of Henselt, Scharwenka, and Mendelssohn, and Mr. T. E. Gatehouse performed on the violin solos by Dancla and Hauser, and a "Mazurka de Salon" of his own composition.

MR. JOSEPH HEALD gave an Evening Concert on the 16th ult. in the Town Hall, Wandsworth, which was well attended, and highly successful. Mr. Heald was assisted by the Misses Coward, Rees, Damian, Cole, and Roberts, Messrs. McKay and W. Mills, vocalists; Master Saunders, violin; Mr. W. E. Whitehouse, violoncello; the Misses A. Aloof, R. Ayers, and A. Mopsey, Messrs. E. M. Flavell and G. H. Heydemann, pianists. The Conductors were Messrs T. A. Wallworth, E. M. Flavell, and Signor Tartaglione.

A VERY successful Concert was given in Brixton Hall, on Good Friday evening, under the able direction of Madame Jeannette Price, a deservedly popular South London vocalist. The vocalists were Madame Riechelman, Miss Rose Moss, Miss Nellie Price, Mr. Joseph Pearce, Mr. Edward Mills, and Mr. Edward Thelenberg; Miss Eleanor Hobbs, solo pianist; Miss Emily Hardy, solo violinist, and Mr. H. W. Clarkson and Mr. James Hallé accompanists, the latter gentleman playing Batiste's Grand Offertoire in D with much effect.

The members of the Walworth Choral Society gave a performance of "The Messiah" on Good Friday evening, before a crowded and appreciative audience. The solos were well rendered by Madame Lita Jarratt, Miss Annie Gatland, Mr. John Cornwall, and Mr. Frank May, the last named gentleman receiving quite an ovation for his rendering of "Why do the Nations." The choruses were well sung. Mr. F. Crome acted as leader, Mr. W. W. Crome presided at the harmonium, and Mr. W. E. Curtis conducted.

A VERY successful performance of Handel's "Messiah" was given at the Victoria Hall, Waterloo Road, on Thursday evening, the 2nd ult. The choir was large and efficient, and many of the choruses were very finely sung. A full and competent orchestra added much to the success of the evening. The solos were all well rendered by Miss Adelaide Mullen, Miss Annie Layton, Mr. A. Montague Shepherd, and Mr. Alfred J. Layton. Mrs. A. J. Layton, F.C.O., accompanied, and Mr. Henry A. Evans conducted.

ON Good Friday the Hackney Choral Society gave a performance of "The Messiah" at the Morley Hall, Hackney. The soloists were Miss Marianne Fenna, Miss Janet G. Sneddon, Mr. John Probert, and Mr. Henry Pope. The choir of the Society, numbering over 100 voices, sang the choruses in an excellent manner; and the band, led by Mr. Henry Baynton, was highly efficient. Mr. Thomas H. Warner was the Conductor, and Mr. E. A. Coombs the Organist.

A PERFORMANCE of Mendelssohn's "St. Paul" was given at Christ Church, Crouch End, on the 16th ult., in aid of the Choir Fund. The chorus consisted of about eighty voices. The solos were well rendered by Mrs. Alfred Dye, Miss A. Scott, Miss Long, and Messrs. Reginald Groome and T. R. Johnson. There was a large congregation. The accompaniments were excellently played by Mr. F. A. W. Docker, Organist of St. Andrew's, Wells Street, and Mr. Alfred J. Dye, A.Mus., T.C.L., conducted

THE members of the Royal Albany Choir gave an Invitation Concert to members and friends at the Neumeyer Hall, on the 18th ult. In addition to solos by members of the choir and some part-songs, the following artists assisted:—Miss H. Morgan, Mrs. S. Capon, Mr. Ernest A. Williams, and Herr Karl Halm (Pianoforte).

THE death is announced of Mr. Arthur Howell, the well-known double-bass player and vocalist.

"YE Oak-Town Singing Men," a local Society in Acton for the performance of glees, &c., for male voices, gave an excellent Concert at South Acton, on Wednesday, the 15th ult. The soloists were Madame Bonner, Mr. A. H. Hoole, and Mr. R. Russell; violin, Mr. M. R. Duff; pianoforte, Miss Jennings; accompanist, Mr. T. Holtham, and Conductor, Mr. T. Curry, Organist and Choirmaster, All Saints', South Acton.

THE Finsbury Park Orchestral Society gave a Concert in the Iron Room of Holy Trinity Church, Stroud Green, on March 27, the programme including Haydn's Symphony in D, No. 7, an Overture by Boieldieu, and several lighter pieces. Songs were contributed by Miss Lizzie Jones and Mr. Haydn Grover. Mr. H. J. Dean, besides conducting the band and accompanying the vocalists, played a violin solo. The room was crowded.

AT St. Stephen's, South Kensington, on Friday, March 27, and on Good Friday at Evensong, performances of the Prologue and the first part of Gounod's "Redemption" were given by the Choir, with orchestra and organ accompaniments. The church was densely crowded. The organ was played by Mr. J. E. Vernham, of St. Paul's, Knightsbridge, and Mr. Hamilton Robinson, Organist and Choirmaster of St. Stephen's, conducted.

THE Lavender Hill Choral Society gave its second Amateur Concert on the 14th ult., when a large number of members contributed to the programme, including Miss Ross, Miss Stammers, Mr. Lee, and Mr. Ortner. A violin and pianoforte duet by Mr. and Miss Bird was much appreciated, and several part-songs were well rendered. The Conductor was Mr. J. R. Jekyll and the accompaniments were played by Miss Minnie Bird.

SPECIAL Choral Services were held at Christ Church, Bermondsey, on Easter Sunday, on the occasion of the re-opening of the organ after repairs. Elvey's anthem "Praise the Lord" and King's Service in F were sung, and appropriate sermons preached by the Vicar, the Rev. Lees Bell, M.A. Mr. Stretton Swann presided at the organ, and played a selection from the works of Handel, Mendelssohn, Morandi, &c., at both services.

A HANDSOME marble timepiece, a beautifully bound copy of Rimbault and Hopkins's "History of the Organ," and an illuminated address were, on the 13th ult., presented to Mr. Eardley Phillips by his numerous friends and admirers on his retirement, after twenty-two years' service, from the post of Organist and Choirmaster of St. Stephen's Church, South Lambeth. We are informed that the late choir of that church is about to be formed into a Choral Society.

A SUCCESSFUL Concert was given on the 14th ult., at the St. John's Rooms, Hoxton, under the direction of Mr. J. W. Harris. The vocalists were Miss Nettie Wood, Miss J. Ritchie, Miss Heath, Miss Kate Abson, Mr. W. C. Butler and Mr. Edwyn Bishop; Mr. J. Anderson (violin), and Mr. Bond (clarinet). Miss Mary Gadsby ably presided at the pianoforte.

HER MAJESTY THE QUEEN has been graciously pleased, through Sir Henry Ponsonby, to grant Mr. A. J. Caldicott, the Director of Music at the new Albert Palace, permission to introduce the Choral "Gotha," composed by the late Prince Consort, in the ode specially written by Mr. Barrett which will be performed at the inaugural ceremony.

The Norwood and Dulwich Philharmonic Society gave a selection from "St. Paul," at the Institute, on the 22nd ult. The solos were effectively rendered by Miss F. Thompson, Miss Kate Wilson, Messrs, F. Bromley, and Ernest A. Williams, and the band and chorus showed careful training on the part of their Conductor, Mr. Carey.

THE Kyrle Choir, under the direction of Mr. Malcolm Lawson, gave a performance of "Elijah" in St. John's Church, Waterloo Bridge Road, on the rst uit. The soloists were Miss von Hennig, Mrs. Dean, Mr. Henry Yates, and Mr. James Blackney. Mr. E. H. Turpin accompanied on the organ.

It has been decided by the Executive Council to have Choral and Brass Band competitions in connection with the International Inventions Exhibition. These competitions will take place about September next. Miss Florence May, after a protracted visit to Germany, has returned to London for the season. Shortly before leaving Berlin she had the honour of being invited to play at a Soirée given by their Imperial Highnesses the Crown Prince and Princess of Germany, when she per-formed pieces of Rameau and Chopin, and, by desire of the Crown Princess, some of her own pianoforte compositions.

MADAMB FRICKENHAUS and Herr Josef Ludwig announce that they will resume their Chamber Concerts at the Princes Hall, Piccadilly, on Thursday evening, the 14th inst.; the dates of the three following Concerts being Thursdays, the 28th inst., June 11 and 25. The programmes will include the works of the old masters and modern compositions of special interest.

THE last Entertainment of the present season at the Brompton Hospital took place on Tuesday evening, the 14th ult., when a good programme was well rendered by Miss Amy Foster, assisted by Miss Fanny Moody, Miss Hyde, Mr. Lance Calkin, and Mr. Randulph Coward, Miss Foster was solo pianist and accompanist. The Concert was one of the most successful of the season.

THE new Easter piece entitled "Hobbies," produced at Mr. and Mrs. German Reed's entertainment, derives much of its attraction from the brightness and melodiousness of some appropriate music by Mr. George Gear. A song (well sung by Miss Fanny Holland) is exceedingly good, and usually secures an encore.

THE new organ, built by Alfred Monk, London, for Kelvedon Parish Church, Essex, was opened by Mr. Higgs on the 9th ult. The organ contains nine stops in great organ, nine stops in swell, three stops in pedal organ, and three couplers. All stops have the full compass, and there are four sixteen feet stops complete.

WE have much pleasure in announcing that Antonin Dvorák's "Patriotic Hymn," to be produced at the Benefit Concert of Mr. Geaussent on the 13th inst., at St. James's Hall, will positively be conducted by the composer, who remains in England for the purpose.

AT the Parish Church of St. Mary, Balham, on Easter Day, at the 9 a.m. High Celebration, a new service in D composed by E. H. Ryde, Esq., was sung for the first time. Mr. H. W. Weston, A.C.O., Organist and Choirmaster of the church, presided at the organ.

THE last meeting of the Committee of the Peck Testimonial Fund was held on the 23rd ult., when it was announced that the subscriptions amounted to a total of £,294 12s. 6d. This sum will be, therefore, at once handed to Mr. Peck.

In a Convocation held at Oxford on the 25th ult., the honorary degree of Doctor of Music was conferred upon Herr Hans Richter. A Concert was afterwards given by the Richter Orchestra in the Sheldonian Theatre.

BACH's " Passion Music" (St. Matthew) was performed in York Minster during Lent in six weekly portions. The services were largely attended, and the music produced a profound impression.

According to report issued just before going to press, Sir Julius Benedict continues slowly to improve.

REVIEWS.

Gretry. Sa vie et ses Œuvres. Par Michel Brenet. [Paris: Gauthier Villars. 1884.]

THE personality and artistic career of André Ernest Modeste Grétry-the true founder of French comic opera, the philosophical author, the freethinker and ardent republican-are sufficiently attractive in themselves, moreover associated with one of the most remarkable and eventful periods in the history of France, to constitute it a matter of wonder that no biography of the master, worthy of that name, should as yet have been attempted on the part of any French music historian. More than seventy years have elapsed since the death of Grétry, who, although a Belgian by birth, is claimed to be her own by France as proudly, and with as just a reason, though in a different that refinement of style, artistic treatment, and feeling for sphere of the art, as Handel is claimed by England. Some | melody which characterise the works of this writer.

three years ago, however, the Académie Royale de Belgique, anxious to fill the existing void in musico-biographical literature, and animated moreover by patriotic sentiments, offered a substantial prize for "a critical essay concerning the life and works of Grétry." M. Brenet has been the gainer of that prize with the present volume, which, let it be said at once, admirably fulfils the requirements set forth by the Académie. It is an "essay" occupying some two hundred and eighty pages, not an elaborate biography; albeit a valuable contribution towards such work in the future. It is a "critical essay," since in its pages the writer displays considerable judgment both in the sifting of his material and in the critical observations concerning the more important compositions of his hero. And, finally, the "life and works" of Grétry are here dealt with in equal proportions, due prominence being given to the leading epochs in the composer's career. A more succinct, and, within its self-imposed limits, exhaustive musical monography we have indeed rarely met with. In this respect, as in several others, M. Brenet's treatment of his subject compares most favourably with the more elaborate but somewhat rambling work of his competitor for the above prize, M. Grégoir, published in 1883. Having already, in our review of the latter, furnished an outline of the main circumstances attending the composer's life, we abstain from doing so again on this occasion, referring the reader to M. Brenet's ably told narrative itself, in the course of which the author succeeds in clearing away several hitherto existing errors and traditional myths. Although no attempt is made in so limited a space to furnish anything approaching to a historical background, sufficient indications are given to enable the otherwise well-informed reader to supply this necessary adjunct to the appreciation of the life-picture of an artist who was the protégé of the unfortunate Marie Antoinette, some of whose operas were written amidst the terrible scenes accompanying the great Revolution of 1789, and on whom, subsequently, honours were bestowed by the offspring of that revolution, Napoleon the first. A chronological catalogue of the works of Grétry (including no less than fifty-six complete operas and opéra-ballets) appended to this volume, together with an enumeration of the books and pamphlets, &c., consulted by the author, and a detailed index of the contents of every chapter, complete the usefulness of M. Brenet's work, and render it a very valuable book of reference as to facts hitherto not easily available, in addition to its general merits as a biographical essay. M. Brenet, though a young author, has already acquired some reputation as such in his thoughtful "Histoire de la Symphonie à Orchestre," published in 1882, and much good and solid work may be anticipated from his pen in the future.

The Red King. Choral Ballad for Male Voices. The words written by the Rev. Charles Kingsley. The music composed by Alice Mary Smith (Mrs. Meadows White). [Novello, Ewer and Co.]

THE first posthumous work of this gifted representative English female composer is now before us, and increases our regret that an artist so earnest and truthful in her musical settings of high class poetry should have passed from amongst us. Like the same composer's "Song of the Little Baltung" (also to Kingsley's words), the dramatic feeling of the ballad is admirably preserved, without any undue straining after sensational effect, and the writing throughout is clear and faithfully reflective of the text. The opening chorus, commencing with a Symphony alternating between G minor and major, well prepares the ear for the bold vocal subject in the major, expressive of the Red King's carouse in Malwood Hall, the baritone solo of the Monk, and the defiant solo of the King, with the relation of his dream, containing some excellent dramatic points. The progress of the story—the shooting of William Rufus by Tyrrel—is musically coloured with much fidelity, the fall of the King and the flight of Tyrrel-the latter related in a graphic choral piece, interspersed with solo quartet-being especially worthy of commendation. The chorus, "And fend our princes every one," most effectively concludes the composition, which, as we have already indicated, contains all

any Choral Society where reliable male voices, both for solos and choruses, can be commanded, "The Red King" "show pieces," which prevailed for so many years, that will prove an inestimable boon; and even for drawing-writers of "drawing-room" compositions will scarcely be room performance, with a moderately good pianist, it cannot fail to prove highly effective.

Children's Songs, and How to sing them. By Wm. L. Tomlins. [Boston: Oliver Ditson and Co.]

In The Musical Times for July, 1883, we drew attention to the system of training the voices of children adopted by Mr. Tomlins, who had at that time between two and three hundred young people under his instruction at Chicago, and quoted the opinion of Mr. Theodore Thomas upon the result of an exhibition of his class. We have now before us a volume containing not only a clear exposition of his method of teaching, but a number of songs excellently adapted in every respect both for the voices and capacities of children. A careful perusal of the book has convinced us that the author has thoroughly realised the difficulties which juvenile vocalists would be likely to encounter, and therefore carefully smoothed the path for them, so that they may at first be led easily into the right road. The Exercises are evidently the result of mature thought; and many of them are rendered additionally attractive by suggestions as to the desirability of allying the notes with some little incident or story, a plan often most successfully pursued by the author in his classes. Several of his pupils, he tells us, were able to recognise and name most of the scale notes as he sang them. "They were also taught to appreciate impulses of time, to reduce them into fractions of a beat, or to divide them into measures and phrases, and to execute these various rhythms absolutely without the music is pleasing, and the majority of listeners, therethe sense of physical effort, which is so baneful." Confore, will be satisfied. We like "Meeting" much better, sidering that these children had received only two lessons a week for nine months; there can be little doubt that Mr. Tomlins has almost revolutionised the system of elementary vocal tuition; and we earnestly commend his work to the attention of all interested in the subject on this side of the Atlantic, as well as in the country where he first preached his doctrines.

Gavottes, Minuets, Fugues, and other short Pieces for the Piano. By Samuel Butler and Henry Festing Jones. [Novello, Ewer and Co.]

THE authors of these compositions have hitherto been known only in literature; and as this is their first appeal in music, they will, we are certain, thank us for being candid in our criticism upon their efforts. Let us at once say that in many of the Gavottes and Minuets, not only much good musical feeling is displayed, but a very fair knowledge of writing, the reproduction of the Handelian style being, especially in the Minuets, very happily attempted. Fugues, however, demand severe study; and before writing more of these, good models should be carefully dissected. For example, that commencing on page 7, beginning on the dominant, demands a tonal answer; but, even passing lightly over this point, when the subject is re-introduced. instead of prolonging the dominant harmony, and resolving upon the tonic in the following bar, the theme commences upon a 6-4, and the two parts in the upper line proceed upwards in perfect fifths. The fugues, too, are but slightly developed, yet in much of the counterpoint sufficient indication is given of a power which makes us desirous of again meeting with composers evidently so earnestly anxious to increase the store of music moulded on the classical forms.

Classics (Ancient and Modern) for the Pianoforte. Selected and fingered by Arthur O'Leary. [Edwin Ashdown.]

It is a healthy sign of the times that the term "classical" no longer frightens those who call themselves lovers of music, and that the word is now accepted as meaning not only works written in the latter part of the last century, moulded on the forms which were then generally received but those composed in the present day according to the models bequeathed to us. The exact signification then of Mr. O'Leary's "Classics, Ancient and Modern," can be thoroughly understood; and amongst the twelve numbers of the series now under notice nobody will be surprised regulated by the demand, it is a proof of the desire of to find several pieces by living composers. A fondness instrumental and vocal students to understand the various

enabled to find a drawing-room in which to exhibit their productions, and musical "fireworks" will be kept for those special audiences, the astonishment and wonder of which may for a short time prolong their existence. The works already published in the collection now before us comprise several as yet little known, but with which we are certain many pianists will be too glad to make acquaintance. Some judicious remarks upon phrasing-and especially upon the much misunderstood slur-by the editor, are printed upon each piece; and wherever any difficulty is likely to occur, the leading fingering is given. We cordially commend this series of classical pieces both to teachers and pupils, and sincerely congratulate Mr. O'Leary upon the able manner in which he has performed his task.

Wait. Song. Meeting. Song. Written by Edward Oxenford. Composed by Franz Abt. [Frederick Pitman.]

THE composer of these songs has produced so many excellent specimens of vocal music as to make us tolerably certain that everything from his pen will contain the elements of popularity. "Wait" and "Meeting," if somewhat conventional, are at least melodious, and good enough to sustain, if not to add to, his reputation. In the firstnamed composition we cannot say that we much like the waltz movement as a musical expression of the pain of parting and the hope of brighter days in the future; but not only because the music sympathises with the words, but because the song is more artistically treated throughout. The opening theme, in A minor, has a well-contrasted melody in the tonic major; but the crotchet accompaniment continued throughout the composition becomes somewhat monotonous.

The Violin: its famous Makers and their Imitators. By George Hart. [Dulau and Co.]

In the preface to the present "enlarged and revised edition" of Mr. Hart's book, the author says, "The favourable reception accorded to the previous editions of this work has not only added greatly to the pleasure attending the preparation of a new and revised edition, but has encouraged me to spare no effort within my power to render the volume as interesting and complete as possible. In making these endeavours the bulk of the book has been necessarily increased by additional information, spread over all the sections of the work, but chiefly on those which treat of the Early History of the leading instrument, and the Italian branches of the subject." In connection with the Italian divisions of the book, information not only interesting, but of the highest historical value, will be found, the greater part of this matter having been obtained from original MSS. belonging to the trustees of the Civic Museum, at Cremona, which Institution is located in the palace bequeathed to the citizens, together with its contents, by the Marchese Ponzoni. It would be impossible in noticing a volume of such dimensions to do more than draw attention to its value as a work of reference on every subject connected with what the author terms, truly enough, the "leading instrument," for the mere table of We may say, however, that the exquisite illustrations of instruments of varied styles are alone so powerful an attraction that, apart from the fund of information contained in the work, all real lovers of the violin should possess themselves of a copy, so that they can daily feast their eyes upon such excellent representations of the masterpieces of all the most

Dictionary of Musical Terms. Harmony Catechism

By Edwin M. Lott. [Edwin Ashdown.]

WE are glad to find Dictionaries of Musical Terms multiplying, for, as in commerce the supply is generally

terms used in printed music, instead of either disregarding throughout. Against it nothing can be said, but we notice them or applying to a master for an explanation of their meaning. Mr. Lott's little Catechism is, on the whole, extremely clear; but we certainly cannot agree with him that "a tre corde" indicates "the use of the loud pedal in pianoforte playing." Indeed there is no "loud pedal" at all; for what is often called so merely raises the dampers, and therefore prolongs the sound. "A tre corde" means take off the soft pedal, the use of which is indicated by the words una corda. We always treat Harmony Catechisms tenderly, because there are so many "systems" in the present day that a mere intelligent exposition of the generally admitted rules of the science for popular use may be allowed to pass muster without too rigid scrutiny. the book before us, however, we must protest against what Mr. Lott terms the "Chord of the Pluperfect Six-four," on the subdominant, being exhibited to students; and we beg to say that this chord is also used upon the Super-tonic, as well as upon the Dominant and Tonic. Again, is it good to give a sequence of prepared sevenths, commencing with one unprepared, as at page 34? and, upon any rational system, can it be said that "all intervals chromatically sharpened should ascend, and all those chromatically flattened should descend in the next chord?" Of course we have many other objections to make to the explanations in this Catechism; but these involve differences of opinion upon points of theory, and we have confined ourselves, therefore, to comments upon those which appear to us untenable upon any theory at all.

An Evening Service in F. By James Fitzgerald. [Novello, Ewer and Co.]

MR. FITZGERALD, an organist at Kidderminster, has furnished a commendable setting of the Magnificat and Nunc dimittis, for the most part in the solid church style. Choirmasters, however, may be deterred from using it by a singular florid passage on the word "rejoiced." The two bars in which it occurs might be eliminated without much trouble. There is another slight flaw, namely, the accentuation of the syllable "with" in the sentence "world without end." Many church composers are careless in matters of this kind.

Original Compositions for the Organ. No. 46, Four Short Voluntaries. By Kate Westrop.

[Novello, Ewer & Co.]

It is not often that organ pieces by a lady composer come under our notice, but the king of instruments, like the violin, is now being extensively studied by the fair sex, and Miss Westrop is evidently a proficient executant, for she is Organist of St. Edmund the King and Martyr, Lombard That she is also a talented, as well as an accomplished musician, these voluntaries amply prove. stand quite apart from ordinary compositions of this kind, that is to say, mere studies in syncopations, with here and there a melody in watery imitation of Mendelssohn. Miss Westrop writes with brightness and piquancy, at the same time avoiding the flippancy of the French school. True, in the fourth number there is a strong suggestiveness of the fashionable gavotte style, but the piece is not too secular for church use. The gem of the series is No. 2, a charmingly melodious trifle, but the whole of them are extremely pleasing and musicianly, and the composer may be encouraged to try her hand at more ambitious work.

The Morning and Evening Service, with the Communion Office, in C. By B. Luard Selby, Op. 24. [Novello, Ewer and Co.]

This Service includes a setting of the Benedictus as well as the Jubilate, and the Communion Service includes the Benedictus and Agnus Dei. Mr. Selby's style is bright, but at the same time broad and diatonic. In its general character it may be said to be thoroughly English, that is to say, it is wholly free from the sensuous and sentimental effects which some church composers introduce, taking example from their brethren in France. It is curious to note the diversities in matters of accent in even simple settings of the canticles, due perhaps as much to want of thought as design. Most composers say "We praise Thee O God," while Mr. Selby says "We praise Thee," and this preference for accenting the pronoun is discernable

a slip in the clause "Being of one substance, &c." Here the accent should be on "one" and not on "of" or " substance."

Magnificat and Nunc dimittis in D, for Male Voices. By Frederick Iliffe, Mus. Doc., Oxon.

[Novello, Ewer and Co.]

In cathedral and collegiate churches a commendable custom is beginning to obtain of giving the juvenile choristers a rest on one day of the week. A demand is, therefore, arising for service music arranged for voices without trebles. Dr. Iliffe also dispenses with the countertenor, his Service being written for two tenors and two basses. It is characterised by considerable vigour and brightness, with a good deal of independent work for the organ, and is essentially modern, alike in harmony and phraseology, but without any secularity of feeling.

FOREIGN NOTES.

A resumé of the performances in commemoration of the Handel Bi-centenary recently held in the composer's native country will doubtless be of interest to many of our readers. We give the performances in alphabetical order, but without any pretence to completeness, as follows:-

ALTONA. -- Sing-Akademie (March 3): "Judas Maccabæus."

Ansbach.-Sing-Verein (March 10): "Samson."

BERLIN.—Bilse Orchester (February 23): Concerto for string orchestra in D major. Sing-Akademie (February 23): "Judas Maccabeus." Schnöpf'sche Gesang-Verein (February 23): "Messiah." Symphonie-Capelle (February 24): "Capeling orchestra in G. mijor, and Air from Concerto for string orchestra in G minor, and Air from "Samson," with trumpet obbligato.

Brieg.—Sing-Akademie (February 3): "Messiah." Brieg.—Sing-Akademie (February 4): "Saul."

BRUNSWICK. - Chorgesang - Verein (February 24): Joshua."

CHEMNITZ.—Sing-Akademie (March 6): "Messiah." Cologne.—Gürzenich-Concert (March 24): "Samson." Darmstadt.—Musik-Verein (February 22): "Joshua."

ELBING.—Kirchenchor (February 25): Selections from "Alcina," "Acis and Galatea," Allegro, and Concerto in G minor for organ and orchestra.

Elberfeld.—Concert-Gesellschaft (March 3): "Judas

Maccabæus." FRANKFURT.—Stockhausen's Gesangschule (February 24): "Acis and Galatea." Cœcilian-Verein (March 3):

"Judas Maccabæus." GIESSEN .- Sing-Verein (March 4): "Judas Maccabæus." GLAUCHAU.—Kirchen-Sängerchor (Feb. 22): Selections from "Messiah," "Judas Maccabæus," "Joshua," "Sam-

son," "Israel in Egypt," and Psalm 100, for chorus and solo voices. GÖTTINGEN. - Sing-Akademie (February 13): "Sam-

HALLE.—Handel Festival (February 22 and 23): "Hercules" and "Messiah."

HAMBURG.—Stadt-Theater (February 23): Overture, "Occasional Oratorio," Air from "Alcina," and selections from other oratorios; Opera, "Almira," Epilogue. Sing-Verein (February 21): "Israel in Egypt."

HERRHHUT.—Gesang-Verein (March 11): Jubilate (100th

Psalm) and part of "Messiah."

HILDESHEIM. - Oratorio-Verein (February 28): Dettingen Te Deum,

JENA. - Sing-Akademie (February 20): Dettingen Te Deum, Concerto grosso for orchestra, Airs from "Sam-son" and "Ezio," and "Hallelujah" from "Messiah." Leipzig.—Riedelsche Gesang-Verein (March 6): "Mes-

siah." Euterpe (February 24): Concerto grosso for orchestra. Gewandhaus (March 12): Anthem for orchestra, organ, and chorus; Air from "Rinaldo"; Concerto for string orchestra, two violas, and violoncello obbligato; and "Hallelujah Chorus" from "Messiah."

MAGDEBURG.—Reblingscher Gesangverein (Feb. 23): "Samson."

QUEDLINBURG.-Kohl'scher Gesang-Verein (March 25): " Messiah."

ROSTOCK -Sing-Akademie (Feb. 23): "Israel in Egypt."

TORGAU.—Gesang-Verein Taubert (February 5): "Alexander's Feast.

WEIMAR .- Festival Choir (February 20): "Messiah." WÜRZBURG.-Royal Musik-Schule (February 28): Largo for violins, violas, harp, and organ; Concerto in G minor

for string orchestra; and "Alexander's Feast."

Weber's "Sylvana," in its revised form, has now also been placed in the répertoire of the Leipzig Stadt-Theater, where it was twice produced, with very great success, during March last. To give an idea of the activity of this excellent institution we may enumerate its remaining performances during the same month—viz., "Der Trompeter von Säkkingen" (Nessler), "Genoveva" (Schumann), "Le part du diable" (Auber), "Undine" (Lortzing), "Das Nachtlager von Granada" (Kreutzer), "Der Haideschacht" (Holstein), "Les deux Journées" (Cherubini), "Oberón" (Weber), "Fidelio" (Beethoven), "Le Nozze di Figaro" (Mozart), and "Lohengrin," "Rienzi," "Tannhäuser" (Wagner). Surely the subscribers have no reason to complain of an absence of variety, the performances, moreover, being characterised by a high degree of general

A revival of Weber's early opera or operetta "Abu Hassan," is in course of preparation at the Royal Opera of Berlin; a fresh instance of the newly awakened interest in Germany as regards the earlier productions of the im-mediate forerunner of the author of the "Kunstwerk der

Zukunft.'

The following is the programme of the Music Festival to be held at Bonn, from the 28th to the 30th of July next, under the direction of Herren Max Bruch and L. the local musik-director-viz., secular oratorio, "Achilles' from the "Iliad", compiled by Dr. Bluthaupt), by Max (from the "Iliad", compiled by Dr. Bluthaupt), by Max Bruch; Handel's "Alexander's Feast," several works by Beethoven, Brahms, Schumann, and others. Soloists Mesdames Schröder-Haufstängl, Joachim, Bruch, Herren Emil Götze, Georg Henschel, and Eugen d'Albert. The chorus to consist of an amalgamation of the choirs of Cologne, Barmen, Bonn, &c., and the orchestra to be recruited by the forces available at Wiesbaden, Frankfurt, Cologne, and Hanover. Altogether the Festival bids fair to be an exceptionally fine one.

The pianoforte score of Weber's "Sylvana," in its new version by Herren Pasqué and Langer (previously referred to in these columns), has just been published by P. J.

Tonger, of Cologne.

Place aux Dames! A somewhat curious, and, we may add, amusing result has waited on the prize competition recently instituted by a German publisher for the poetry to a "Studenten Lied" (Students' Song), the gainer of the valuable silver goblet offered by the promoter having been a lady, Fräulein Frida Schanz, of Dresden. The verses are written with poetic feeling, and are pervaded by a spirit of conviviality, which cannot fail to be appreciated by German undergraduates. A fresh prize has now been offered in the same quarter, for the best musical composition of Fräulein Schanz's verses, which we may suggest, pending the decision of the jury, are admirably adapted to the music of Schumann's spirited song "Wohlauf, noch getrunken den funkelnden Wein."

A posthumous opera entitled "Noah," by Halévy, to which the composer's son-in-law, the late Georges Bizet, had put the finishing touches, was brought out on the 5th ult. at Carlsruhe, without, however, achieving more

than a succés d'estime.

At the last Gewandhaus Concert of the present season (March 26) Madame Clara Schumann played her late husband's Pianoforte Concerto, amidst the enthusiastic admiration of her audience, who were unanimous in testifying to the unabated vigour of the greatest of lady pianists. Other numbers in the programme were Beethoven's "Coriolanus" Overture, and the same master's C minor Symphony. Dr. Reinecke conducted an exceptionally fine performance.

Herr Friedrich Chrysander, the German biographer of Handel, has received the following telegram from Prince Bismarck on the occasion of the second centenary of the birth of the great composer with whom his name is so honourably associated:-" My heartiest wishes are due to you at to-day's jubilee of the great Handel, as his most worthy representative, and I sincerely trust that you may

live to accomplish the completion of the national work you have undertaken on his behalf.

Herr Richard Schmidt, the Berlin Musik-Director and Principal of the "Schmidtsche Conservatorium." has been Verein, lately vacated by Herr W. Handwerg.

The bi-centenary of the birth of Johann Sebastian Bach

was celebrated last month at his native place, Eisenach, in an appropriate manner. The statue of the great composer, as well as the house where he was born, had been profusely adorned with garlands and spring flowers, while at St. George's Church a festive Concert took place, consisting entirely of compositions of the giant master of polyphony, and of his son, Johann Christoph Bach. shall refer more in detail to the Bach commemoration in Germany in our next number.

Mr. A. C. Mackenzie's "Scotch" Rhapsody was recently performed (for the second time) at one of the "Sinfonie Concerts" at Düsseldorf, under the direction of Herr R. Zerbe, where, as on the former occasion, it was greatly

appreciated.

A Music Festival is to be held at La Côte Saint-André, the native place of Hector Bérlioz, on June 21, in connection with the proposed ceremony of affixing a commemorative tablet at the house where that eminent composer first saw the light.

A posthumous Opera, by the late Victor Massé, entitled "Une Nuit de Cléopatre," was produced at the Opéra Comique, Paris, on the 25th ult. Madame Heilbron was admirable in the part of Cleopatra, and the interpretation of

the work generally left little to be desired.

Mdlle. Van Zandt, the young prima donna who, as our readers will remember, was unfortunate enough to contribute a page to the chronique scandaleuse, of the French capital last year, has recently re-appeared at the Opéra Comique in Leo Délibes's "Lakmé." The first occasion of her presenting herself again before a Paris audience, after the incident alluded to, was marked by scarcely any signs of an unfriendly disposition on the part of the audience, the lady being, in fact, generally well received. At the second and third performances, however, tumultuous disturbances took place, and the young singer was practically hissed off the stage, and has since been forced to cancel her contract with the manager of the theatre. The love of scandal on the part of Parisians is well known, but its vindictive side has scarcely ever been illustrated in so prominent a manner.

Adalbert von Goldschmidt's Oratorio "The Seven Cardinal Sins" was performed on March 27, at one of the Concerts of M. Lamoureux, at Paris, with a conspicuous success, all the more remarkable since the work is of a very solemn

character.

Mr. F. H. Cowen's "Scandinavian" Symphony was performed on the 12th ult., at the Paris Concerts Modernes, under direction of M. B. Godard, where it was very favourably received.

Wagner's "Die Meistersinger" continues to attract the attention and enthusiastic support of amateurs at the

Theâtre de la Monnaie, of Brussels.

An international Musical Congress is to be held at Antwerp in connection with the forthcoming world-exhibition at that town. Invitations are being issued by the Circle Artistique Littéraire et Scientifique, of Antwerp, with a view to the discussion of such questions as the adoption of a uniform system of musical training; of an international musical diapason, and other matters of equal importance to all professors of the art.

Anton Rubinstein's latest opera, "Nero," was per-

formed for the first time at the Imperial Opera House of Vienna on the 21st ult. The work, which was exceedingly well mounted, failed, however, to create much enthusiasm, although the composer was called several times.

Herr Emmerich Kastner, the well-known specialist in matters Wagnerian, is about to publish a number of interesting letters, written by the poet-composer during the period from 1830 to 1883, the great majority of which will be entirely new to the public.

The Philharmonic Concerts of Vienna celebrated the

twenty-fifth anniversary of their existence on the 12th ult. by an appropriate festive performance, including Beethoven's Ninth Symphony.

secretary to the institution, have been elected by the share-holders of the Metropolitan Theatre of New York to succeed that gentleman in the management of the German Opera so successfully inaugurated last season. The question of a continuance of the undertaking in the coming autumn has thus been satisfactorily settled, and we heartily wish it every success. Funds are being raised by subscription in New York for erecting a monument over the

grave of the much-lamented Dr. Damrosch.

The first performance in Italy of Handel's "Judas Macgiven at Turin by the Stefano Tempia Choral Society, in March last (and alluded to in our last number), has been followed by a repetition of the oratorio, under the same auspices, on the 19th ult. The room, as our Turin correspondent informs us, was crowded to excess, and there was every indication on the part of the audience of the great interest aroused by the production of this noble work. We are glad also to notice from a circular addressed to the members of the above Society that the English inhabitants of Turin have in a special manner expressed their gratitude to the zealous promoter of these performances, Signor Giulio Roberti, who has already done so much towards fostering a taste for the classical masterpieces of all ages and countries in his native Italy.

We have received the first number of Vol. Leipziger Korrespondenzblatt, a weekly journal, a portion of which is in future to be devoted to the subject of music

and the music-trade.

We have to record the death, on March 31, at Wiesbaden, of Franz Abt, a notice of whose life will be found in another column. A committee has already been formed at the instance of the Choral Societies of Brunswick and Wiesbaden for the purpose of erecting a monument to the deceased composer ..

At Vienna died, on March 31, Philipp Fahrbach, a pupil of Lanner, senior, the celebrated composer of dances, and himself a popular contributor to that species of music, as

well as to some other branches of the art.

One of the most esteemed veteran musicians of Berlin, Professor Julius Schneider, distinguished alike as a composer and teacher of his art, died on Good Friday last, at the mature age of eighty.

The death is announced, at Stockholm, on March 29, of Ludwig Norman, the husband of the eminent violinist, Madame Norman-Néruda, much esteemed in his native Sweden, and elsewhere, as a composer of considerable

merit. He had reached his 55th year.

At Dresden died, on March 24, Aloys Tausig, the father of Carl Tausig, the celebrated pianist, whose early instructor he had been, and whose premature death had in a great measure blighted the great artistic qualities and eminent teaching capacity possessed by his father. He expired at the age of sixty-seven.

The Graphic announces the death, on the 8th ult., at the age of sixty-four, of Emmons Hamlin, of the Boston firm of Mason and Hamlin. "There is a dispute as to who was the inventor of the free reed instrument now known as the American organ, but Mr. Hamlin was undisputably one of its first introducers, and he was the patentee of several

valuable improvements.'

The death is also announced, at Milan, of Margherita Schira, an operatic singer of great reputation, for whom Morlacchi and Mercadante wrote special parts in several of their operas. The deceased prima donna had reached the mature age of eighty-two.

CORRESPONDENCE.

MUSICAL DEGREES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,-We are so often told that a man's fate is in his own hands, while our daily experience shows us that it is very largely in the hands of other people, that I have thought of craving your permission to lay before my fellow members of the profession, in your columns, a few dry facts connected with my subject, and to show that this "res honorabilis" (a musical degree) is by no means so easily obtained as some people imagine. Of course, I am not

The son of the late Dr. Damrosch and Mr. Stanton, late examination demanded by the Boards of Examiners; for, without this, the coveted distinction would not be worth the having, and a whole crowd of impostors would suddenly start up with Mus. Bac., or Mus. Doc., or F.C.O. at the end of their names. But my proposition is this:-A professional degree, which, to a great extent, is a proof of professional competency, is kept out of the reach of many a man who is, perhaps, really more competent to hold it than several who have won and still wear the distinction.

I will mention a few things which, to my own knowledge (and I lay claim to very little practical acquaintance with Boards of Examiners), are keeping back many an ambitious musician, anxious to distinguish himself, but

forbidden by circumstances:-

First of all comes money, in the shape of fees. At Trinity College, in Dublin, the fees for the degree of Bachelor in Music amount, I believe, to £35, and those for the degree of Doctor are something like £45. Oxford and Cambridge, I presume, follow in the same suit. Comment is unnecessary.

In Dublin, there is the Royal Irish University, whose fees (really merely nominal) are as follows :-

> r. Matriculation ... £1 0 0 2. First University Examination ... I 3. First Musical Examination ... T 0 0 4. For Bachelor's Degree ... 5. For Doctor's Degree ...

This is admirable, no doubt; but the pleasant aspect of the picture changes somewhat when we consider that between each of these examinations one whole year must elapse, and two years between the penultimate and the final ones. So that, if an already thoroughly trained musician, who could pass his doctor's examination tomorrow, turns his eyes in this direction, he will discover that he has to virtually retire pro tem. to the rear ranks and work side by side with, perhaps, some of his own pupils; and then he may blossom forth a Mus. Doc. at the end of six years.

But this is not all. Degrees in music appear not to be in the least degree designed for the benefit of those men, professional musicians, whose security and advancement should be the sole raison d'être of all such distinctions; for subjects not in the remotest degree connected with the art are put before him as necessary for his success. man might reasonably enough hope to win his degree if he passed a good searching examination in harmony, counterpoint of all kinds, form, instrumentation, æsthetics, acoustics, and the playing of one or more standard instruments. But, forsooth, if he reads the Calendar of say this one University alone, he will find that, practically, no man is to be considered an educated musician who cannot translate Cæsar, Virgil, Homer, Voltaire, and Racine, answer questions in Roman History, work out a score of problems in Euclid, show himself well "up" in algebra, discourse learnedly about hydrostatics and electricity, and so on with half-adozen other subjects, not one of which has the least bearing upon his professional career or competence. course, those men who have gone straight from school or college to the Examination Hall, and had no polishing or cramming to do in such subjects, may uphold this system as being calculated to maintain the respectability of the profession. But surely they must know that there are many who leave school at the age of seventeen or eighteen who have no opportunity of going up for a professional degree until they reach the age of perhaps thirty-five years, and then find their path blocked because in the midst of eighteen or twenty years' hard professional toil their linguistic and mathematical acquirements have nearly died Trusting that some more qualified individual than myself will raise the siege in this matter and agitate for a reform, I enclose my card, and sign myself,

Sir, Yours very truly, QUÆRO JUSTITIAM. April 6, 1885.

DR. STAINER'S LECTURE.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,-In your notice of Dr. Stainer's lecture on Psalm and Hymn Tunes, I observe a paragraph from which it would seem either that there is an error in your report or alluding to the stumbling block (to many) of a stiff searching that Dr. Stainer simply repeated the ordinary mistaken

accounts derived from Burney, Hawkins and others. The point does not in the least affect the value of Dr. Stainer's remarks, but as it has been lately fully elucidated, it would be well that old errors should no longer be perpetuated

especially on such authority as that of Dr. Stainer. I need only say here that the "Old Hundredth" tune did not exist in 1542. It was composed (partly out of older materials) by Louis Bourgeois, and was first published, as a melody only, in the enlarged edition of the Genevan

Psalter, 1551.

There is not a shadow of evidence that Goudinel had ever anything to do with the compilation of this psalter throughout its various stages, but, on its completion in 1562, he harmonised the entire work, and published it in four-part harmony in 1565. For the most part he has given the melody to the tenor, but it is worthy of remark that in several instances he has assigned it to the superius.

Anyone interested in the question will find full details in the articles on Clement Marot in THE MUSICAL TIMES, June-November, 1881, where at page 555 will be found the "Old Hundredth" as harmonised by Goudimel, and at page 557 a table of the tunes in the Genevan Psalter of 1562, with the date of the first appearance of each. Particulars of the history of Goudimel and his harmonised psalters will be found at page 505.

G. A. C.

PRECOCIOUS TALENT.

TO THE EDITOR OF "THE MUSICAL TIMES,"

SIR,-Will you permit me space to express my entire agreement with the excellent article on the above subject in your March number?

I have always strongly condemned the performance of ratorios by children, which is becoming dangerously fashionable in various parts of the country. I am glad, therefore, to see your protest against the "musical and dramatic overpressure" involved in the performance of opera by children at the Savoy Theatre.

The two things are quite on a par, although, as far as the number of executants is concerned, infinitely more mischief is likely to be done by oratorio than by opera, because the former is possible in almost every little town, while the latter can, for obvious reasons, only be attempted

in isolated cases.

A treatise on "The Child's Voice" by Mr. Lennox Browne and myself, in which the subject has been discussed at some length, is nearly through the press; but we hope nevertheless to be able to insert a reference to your article which is pregnant with sound advice, and which ought to be read by every one interested in the musical education of children.

> I am, Sir, your obedient Servant, EMIL BEHNKE.

12, Avonmore Road, West Kensington, W.

CHEAP CONCERTS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,-I read with great pleasure your notice of the report of the Birmingham Musical Association, in your last issue of THE MUSICAL TIMES, and can bear testimony to the great love of good music among the working classes. But I should like to point out to you what I consider a great

danger to art in these cheap performances.

When these Concerts were first started they were attended almost entirely by the working class, for whose benefit they were intended; but I have been informed by professional gentlemen and amateurs in Birmingham, in a position to know, that they are gradually losing their character of working class Concerts, and are being largely attended by people who could afford their three or four shillings to hear the works properly rendered by the Festival Society, with a professional band, instead of an orchestra very largely composed of amateurs.

One of the most promising of the Birmingham Choral Societies has this season had to discontinue its Subscription Concerts, mainly owing to the inadequate support given

by the Birmingham public.

Now, anyone having had the least experience in Choral Societies, will at once realise the difficulty in a pecuniary point of view without being undersold.

There are numbers of people in Birmingham, as elsewhere, who are fond of music, but are not sufficiently cultivated to be able to judge of the artistic merits of a performance of our great oratorios; and who for the sake of saving a few shillings would transfer their patronage elsewhere. It would be a great pity if in so important a musical centre as Birmingham anything were to tend to lower the artistic standard of excellence for which the town is so justly celebrated .- Yours sincerely,

ORCHESTRA.

TO CORRESPONDENTS.

*, Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date on onlice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur. Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscribtion is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

papers or supplied to us by correspondents.

ABEROAVENY.—An interesting Eisteddfod was held on Easter Monday, Mr. J. A. Rolle, M.P., acting as President, and Mr. Brinley Richards as one of the adjudicators. Prizes were given for the best playing of a pianoforte solo, the performers not to exceed sixteen years of age, the best singing of a base song, also a tenor song, and for choir singing. The prize of £20 and gold medal to Conductor, was awarded to the Victoria (Ebbw Vale) Conductor, Mr. G. Howells. Prize of £40 and silver medal to Conductor, was gained by the Ebbw Vale, Wyley's Choir (Tredegar), for the singing of a Madrigal. The great competition of the day was for a prize of £4,000, with gold medal to the Conductor, for the best performance, by a choir of not less than 150 nr over 300 voices, of the chorus "Hark! the deep tremendous voice" (Haydn). Three choirs competed, Mr. Richards complimented all, and with the concurrence of Mr. E. Evans, Mr. Caird, and Mr. T. Briggs, awarded the prize to the Dowlais Harmonic Society, numbering 170 voices, conducted by Mr. Dan. Davies. Mr. D. Brown accompanied on the pianoforte, and Mr. E. R. Davies on the harmonium Acron.—Mr. S. Eagall gave his first annual Concert. on the 18th

on the pianoforte, and Mr. E. R. Davies on the harmonium.

Acron.—Mr. S. Eagall gave his first annual Concert, on the 13th ult, at the Priory Central Hall, the programme consisting entirely of classical and high-class modern music. Mr. Eagall (who is a papil of Mr. Walter Bache) was much applauded for his performance of Mr. Walter Bache) was much applauded for his performance of Schumants. "Papillons," Op. 2. The Concert-giver was associated with Mr. C. H. Allen Gill in Mendelssohn's Sonata in B flat, for pianoforte and cello, the performance of which reflected great credit on both artists. Mons. L. Szczepanowski performed Ernst's "Elegie," and Moszkowski's Bolero for violin solo, the latter especially eliciting warm applause. The vocalists were Misses Annie Williams, and Marian Price, and Mr. W. E. Smithett, who were well received in songs by Beethoven, Schubert, Raff, Gluck, &c. The Concert was concluded by a performance of Raff's Tarantella, for four hands, in which Mr. Eagall was associated with Mr. W. J. Mawby, who also accompanied throughout the evening.

ALFORD.—The members of the Choral Society gave an excellent rendering of Cowen's Rose Maiden, in the Corn Exchange, on the 10th ult. The solo vocalists were Miss Vinnie Beaumont, Miss Eliza Thomas, and Mr. E. Gregory. The performance was very successful,

Homas, and Mr. E. . tregory. In the performance was very succession. Bell-rast.—Mr. and Mrs. Kempton, assisted by their pupils, gave a Musical Re-union in the Assembly Hall, on Tuesday evening, the List ult. The vocal items respectively given by Miss Keys, the Misses King, Messrs. Kenneth Stewart, Albert, Browne, and Mrs. Elroy were most acceptable. Miss Kate Wilkinson (aged six, Miss Richards, Miss Gulbrausen, and Miss Mendham Kempton in their performances upon the pianoforte were all excellent, and Mrs. Kempton was deservedly awarded great applause for her fine playing of Thalberg's three line arrangement of Rossinit's "Mi mancal a voce." The partsongs "Ever True" (Hatton), and "Good Night" (Carulli), were well sung. Mr. Kempton was, as usual, conductor and accompanist. sung. Mr. Kempton was, as usual, conductor and accompanist.

BISHOP AUCKLAND.—A performance of Liszt's 13th Paalm, a representative work of the so-called advanced school, was given by the Auckland Musical Society, under the direction of Mr. Kilburn, on Tuesday, the 14th ult, with full band and chorus. The tenor solo was admirably sung by Mr. Howard Welch, of Durham Cathedral. Miss Annie Marriott was the soprano soloist, and both in her songs and in the solo part of Mendelsonh 's Loreity obtained well merited applicate. The Serenade Trio, of Beethoven, for violin, volo, and cello, was charmed the control of the solopart of Mendelsonh 's Loreity volo, and cello, was charmed to the solopart of the solopart of

BLACKBURN.—A very enjoyable Concert was given on Monday evening, the 13th ult., by the St. Cecilia Society, with an orchestra selected from Mr. Chas. Haile's band, under the leadership of Mr.

Henry Nuttail of Berry. The programme consisted of the first part of Sir M. Gosta's Oratorio Naaman, the solos in which were taken by Miss Norton, Miss Shorrock, Mr. Seymour Jackson, and Mr. J. Higginson, all of whom acquitted themselves with great credit. The choral was were very effective to the choral "When famile the choral "When famile the choral "When famile the choral "With sheathed swords." The second part of the programme was miscellaneous. This Concert may be said to have been the most successful yet given by the Society, and reflected the greatest credit upon Mr. James H. Rooks, under whose efficient and rainstaking conductorship the Society has made great progress during the last four seasons.—The Vocal Society, under the conductorship of Mr. W. H. Robinson, brought the tenth season to a close with a Concert. painstaking conductorship the Society has made great progress during the last four seasons.—The Vocal Society, under the conductorship of Mr. W. H. Robinson, brought the tenth season to a close with a Concert on Thursday evening, the 16th ult. Hero and Leander (C. H. Lloyd) and The Feast of Adonis (A. Jensen) were the principal works given Miss Wallington was highly successful in her rendering of the soprano solos in both works, and also in her songs. Mr. James Sauvage sang the bartione solos in Hero and Leander with good effect, and was much splitted in the tong: "Steady and ready" (Edbh), and the Tarantella" Cids la luna" (Rossain), the latter being encored.

BLYTH, NEAR NEWCASTLE-ON-TYNE.—The Messiah was sung by the members of the Philharmonic Society, on the 7th ult, before a large audience. The soloists were Misses Vinnie Beaumont (whose rendering of "I know that my Redeemer liveth" was received with much enthusiam and Louisa Bowmont, Messrs. G. H. Welsh, and J. Nutton.

-The Vocal and Instrumental Society gave a good performance of Handel's Judas Macabus in the Town Hall, on the 16th ult. The solo vocalists were Madame Clara West, Miss Ada Liguiden, Mr. E. Bryant and Mr. Frank Ward, all of whom acquitted themselves admirably; leader of band, Mr. A. Byford; conductor, Mr. J. W. Case. There was a good attendance.

Mr. J. W. Case. There was a good attendance.

Bridge of Allan.—The second Concert of this season was given by the Choral Society in the Free Church on the 17th ult. Mr. John Erekine conducted, and the accompaniments were most efficiently played by Miss Morrison at the piano, and Mr. J. J. Finlay, Organist of Linilithgow Aboy, at the harmonium. The programme was divided into three parts, the first including selections from Sonson, Science of Sonso

BRIGHTON.—The performance of Bach's Passion (St. Matthew) by the Brighton Sacred Harmonic Society, on March 25, was in every respect highly successful. The soloists—Miss Annie Gill Smith, Miss Ellen Marchant, Mr. Percy Palmer, and Mr. F. H. Horscroft—were thoroughly efficient, and the choruses were uniformly well sum, Mr. J. Spearing presided at the organ, and Mr. R. Taylor (to whom very much of the present excellent position of the Society is due) conducted. There was a good attendance.

BROCKLEY .- On Monday evening, the 20th ult., a Musical Lecture BROCKLEY.—On Monday evening, the 20th ul., a Musical Lecture entitled "A struggle for civil and religious liberty." as recorded in Handel's Oratorio, Judas Maccabeus, was given in the Presbyterian Church, by Mr. W. Cowper Pellatt, interspersed with illustrations from the oratorio by the Woolwich Arsenal Philharmonic Society's band and chorus. The soloists were Madame Riechelmann, Mr. H. Cockell, and Mr. H. H. Wilson; Conductor, Mr. Pellatt; American organ, Miss Edwards. The performance was very satisfactory, the solos, "From mighty kings" and "Sound an alarm," being especially

BROUGHTY-FERRY.—It may fairly be questioned whether there exists an Oratorio of greater vocal difficulty than Mackenzie's Ross of Sharon. There are many more ponderous works, but none more exists an Oratorio of greater vocal difficulty than Mackenzie's Ross of Sharon. There are many more ponderous works, but none more beautiful, more highly elaborated, or more strikingly original in thought and mode of expression; but it is also, or-perhaps therefore, a most trying work for the vocalists—solo and chorus. Without staying to prove this position, it may be noticed that even London found it necessary some short time ago to make very special preparation to ensure for it a satisfactory performance. The greater credit is therefore due to the members of the Choral Union for their enterprise in adopting the work, and for the ability with which it was performed on the 7th ult., before a large audience, indeed the entire performance can only be spoken of in the highest terms. The chorus singing was clean and bright, and the reception of all the important choruses with which the work abounds was most enthusiastic, that commencing "Make a joylul noise" being encored. Mrs. Haden is to be congratulated on the control of the control Mr. M'Donald. The fact that the baritone music was entrusted to Mr. Joha Bridson, is sufficient guarantee for the excellence of its performance. His rendering was really magnificent. A small but remarkably efficient orchestra, led by Mr. W. H. Cole, did full justice to the wonderfully beautiful instrumentation. Mr. Neale conducted with

Mr. H. Cross, the contralto part being taken by Miss M. Gould, a local amateur. The band and chorus numbered about 132. Mr. T. B.

CANTERBURY.—An excellent performance of Mendelssohn's Hymn. of Praise was given at the special service in the Cathedral on Easter Tuesday. The orchestra was chiefly composed of old choristers, assisted by some of the leading players of the town. The solos were exceedingly well sung by Masters Elmes, Davison, Fricker, and Hudson, the Rev. G. H. Gray (minor canon), and Mr. Grundy. The choral parts were also effectively rendered. Mr. B. Fricker presided at the organ, and Dr. Longhurst conducted.

The the organ, and Dr. Longnurst conducted.

CHEPSTOW.—On Wednesday, the 15th ult., the members of the Choral Society gave a most successful Concert, consisting of selections from the chief works of the great masters. The artists were Miss Gane, Miss H. M. Jones, R.A.M., Mr. Morgan (of Bristol Cathedral), and Mr. J. Bridson. Mr. A. E. Kingsford conducted. The accompanients were played by Misses Watkins and Thomas, and Mr. the vice-president of Salvardy following, Mr. Kingsford received from the vice-president of Salvardy following, Mr. Kingsford received from the vice-president of Salvardy following, Mr. Kingsford received from \$64, 17s. as a mark of respect from the parishioners and Choral Society.

Society.

CIRENCESTER.—The members of the Choral Society gave their annual Easter Concert on the 14th ult., in the Corn Hall. Mendelssohn's St. Paul was the work selected for per formance, the principal vocalists being Miss Julia Jones, Miss Emily Dones, Mr. Alfred Kenningham, and Mr. W. Thomas, all of whom gave the utmost satisfaction in the music entrusted to them, especial effects being made by Miss Jones in "Jerusslem", by Miss Dones in "But the Miss Jones in "Jerusslem", by Miss Dones in "But the Miss Jones in "Jerusslem", by Miss Dones in "But the Miss Jones In Brind conducted with marked ability.

CLITHEROE.—The members of the Vocal Society gave their fifth Concert on Friday, the 17th ult., when Cowen's Rose Maiden was excellently rendered. Mr. W. H. Robinson (Blackburn) conducted.

excellently rendered. Mr. W. H. Kobinson (Blackburn) conducted.

Corman, Surrery—On Thursday evening, the give hult, Mr. F. J.

Karn, Mus. Bac., Cantab., Organist and Choirmaster of the Parish

Church, gave his second annual Concert before a large audience. An

important feature in the programme was the trombone playing of Mr.

Samuel Millar, his solos, including a Fantasia on Rossini's Moses tin

Egypt, eliciting warm applause. The pianoforte part was played by

Mr. Karn. The vocalists were Miss Florence Thompson, Miss Ellen

Marchant, Mr. Robert Poole, and Mr. George Smith. Violin solos

were successfully given by Miss Bessie Poole, and Mr. Karn's piano
forte pieces were well received. The accompaniments were played by

Mr. Walter Stark and Mr. Karn. Mr. Walter Stark and Mr. Karn.

COLNEROUK, NEAR WINDSOR.—The members of the Colnbrook Public Room Choral Society held their annual Soirée with much success, on Wednesday the Sih ult. During an interval in the pro-gramme, Mr. Richard Ratcliffe was re-appointed Conductor, Mr. William Richards Secretary, and Mr. Mindenhall Treasurer.

CROYDON.-Mr. George Webbe's Instrumental Septet Union an admirable Concert, at the Public Hall, on the 16th ult., and i addition to the instrumental selection, songs were contributed by Mis N. Webbe and Mr. E. A. Williams, both of whom were encored. M G. Webbe conducted and Mr. E. Deane presided at the pianoforte.

DARLINGTON.—An Organ Recital was given in St. John's Church, on the 9th ult., by the Organist, Mr. C. Stephenson. The programme included "Prayer" (Clark), Sonata da Chiesa (Edwards), Preludium et Fuga, and War March of Priests (Mendelssohn). Mr. T. Tate, of Darlington, sang the aria "Lord Good of Abraham" (Mendelssohn), and the recitative "Thus saith the Lord" and air "But who may abide" (Handel). The Recital gave great satisfaction.

DARTMOUTH.-The first Concert of the Private Vocal Association Dartwouth.—The first Concert of the Private Vocal Association was given in the Subscription Room on Wednesday, the 15th ult, before a large audience. The programme consisted of A. R. Gaul's Cantata The Holy City and a miscellaneous part. The principal vocalists were Miss K. Hicks, Miss Ashford and Mr. Pook; solo piano, Miss were Miss K. Hicks, Miss Ashford and Mr. Pook; solo piano, Miss Lamble, who, with Miss Head, also accompanied the choruses and partsongs; harmonium, Mr. E. A. Macey. The Cantata was very well rendered and much appreciated. Miss Hicks's singing was specially noticeable. Such a high-class and successful Concert has not been given in the town for many years, and the Conductor, Mr. A. G. Macey, is to be congratulated on the satisfactory termination of the season's work. work.

WORK.

DEAL.—An excellent Concert was given in St. George's Hall, on Tuesday evening, the 14th ult., by the members of the Deal and Walmer Choral Society. The first part of the programme was devoted to Gade's Crusaders, the second part was miscellaneous, including a Choral March (Longhurst) and a violin and pianoforte duet, well played by Mr. C. M. Gann and Mrs. Massey; the third part comprising C. H. Lloyd's Cantata Hero and Leander. The solo vocalists were Miss Ellis Walton, Mrs. Hugh Massey, Mr. J. Probert and Mr. T. Kempton. Leader of the orchestra, Mr. Gann; Conductor, Dr. Longhurst. Both the Cantatas were well rendered.

DORKINO.—Mendelssohn's *Hymn of Praise* was performed on the eth ult, with band and chorus, the solo singers being Madame A. Paget, Miss Kate McKrill, and Mr. Edward Hall. The band was ably led Mr. C. Daws. The Concert, which was a great success, was under the management of Mr. P. Daws. Mr. E. Withers, Organist of the Parish Church, conducted.

current, consuctive two species of the season on the 9th out of the conducted with great care and ability, and the work throughout created a marked effect upon the listeners.

Bur ST. EDMUNDS.—The members of the Choral Society gave their second Concert of the season on the 9th lut, before a large and species. The work performed was Rossini's 6th out, before a large and species. The work performed was Rossini's 6th out, before a large and species. The work performed was Rossini's 6th out, before a large and species. The work performed was Rossini's 6th out, before a large and species. The work performed was Rossini's 6th out, before a large and species. The work performed was Rossini's 6th out, before a large and species. The work performed was Rossini's 6th out, before a large and species. The work performed was Rossini's 6th out, before a large and species. The work performed was Rossini's 6th out, before a large and species. The work performed was Rossini's 6th out, before a large and species. The work performed was Rossini's 6th out, before a large and species. The work performed was Rossini's 6th out, before a large and for the species of the species of

Dunmow.—The Musical Society gave a Concert of sacred music on the 2nd ult., consisting of selections from Handel's Messiah. The soloists were Madame Clara West, Miss Lottie West, Mr. F. Williams, and an amateur bass from Chelmsford. Conductor, Mr. E. J. Wilton; Organist, Mr. F. Parker. All the artists acquitted themselves admir-ably, and the choruses were rendered by a choir (consisting of about sixty voices) in a manner that reflected great credit on the Conductor

Dusster.—On Thursday, the 9th ult., Mr. Warriner's Choir gave ite first Concert, before an overflowing audience, at the Assembly Reoms. This Society, which came into existence on the demise of the Dunster Philharmonic Society, at the close of last season, is in a the Dunster Philharmonic Society, at the close of last season, is in a most satisfactory condition, and the performance of Handle's Messiah, under notice, was a great success. The solos were (with the exception of the contralto solos, which were most artistically sung by Miss Ada Iggulden, A.R.A.M.) all undertaken by members of the Choir, and the overture and accompaniments were most effectively played by organ and orchestra. The leader was Mr. Sadler; Organist, Mr. Fred. Winkley (pupil of Mr. Warriner), and the Conductor, Mr. Warriner, L.Mus., T.C.L.

DURHAM.—Mr. Robert Grice gave a Concert in the Town Hall, on the 8th ult., under the patronage of the Dean of Durham. Miss Vinnie Beaumont, Miss Eliza Thomas, Mr. G. H. Welch, and Mr. T. Henderson were the vocalists. The Concert was most successful.

Henderson were the vocalists. The Concert was most successful.

EALING.—A miscellaneous Concert, in aid of a local charitable fund,
was given in the Lyric Hall on Saturday evening, March 28. The
principal vocalists were Miss E. Goring, A.R.A.M., Miss Pattie
Michie, L.A.M., the Misses Christie, Mr. E. Hall, and Mr. Harold
Savery, all of whom were highly successful in their solos, Smart's
Trio "Queen of the Night" being also so well sung by Miss Goring,
Miss Mchie, and Mr. Savery as to clicit the most enthusiastic applause. The pianists were Mrs. Charles Clark, Miss Pound, and Miss
Lawrance; and a violin solo was well played by Mr. C. A. Morris.
The Conductors were Mr. De Soyres and Mr. Treffry.

The Conductors were Mr. De soyres and Mr. Treury.

EAST GRINSTEAD.—The Choral Society, which has been most carefully trained by Sister Edith, of St. Margarett, is to be congratulated upon the result of its first Concert, given in the Public Hall, on the 22nd ult. The programme consisted of several of the choruses from The Messiah, and in the second part of "The sea hath its pearls" (Pinsuti), "Who shall win my lady fair," "More life," and other glees, The careful singing of the class was especially noticeable in Pinsuti's composition, and in the attack and precision of The Messiah selections. Miss Etheriege, R.A.M., Miss Cooper, and Mr. Harwood, the soloists, were assisted by Mr. T. Smith (harpist). Mr. C. J. Viner conducted.

were assisted by Mr. T. Smith (harpist). Mr. C. J. Viner conducted.

Eccles, Narr Manchester.—The members of the Congregational Church Choir gave a very good performance of Mendelssohn's Lobge-sang and Rossini's Stabat Mater on the 11th ult. The solo vocalists were Miss Beasie Holt, Miss Dutton, Mr. Seymour Jackson, and Mr. Whittaker, all of whom were thoroughly efficient. The Symphony to the Lobgesang was well played by the honorary organist of the church, Mr. Lord accompanied on the organ, and Mr. James Lowe conducted. The Stabat Mater was accompanied by Mr. Lowe, and Mr. Lord conducted. Miss Holt was heard to great advantage in the "Inflammatus," her high register enabling her to sing the music with ease. Miss Dutton gave a musicianly rendering of "Fac ut portem," and the deet, "Quis est homo," was irreproachably sung by the two ladies. The singing of the choir, in both works, was most repractive.— The members of the District Vocal Union gave their last "open evening" of the season, at the Town Hall, on the 14th ult. There was a large attendance of subscribers, and an interesting programme was well performed. The Union consists of upwards of one hundred and fifty honorary and active members, and is the largest amateur society in the district. Membershy and the death of the Material and Saulis Holy Cify were both given with success, the following members singing the solo parts: Miss Agnes Ramson, Rev. C. Heath, M.A. M. E. Ms Hibbert (uppi) of Mr. R. F. Coules), Rev. C. Heath, M.A. M. E. Ms Hibbert (uppi) of Mr. R. F. Coules, F.C.O., Organist to the Rev. the Earl of Mulgrave, conducted Ellow, N.B.—The members of the Parish Church Musical Associa-

ELLON, N.B.—The members of the Parish Church Musical Associa ELLON, N.B.—The members of the Parish Church Musical Associa-tion gave their first Concert in the Town Hall on Wednesday, the 13th ult., before a large and appreciative audience. The programme consisted of choruses, part-songs, glees, and instrumental music by Handel, Mozart, Gounod. Mendelssohn, Hatton, Macfarren, and Macirone. The Association, which has only been formed a short time, is making rapid progress under the conductorship of the newly-appointed Organist, Mr. Whiteley.

appointed Organist, Mr. Whiteley.

FOLKESTONE.— Gaul's Passion Service was given at the Parish Church on the afternoon of Passion Sunday, under the direction of Mr. F. J. Dugard, the Organist and Choirmaster, Miss Daly predicing at the organ, The solos were sung by Mr. Horace Pope, Mr. T. G. Wilkinson, and Master Spratt. The choir numbered about ninety.—The performance of Handel's Messiah, at the Town Hall, on Easter Monday, was in every respect a decided success. Under the excellent conductorship of Mr. H. S. Roberts, the choruses were admirably rendered, and the solo vocalists—Miss Mary Beare, Miss Eleanor Rees, Mr. Bernard Lane, and Mr. Henry Pyatt—produced a marked effect upon a thoroughly appreciative audience. There was a highly efficient orchestra, led by Mr. J. R. C. Roberts.

great feature in the programme. The items contributed by the Vocal Quartet were much appreciated, the most successful being Pearsall's "There is a paradise on earth" and Elliotts "The Bee." M. Von Holst gained warm praise for his pianoforte solos "Allegro grazioso" (S. Bennett) and "Eude symphonique" (Schubert). He likewise fulfilled the duties of accompanist with his usual ability. The Concert was a great success.

Concert was a great success.

Goole—The Choral Society gave an excellent Concert in the Sailors' Institute, on March 23, before a large and most appreciative audience. The first part of the programme consisted of Handel's Serenata Acis and Galatea, the solos in which were efficiently sustained by Mrs. Dixon, Mr. Wadsworth, and Mr. J. Sutcliffe, and the choruses were sung throughout with much precision and effect. The second part was miscellaneous, songs being contributed by Mrs. Armitage and Concert was conducted by Mr. J. Milnes, and Mr. A. Whitaker presided at the nianofficence of the presidence o at the pianoforte.

Gerart Hawwoon.—On Easter Sunday, Haydn's Mass in B flat, No. 1, was given by the Choir of St. Hubert's Catholic Church. The music was rendered in a highly creditable manner, the choruses especially being sung with precision and firmness. The organ accompaniments were excellently rendered by Mr. Pollard, the recently appointed Organist and Choirmaster.

organist and Choltmaster.

Haddenham.—On Wednesday, the 8th ult., after short Evensong at the Parish Church, an Organ Recital, in aid of the organ fund, was given on the new instrument recently erected by Messar, Forester and Andrews, of Hull, by Mr. William H. Stocks, Organist of Dulwich College Chapel of Ease. The programme was well selected and excellently rendered.

HALSTEAD .- The members of the Musical Society gave their Easter HALSTEAD.—The members of the Musical Society gave their Easter Concert in the Town Hall, on the 9th ut, before a large audience. The first part of the programme consisted of an interesting selection from Handel's Judas Macabaus, including the choruses, "O Father, whose Almighty power," "We come in bright array," "Hail Judea, happy land," "See the conquering hero comes," &c., all of which were rendered with admirable effect. The solo vocalists were Miss Blackwell, Mrs. Carey, and Mr. Kempton, who were thoroughly efficient. Mr. Morton Mathews presided at the American organ, and Miss Jowers at the planoforte. The second part was miscellaneous, the accompanist of the vocal music being Mr. George Leake.

ARCOMPANIST OF The VOCAI THATE O-BIRM M. GEORGE LEARS.

HANLEY.—The Hanley and Shelton Philharmonic Society gave the second Concert of the season on Tuesday, the 21st ult., when Mendelssohn's Etijah was performed with a chorus of 220 voices and band of forty performers, assisted by Mrs. Hutchinson, Miss Eleanor Rees, Mr. Harper Keatton, and Mr. Santley. Leader, Mr. F. Ward; conductor, Mr. F. Mountford. The performance was an excellent one, both principles and chorus acquitting themselves admirably.

HARPENDEN.—Farmer's Oratorio Christ and His Soldiers was performed on March 25 by the Choral Society. The principal vocalists were Miss Clough, Miss E. Robinson, Mr. W. Fraser, and Mr. W. Rose. Miss Robinson presided at the piano, Mr. G. Rose at the organ, and Mr. W. H. Anscombe conducted.

And Mr. W. H. Anscombe conducted.

HENHAM.—An Organ Recital was given by Mr. Richard Seaton in the Congregational Church on Good Friday, the programme consisting of the Prelude and Fugue on St. Ann's tune, Bach, Andante in Eminor, Batise; Faufare, Lemmens; Overture in F. minor, Morandi; "O Sanctissima," Lux; "Marche Religieuse," Guilmant; and Grand Offertorie in D, Batiste. Sacred songs were contributed by the Misses Jackson and Miss Edwards. There was a very large attendance, and the performance was highly appreciated.—The first Concert of the Choral Society, consisting of Sir W. Sterndale Bennett's May Queen, and a miscellancous programme, was given in the Town Hall, on Tuesday evening, the 14th ult. The soloists were Miss Farbstein, Madame Hall-Atkin, Mr. Fred, Mace, and Mr. Charles Goodhead. The Choir numbered 200 voices. Mr. Richard Seaton accompanied on the pianoforte, and Mr. Robert Grieves upon the harmonium. The performance was under the able direction of the Honorary Conductor, Mr. James Kirkley. The second part consisted of part-songs, and a pianoforte solo by Mr. Richard Seaton. The encores were numerous. Highthey Berrers.—A successful Concert was given in the Bede

pianoforte solo by Mr. Richard Seaton. The encores were numerous. Highm Perrers.—A successful Concert was given in the Bede House on the 6th ult, the first part of the programme consisting of Haydn's Spring. The Church Choral Union, under the able and careful conductorship of Mr. W. Felce, sang well, and the solos were efficiently rendered by Madame Adeline Paget, Mr. Henry Parkin, and Mr. Henry Prenton. The accompaniments were played by an orchestra led by Mr. At. T. Patenall, and Mr. J. Jolley presided at the planofo te. The second part was miscellaneous and comprised songs, &c., and a Trio for violin, etclo, and plano, No. r is of (Haydn), admirably played by Mr. At. Second part was miscellaneous and comprised songs, "Madden fair," by Sir Henry Bishop, sung by Madame Paget and Messrs. Parkin and Prenton.

Messrs. Farsin and Fenton. The organ in the Wesleyan Chapel, having been rebuilt, enlarged, and removed into a new chamber (built for the purpose, by Messrs. Dirucer and Lupton of Keighley, was re-opened by Dr. C. J. Frost, on the 1st ult, when a Recital from the works of Tietz, Macfarren, Silas, Merkel, Stephens, Stewart, Smart, and Tours was given by him before an attention that the second several songs.

highly efficient orchestra, led by Mr. J. R. C. Roberts.

GATESHRAD (Low Fell.)—On Saturday Evening, the 4th ult, the last Concert of the season was given in the Memorial Hall, before a crowded audience. The vocalists were Mrs. Johnston, Miss Feetham, Mr. Idle, Mr. Glass, and Mr. Johnston, solo planist, Miss T. Richardson, and Mr. Glass, and Mr. Johnston, solo planist, Miss T. Richardson, and Mr. Glass, and Mr. Johnston, solo planist, Miss T. Richardson, and Mrs. Glass, and Mr. Johnston, solo planist, Miss T. Richardson, and Mrs. Glass, and Mr. Johnston, solo planist, Miss T. Richardson, and Mrs. Glass, and Mr. Johnston, solo planist, Miss T. Richardson, and Mrs. Glass, and Mrs. Johnston, Miss T. Richardson, and Mrs. Glass, Mrs.

INVERNESS.—The Philharmonic Society gave its fifteenth Choral Concert, the second of the present season, in the Music Hall, on the 16th ult. The first portion of the programme was miscellaneous, and included a Trio (for three violins) by Geminiani, Two trios (for organ violin, and piano) by Handel and Saint-Saëns respectively; Sonata in D major (violin solo) by Handel, and two songs, "Droop not, young lover" (Handel) and "Nymphs and Shepherds" (Purcell). The second portion of the programme was devoted to Beethoven's Ruins of Athens, which was well rendered. The Conductor was Mr. J. H. Gibbons-Money.

Money.

IRWINE.—The annual Concert in connection with the Choral Union took place in the Parish Church on March 27, Mr. William M'Call, President of the Union, in the chair. The first part of the programme consisted of selections from The Messiah, the principal vocalists being Mrs. Christian Williams and Mr. A. Finlayson, both of whom gave the solos assigned to them with excellent effect. Some of the most important choruses in the Oratorio were sung with commendable precision by the Choral Union, and Mr. Hinchcliffe played the Overture and Pastoral Symphony on the organ with marked auccess. The second part was miscellancous Mr. Robert Allan, A.C., was the Conductor, and Mr. Joseph Hinchcliffe presided at the organ.

KIRKCALDY.—The members of the Pathhead Musical Society gave their second Concert in the Town Hall, on Friday, March 27, when Cowen's Rose Maiden was performed. The principal vocalists were Miss Charlotte Hamilton, Mrs. Freakley, Mr. T. E. Gledhill, and Mr. Walker, all of whom were highly successful. Mr. Jenkins led the band, and Mr. C. S. Hamilton was a most efficient Conductor.

Leamington.—The Musical Society's fourth Orchestral Concertwas given at the New Theatre Royal, on Saturday the 11th ult. The band gave good renderings of Mozart's "Jupiter" Symphony, Weber's Jubol Overture, Overture to Rossini's II Tancredi, Mendelssohn's March from Athalie, and Intermezzo, "Forget me not," by Allan Macbeth. Beethoven's Pianoforte Concerto in C minor was well played by Mr. Frank Spinney, the Conductor of the Society, Miss Clara Samuell was the vocalist. The Society announces Gounod's Redemption for the next Concert.

LEICESTER.—Herr Padel gave a Pianoforte Recital at the Museum Lecture Hall, on the 7th ult., in aid of the funds of the Leicester Trained Nurses' Institution. There was a good attendance. The programme was varied and well selected, and Herr Padel's brilliancy of execution and command over the resources of the piano gained for him the warmest appreciation. The vocalist was Miss K. Winifred Payne, who was highly successful in all her songs.

Lewes.—The Choral Society gave a very fine performance of Joshua on Wednesday, the 15th ult. The band and chouse numbered more than eighty performers, and the principals were Miss Bertha Moore, Madame Poole, Mr. Alfred Kenningham, and Mr. Seymour Kelly.

LEYTONSTONE.—A Concert was given on Tuesday, March 24, at which the following artists appeared: Miss Jenny Osborn, Mr. Bradley, Miss Young (plano), and Miss Barrat (violin). Miss Jenny Osborn's songs were much appreciated, and Miss Barrat's violin playing was feature of the evening.

Lincola.—The Harmonic Society gave the last Concert of the season on the 14th ult., in the Corn Exchange, when Barnett's Cantata The Ancient Marner, was performed, with a miscellaneous second part. The soloists were Madame Lita Jarratt, Miss Fannie Lymn, Mr. Holberry Hagyard, and Mr. Henry Pope, all of whom were well received. The choruses were given with much spirit. Mr. F. Marshall ward, the talented Conductor, is to be congratulated upon the efficiency obtained by his forces. Mr. C. W. Page presided at the harmonium the incastigable Hon. Secretary last lab due to Mr. F. W. Shaw, whole of the arrangements were carried out.

whole of the arrangements were carried out.

Loughagonugh,—A Chamber Concert was given in the Victoria Room, Town Hall, on the 9th ult, by Mr. J. A. Adcock. The vocalists were Miss Annie Deut, and Mr. T. B. Laxton. The instrumental portion was contributed by the Leicester Anemoic Union (flute, Mr. H. Nicholson, clarinet, Mr. F. Rowlatt, basson, Mr. T. Wykes; pinactorte, Mr. A. C. Nicholson; and violoncello, Mr. J. A. Adcock). The feature of the evening was, however, the violin playing of Miss Nettie Garpenter (Prem. Prix du Conserv, de Paris, 1864), who gave Airs Russe (Wienawali), Cavatian (Rafi), Bolero (Dancla), and Gound's well-known "Meditation on a Prelude by Bach," which was rendered with much artistic expression, and had to be repeated.—At All Saints' Church, on Easter Day, the special musical features were Te Deum (Smart in F), Jubliate (Jackson), Magnificat and Nunc dimitits (Tours in F), and the two anthems, "They have taken away my Lord" (Stainer) and "Christ being raised" (Webbe). Dr. Briggs presided at the organ with his accustomed ability.

LOUTH.—A miscellaneous evening Concert was given in the Town Hall, on the 14th ult., by the members of the Choral Society, assisted by the Misses Marshall-Ward, of Nottingham, and Mr. G. H. Gregory, Mus. Bac., Oxon. The programme consisted of songs, glees, and instrumental pieces by the band. Mr. G. H. Porter, Organist of the Parish Church, conducted.

MALTON.—A very successful Concert was given by Miss Emily Marshall, on the 10th ult, at the Assembly Room, before a large audience. The principal vocalists, in addition to the bineficial was were Miss Hida Wilson, Mr. George Wadworth, and Mr. W. J. Marshall; solo violon, ddlle. Dinelli; solo violoncello, Mr. John Groves. Miss Marshall's singing was much admired throughout the evening; and in every respect an interesting programme was well rendered. Mr. J. W. Marshall conducted.

MELBOURNE, DERBYSHIRE.—On the 5th ult. the Orchestral Society gave its first Concert in the National School Rooms, Penn Lane, before a large and appreciative audience. The programme was miscellaneous, the principal items being the Overtures to Figaro (Mozart) and Post and Peasant (Suppé); Mozarta Symphony in C, "jupiter"; two marches, "Cornelius" (Mendelssohn) and Scipio (Han-

del); Entr'acte from Mignou (Ambroise Thomas); Selection from La Sonnambial, Belinil); two movements from Mozart's Trio for pianoforte, violin, and violoncello, excellently played by Messrs. Hubble, R. F. Haimes, and Miss Wilson; and two movements from Mendelsohles Violin Concerto admirably performed by Miss Hay-Gordon. Songs were contributed by Messrs. Knife and Wilson, and "God save the Queen" brought the Concert to a close. Mr. Wilson was, as usual, the Conductor.

MIDDESSROUGH.—The second Concert for the season of the Musical Union was given in the Temperance Hall, on the 15th ult, before a large audience. Goring Thomas's Cantata, The Sun Worshippers, with Miss Annie Marriott and Mr. Henry Guy as the principal vocalists, was well rendered, and most favourably received, and a miscellaneous second part—in which a Trio by Bethoven (Mdlle. Bertha Brousil, Mr. J. H. Beere, and Mr. Weston sustaining the violin, viola, and violoncello parts respectively) was included—elicited warm and well deserved applause.

MILLPORT.—A Society, under the title of the United Choir, numbering between forty and fifty members, conducted by Mr. C.H. Hasiehurst, Organist of the Cathedral of Argyll and the Isles, gave a Concert in the Town Hall on Thursday, the 9th ult. The first part consisted of sacred music, and the second part was secular. The hall was crowded, and the Concert most successful.

was crowded, and the Concert most successful.

Mirkfield—The members of the Battyeford Musical Society (of which Mr. J. H. Rooks is the Conductor) gave a Concert in the Town Hall on the 15th uit, the first part of the programme being devoted to a performance of Hofmann's Cantata The Legend of the Fair Melissina, which was exceedingly well rendered, Miss Norten and Mr. W. Riley sustaining the principal parts with decided success. The second part was miscellaneous, and contained some vocal music of much interest. contributed by Miss Norton, Mrs. Clarke, Mr. Broughton, and Mr. P. G. Hebblethwaite. A duet by Mosskowski for the pianoforte [performed by Mr. Rooks and his papil, Mr. C. Haigh), was also much admired.

NEW SOUTHOATE.—On the 17th ult., Gaul's Holy City was performed by the members of the Choral Society, conducted by Mr. William Horsey. The soloists were Miss A. Rockliff, Miss Coyte Turner, Mr. Henry Yates and Mr. James Blackney. Other works are in contemplation for next season, and it is probable from the success which attended the performance of The Holy City that it will be repeated.

Attended the performance of The Holy City that it will be repeated.

New Sourth Wales.—On Tuesday, February 3, the West Sydney Musical Society, assisted by Miss Shipway and Mr. F. Brewer, gave a very successful rendering at the Glebe Town Hall of The Year, a Canata by Jackson (of Masham). The best numbers were: duet, "The Earth smiles greenly"; air, "I come, I come"; air, "Spring Thoughts"; chorus a la valse, "O the flowery month of June"; air, "How sweet to ramble"; trio, "Now the pale moon"; air, "Moant of ye Autumn winds"; chorus, "Chrismas comes." Mr. A. Newton led the band, Mr. W. T. Sharp presided at the pianoforte, and Mr. E. Cliffon at the organ; conductor, Mr. G. Z. Dupain. There was a crowded audience.

crowded audience.

New Swindon.—On Wednesday, March 25, the members of the Choral Society gave a Vocal and Instrumental Concert at the Mechanics' Institution. Handels Acis and Galatea formed the first part of the programme. The choruses were well sustained throughout, and the solos were admirably rendered by Miss Agnes Larkcom, Mr. L. Freyer and Mr. De Lacey. The second part, which was miscelianeous, included Mendelssohn's Romanza for Violoncello, excelently played by Mr. Saunders, and a March composed for the occasion by Mr. J. Carter, a bright and spirited composition in which the trumpets play a conspicuous part. The members of the band acquitted themselves in a highly creditable manner. Mr. Albert Syles conducted.—On Wednesday evening, the 8th ult., Mrs. Ellicott gave a Miscellaneous Concert in the Mechanics' Institution (in aid of the St. John's Church funds), assisted by Miss Ellicott, Miss Hilda Wilson—whose singing was greatly admired—the Misses Doubeney, Mr. J. R. Horton, and Mr. W. Anstiec. Mr. B. Harwood, Mus. Bac., Oxon., accompanied with much skill and judgment. The Hall was crowded.

NOTTINGHAM.—An excellent Concert was given in the Albert Hall on the 11th ult., before a large and appreciative audience, under the direction of Mr. W. T. Cockrem. The principal vocalists were Madame Clara Gardiner, Miss Bessie Moore, Miss Fryer, Mr. A. Barlow, Mr. G. M. Wesson, Mr. J. Plumtree, and Mr. Bingley Shaw. There was also an efficient band of about thirty performers. Madame Clara Gardiner and Mr. Bingley Shaw sang extremely well, and were heartily applauded.

Clara Gardiner and Mr. Bingley Shaw sang extremely well, and were heartily appliauded.

Sowserry.—On the 18th ult. the fifth annual Festival of village choirs in connection with the Oswestry School of Music, of which Mr. Henry Leslie is the founder, was held in Powis Hall. The afternoon meeting opened with a chorus from Handel by the combined choirs, numbering 500 voices, conducted by Mr. Henry Leslie. In the competition mixed-voice glee, "The Fisherman's good-night" (Bishop), Mr. Joseph Ellis and party Oswestry) proved the best. In the comtest for juvenile choirs, "Coral Caves," there were three prizes—first Lodge and Brony gas seed to be competition," Coral Caves, "there were three prizes—first Lodge and Brony gas seed to be successful and the contest of the competition," May-Day," Mr. Thomas Hughes and party were declared the winners. At this stage of the proceedings, Mrs. Biddulph presented the prizes and certificates to the successful competition in the recent examination of the Oswestry School of Music Competition of Village Choirs for Ladies. For a banner subject, "When Allanable went a-hunting," the Whittington Choir was awarded the prize. The combined choirs next sang. "The deep repose of night." Music, but now studying at the Royal College of Music, rendered, in brilliant style, Cowen's "The Children." The choral competition for the town banner was won by the Oswestry Philharmonic Society. Haydra's cnows "The Festival Wenile Choir rendered, in god style, "Hope and Memory," and Mrs. Glauffred Thomas received

quite an evation for her singing of "The Nightingale's trill." The competition of village choirs for a banner of honour, "The sea hath its pearls," was won by the Chirk Choir. Mr. Curwen adjudicated. In the evening Hande's Oratorio Israel in Egypt was performed, under the conductorship of Mr. Leslie.

RAMSGATE.—A special series of Services has been held on Tuesday evenings during Lent in the Parish Church (which has recently been evenings during Lent in the parish Church (which has recently been evenings during Lent in the parish Church (which has recently been evenings during Lent in the parish Church (which has recently been evenings during Lent in the parish church (which has recently been evenings during Lent in the parish church (which has recently been evenings during Lent in the parish church (which has recently been evenings during Lent in the parish church (which has recently been evenings during Lent in the parish Church (which has recently been evenings during Lent in the parish Church (which has recently been evenings during Lent in the parish Church (which has recently been evenings during Lent in the parish Church (which has recently been evenings during Lent in the parish Church (which has recently been evenings during Lent in the parish Church (which has recently been evenings during Lent in the parish Church (which has recently been evenings during Lent in the parish Church (which has recently been evenings during Lent in the parish church (which has recently been evenings during Lent in the parish church (which has recently been evenings). evenings during Lent in the Parish Church (which has recently been restored), when selections from the oratorios were performed. Several numbers were given each evening from Elijah, The Messiah, St. Paul, ogth Paulm, and The Creation. The chorus was formed by Dr. Prior's choir, in addition to the church choir, numbering together upwards of eighty voices, the solos being sustained by Dr. Prior, Messars. Schartau, Herbert Prior, W. Larkin, and Masters Deveson and Simmett. The successful rendering of these works reflects the highest credit on Dr. Prior, and also on Messars. G. N. and H. Prior, who have assisted him. The state of the control of the second properties of the second properties of the second properties of the second properties. The second properties of the second properties of the second properties of the second properties. The second properties of t and the fund for the Church Restoration has benefited considerably by

Sr. Ives.—Mr. Holloway gave a Concert at the Corn Exchange, on the 14th ult., the principal vocalists engaged being Miss Frances Hipwell and Mr. J. B. Smith; solo pinanforte, Miss Holloway; solo violin, Miss A. M. Holloway. The Misses Watson also proved themselves accomplished amateur vocalists; and mention must be made of Mr. Holman (American organ) and Mr. Long (violoncello). A feature in the programme was the performance of the St. Ives band. In every respect the Concert was highly successful.

Sr. Leonards-on-Sta.—In the early part of the month a performance of The Redemption was given in St. Paul's Church, at a special Service. Dr. Abram accompanied on the organ-and Mr. E. Kennard conducted.—On the 21st ult, one of the most successful performances ever carried out by the Choral Union was given in the Royal Concert Hall, Warrior-square. The work chosen by Dr. Abram on this occasion was Handel's Israel in Egypt. The orchestra was composed of members of the Hastings and St. Leonards Orchestral Society, Royd, Miss Hill, Madame Poole, and Messra. Scannark, Chestrefield and Cheesman. The double choruses were very well sung, and the rendering of the Oratorio generally gave evidence of very careful Royd, Miss 1111, mauther took muses were very well sung, and the rendering of the Oratorio generally gave evidence of very careful training on the part of Dr. Abram, and willing co-operation the part of the Union. Mr. E. Kennard, A.C.O., was the Organist. The Concert was in aid of the wives and families of the troops now serving in the Soudan

SANDGATE.—On Wednesday in Holy Week the choir of St. Paul's Church, assisted by the choir of the Parish Church, Folkestone, rendered Gaul's Passion Service. Mr. Longley presided at the organ and Mr. F. J. Dugard conducted. The solos were sung by Messrs. H. Wood, Graves, Baker, and Matthews.

H. Wood, Graves, Baker, and Matthews.

Shepfulld—Goundo's Redamption was given for the second time on the evening of Good Friday, under the auspices of Mr. William Brown, of the Saturday Evening Concerts. The Services of the St. Cecilia Choral Society, with Mr. Tallis Trimnell as Conductor, had been secured, so that a faithful rendering of this popular work was assured. It need scarcely be said that the composition created a most profound impression upon the audience. The choral body, numbering about 300, was thoroughly efficient, and was ably assisted by an excellent band of 60 performers. The solo parts were very well sump by Mr. Mr. Shallis and Clara Gardiner, Mils Ada Porter, Messrs.

Theoreough, Summan, and McCall. Mr. Phillips presided at the Orean.

organ.

SHERBORNE.—A very fine performance of Mendelssohn's Oratorio St. Paul was given by the members of the School Musical Society. On Monday evening, the 6th ult. The orchestra was composed of Mr. Regan's pupils in the school, assisted by some of the best London artists and local amateurs. The choruses were exceedingly well rendered, and the air "But the Lord is mindful of His own" was most artistically sung by Master Taylor. The other important solos were taken by Mr. G. T. Bennett and Mr. W. Young. The programme also included the Easter Hyun, Besthoven's Symphony in D (No. 2), Op. 36, and Gluck's Overture to Iphigenia in Aulis. Mr. Parker conducted.

SIDMOUTH.—The Choral Society gave the second Concert of the season in the Assembly Rooms, on the 22nd ult. The programme included Dr. Stainer's Daughter of Jairus, Overtures, Ryy, Blas, and Son and Stranger (Mendelssohn), and Schubert's B minor (unfinished) Symphony. The band and chorus, numbering about eighty performers, executed their work with much spirit and precision. Mr. Alfred Foley led the orchestra, and Dr. H. A. Harding conducted as usual. The Concert was a great suncess. Concert was a great success.

'SLIGO.— The Musical Society gave a performance of Barnby's Rebekah and Macfarren's May-Day, in the Town Hall, on the 17th ult, under the direction of Mr. A. T. Froggatt. There was an appreciative

STRANDTOWN.—The third Concert of the season, in connection with the Choral Union, was given in the Schoolhouse, on the 17th ult. The choir was accompanied by a small string band, led by Mr. Gordon, Mr. W. Hill presided at the pianoforte, Mr. H. Westerby at the harmonium, and Mr. Kempton conducted. Vocal solos were contributed by the Misses King, Mrs. Kempton, Mr. Stewart, Mr. Browne, and Mr. E. M'Elroy, whose singing was a feature of the Concert. Mrs. Kempton was highly successful in a pianoforte solo.

STOCKPORT.—The members of the Vocal Union gave their last Concert of the season at the Mechanics' Institute, on Monday evening, March 30. The principal vocalist was Miss Bessie Holt, R.A.M., and her careful and effective rendering of some well selected songs secured for her enthusiastic applause. Another feature of the evening was the excellent violin playing of Signor Risegari. The Concert, which was one of the most successful of the season, was under the direction of Mr. H. Watson.

SUNBURY-ON-THAMES .- Under the direction of Mr. R. Baker, a SUNBURY-ON-THAMES.—Under the direction of Mr. R. Baker, a selection from The Massiah and other works was given on March 26, at the Congregational Church. The soloists were Mrs. Gibbs and Mr. Edwyn Bishop, the former in "O rest in the Lord," and the latter in "The people that walked in darkness," being especially auccessful.—The Choral Society gave the last Concert of the season on the 9th ult, the vocalists were Mrs. Croysdale, Miss Emily Palmer, Mr. Albon Nash, and Mr. E. Read. Mr. David Knott conducted throughout,

Knott conducted throughout.

TAUNTON.—On Good Friday evening a special service was held at the Temple Chapel, consisting of the Litany (said by the Rev. J. Peliow and a portion of The Messiah, with appropriate hymns. Mr. Theo. Taylor sang "Thy rebuke" and "Behold and see," and Master Belackaller, from the Wesleyan College, Taunton, sang "Come unto Me." After the chorus "Worthy is the Lamb," and the "Amen of "Amen of the "Amen of the "Amen of "Amen

congregation, was of a most devotional character.

TEWESBURY.—On the Zthult., Dr. C. J. Frost, of London, gave an

Organ Recital in the Abbey Church. The programme consisted of
selections from the works of Chauvet, Guilmant, Chipp, Hopkins,
Guiraud, Mailly, Grison, and Deshayes, and vocal solos from the
oratorios, by Mrs. Carbonell, Mrs. Hemingway, Rev. F. R. Carbonell,
and Mr. W. Hayward. There was a farge congregation.—On the
oth ult., Dr. C. J. Frost gave a Lecture on Beethoven, in the Philharmonic Hall, when he played several excerpts from that master's
pianoforte compositions. Vocal illustrations from the same composer's
works were also given.

works were also given.

works were also given.

Thornyon Harth—The Musical Society gave its second Concert of the eleventh season at the Public Hall, on Tuesday, the 14th ult, Gounod's Motett, Galifa, and C. H. Lloyd's Cantata, Hero and Leander, forming the principal items in the programme. Madame Wilson-Osman, who undertook the soprano solos at very short notice, owing to the indisposition of Miss Margaret Hoare, sang with much taste and refinement, the bartions solos being also admirably rendered by Mr. Frank Holt. Mr. Frederick Cundy contributed two tenor songs "If ye love Me keep My commandments" (a new sacred song composed by the Conductor), and Stephen Adams's "The Maid of the Mill," also taking the solo in Purcell's war song "Come if you date." The mainder of the programme consisted of Smart's part-song "Ave Maria," which was re-demanded, and a pianoforte solo by the conductor, who also joined Mrs. Saunders in a pianoforte duet. Mr. Ernest Kiver conducted with his usual ability, and Mrs. Saunders was an efficient accompanist.

accompanist.

ΤοκουΑν.—An excellent performance of Elijah was given by the members of the Musical Society, on the 15th ult. The solo vocalists were Madame Bellamy, Miss Eleanor Rees, Mr. Lane, and Mr. Musgrove Tufnail. Miss Rees and Mr. Tufnail were highly successful in their respective parts, their singing being thoroughly appreciated. The trio "Lift thine eyes," sung by Mrs. Bearne, Madame Bellamy, child the state of the solone of the solone of the control of the solone of the solone

Miss Lizzie Hicks presided at an American organ.

TUNBRIDGE WELLS.—The members of the Vocal Association gave their annual Oratoric Concert in the Great Hall on March 23, before a large audience. The work selected for the occasion was The Messain, which, with Miss Anna Williams, Miss Mary McLean, Mr. Kenningham, and Mr. Hilton, as the solo vocalists, and the Vocal Association in the choral portions, was excellently rendered. The orchestra was composed of the string band of the Royal Engineers, under the laedership of Mr. F. Burnett; Mr. C. E. Clarke presided at the harmonium, and Mr. N. E. Irons conducted.—The members of the St. Stephen's Glee Society gave their fourth miscellaneous Concert of the season, on Wednesday, the 15th ult, in the Great Hall, for the benefit of the Organ Fund. There was a large audience. The principal vocalists were Miss Carlisle, Mrs. Drage, Miss Emily Clarke, Mr. H. Godfrey, Mr. W. Pierson, and Mr. Roger Button; pinnists, the Rev. Tomson Smith, M.A., and Miss Hoad; Hon. Conductor, Mr. H. Godfrey, Mr. W. Pierson, and Mr. Roger Button; pinnists, the Rev. Tomson Smith, M.A., and Miss Hoad; Hon. Conductor, O' gems' From the cratorios, which was organised and carried out by Mr. G. F. H. Parnum (Mr. T. St. College, London). The performance of years' from the cratorios, which was organised and carried out by Mr. G. F. H. Parnum (Mr. T. St. College, London). The performance of forty-five voices.

The principal soloists were Miss Oram, Miss T. Watkins, Messra. Parnum, S. E. Pope, and Hurnell. Ventynor.—The performance of Handel's Messiah, on Easter day, Ventynor.—The performance of Handel's Messiah, on Easter day,

1. Watkins, Messrs, Parnum, S. E. Pope, and Fauriell. Ventyor,—The performance of Handel's Messiah, on Easter day, at St. Catherine's Church, was in every respect a decided success. The principal parts were well sung by Mrs. Norden, Miss Lale, Mr. Frank Drake, Mr. A. T. Robinson, Mr. Edwards, and Master Austin Peddar, and the choruses were readered throughout with much care and effect. Mr. Robinson is to be warmly congratulated on the excellent result of his labours.

Walsall.—The members of the Choral Association gave their second Concert of the season, in the Temperance Hall, on Easter Tuesday. The programme consisted of Cowen's Rose Maiden and a Tuesday. The programme consisted of Cowen's Kose Matalen and a miscellaneous selection. The principal vocalists were Miss Eleanor Falkner, Miss Clarke, Mr. S. Ford, and Mr. Bingley Shaw. There was a capital band under the leadership of Mr. C. Hayward, Miss Falkner was loudly applauded for her singing of "Bloom on, my roees," and Mr. Bingley Shaw displayed an excellent voice and style in the barltone music, particularly in the air "Where gloomy pine trees rustle." Mr. J. C. Clarke conducted with ability.

Wellington.—The Concret annually given by Mr. Toms took place at the New Town Hall on the 7th ult. The vocalists were Miss Ethel Winn, Miss Leonors Pople, Mr. Arthur Thompson, and Mr. Frank May; violin, Mr. A. C. Tonking; violoncello, Mr. J. E., Hambleton; pianoforte, Mr. E. J. K. Toms; harmonium, Mr. Toms. A well selected programme was efficiently rendered, and the artists fully maintained their high reputation.

Welshpool.—The Harmonic Society gave its annual Concert on Wednesday, the 8th ult., under distinguished patronage. Barnby's Releksiah was the work performed, with Miss Bertha Moore, Mr. Myatt (Chester Cathedral), and Mr. H. J. Dyke (Worcester Cathedral), as soloists. Miss Moore gave a highly artistic rendering of the soprano music, as did also the other artists in their respective parts. The Choir was ably conducted by Mr. Alfred Knight. The miscellaneous part consisted of songs and part-songs, and Miss Clara Smith contributed a violin solo, "Scene de Ballet" (De Beriot), in a very successful manner. Mr. T. M. Price, R.A.M., and Mr. W. H. Jones were efficient accommanists. were efficient accompanists.

were efficient accompanists.

WhitTRN,—On Tuesday, the 22nd ult., the Choral Society gave a capital rendering of Handel's Creation. The choir sang with great vigeur and precision, and evoked much applause from a large and attentive audience. Mr. Kilburn, of Bishop Auckland, and Mr. Storer, of Scarbro', played the Novello accompaniments for harmonium and pianoforte with conspicuous skill and effect. Mr. Hallgate again conducted a performance free from any perceptible flaw or hitch. The soprano solos were effectively sung by Miss Vianie Beaumont, and the tenor and basa airs were artistically given by Mr. G. H. Welch and Mr. John Nutton respectively.

MIT. John Nutton respectively.

WINCANTON.—On Wednesday, the 2znd ult., two highly successful Concerts were given by the Choral Society in the Town Hall. The principal work performed was Hiller's Song of Victory, in which Miss Marie Gane rendered the solos with marked effect, and the choir were heard to advantage. The second part comprised a selection of songs and instrumental pieces, the vocalists being Miss Marie Gane, Miss Kilgour and Miss Stuckey Wood, the first-namel lady accurate enthusiastic encores for her songs. Among the instrumentalists were Mrs. Kilgot planofortel, Miss Hill (harmonlum), Mr. Wentworth Bennett (Bute), Mr. Slove (volin). Mr. G. E. Lyle, Organist of Sherborne Abley, conducted.

Worksor.—A successful Concert was given in the Town Hall, on the 11th ult, in aid of the Grichet Club, which was largely attended. The principal vocalist was Mr. Bingley Shaw (whose songs were much appreciated), and several amateur singers gave their services on the occasion. Mrs. Birks accompanied on the pianofort.

occasion. Mrs. Birks accompanied on the pianoforte.

Wyre (Near Pershore).—On the 8th ult., the members of the Choral Society gave their fourth Concert in the Schoolroom, which was well filled by a most appreciative audience. The programme consisted of the Oratorio Christ and His Soldiers, and a miscellaneous selection of sacred music. The soloists in the oratorio were Miss E. Newby, Miss E. Pace, Rev. A. H. S. Pattrick, and Mr. Henry Brown, all of whom were thoroughly efficient. The choruses were, on the whole, very well given, the gradations of tone being carefully marked. In the second part, in addition to the above named soloists, Miss Pace, Mr. F. M. Whitehall, and Mr. Hubert Clemens appeared. A new part-song, "Homeward at last" (Fritz Brandt), conducted by the composer, was sung for the first time. The Rev. F. C. Wilson conducted, and Messrs, W. A. Salisbury and C. H. Ogle officiated at the pianoforte and American organ respectively. pianoforte and American organ respectively.

ducted, and Messra. W. A. Salisbury and C. H. Ogle officiated at the planoforte and American organ respectively.

YORK—An attractive Classical Concert was given in the Festival Concert Rooms, on the 9th ult., by Herr Padel, assisted by Herr Straus (violin), Herr O. Bernhardt (viola), and the Rev. Canon Hudson (violoncello); vocalists, Miss K. Winifred Payne (R.A.M.) and Miss Straus (violin), Herr O. Bernhardt (viola), and the Rev. Canon Hudson (violoncello); vocalists, Miss K. Winifred Payne (R.A.M.) and Miss Sedgewick (pupil of Herr Padel), Miss Hammond, also a pupil of Herr Padel, played with her master a pianoforte duet by Moezkowski. The programme was excellently rendered, and Miss Payne, who sang like a true artist, was thoroughly appreciated.——A military pageant of a character never before seen in York on a Sunday was witnessed on the 10th ult., when the troops of the garrison, together with the York Wolmeters of both arms, attended Divine service in York Minster, and about a fortnight ago the description of the Gordon the Minster, and about a fortnight ago the description of the officers commanding the local military and recedestachments. Arrangements were then carried out for a parade for Divine service, and collections were made in the morning and evening on behalf of the Egyptian War Fund, and in the afternoon on behalf of the Egyptian War Fund, and in the afternoon on behalf of the Egyptian War Fund, and in the afternoon on behalf of the Bordon Memorial Fund. Service commenced at half-past ten o'clock, and the arrival of the respective detachments was so timed that the soldiers might take their places in the nave prior to that period. The processional hymn, "Onward, Christian Soldiers," was sung to the beautiful tune of St. Gertrude, by Arthur Sullivan. As the choristers, songmen, and clergy proceeded from the south choir aisle to their seats in the nave, they sang the first verse without orchestral accompaniment; but at the commencement of the second triumph, "He accompaniment was played by the band selected by the Dean of York principally from "A Section of Charles, George Gordon," by the Rev. Reginald Barnes, Vicar of Heavitree, near Exeter. Dr. Naylor had scored the music for a complete military band and choir. It is a work of considerable musical excellence, and was effectively rendered. The bass solo, "Jehosaphat said," was well sumy by Mr. McCalt; the tenor solo, "Jehosaphat said," was given some content of the second of the double quartet, "Thou therefore endure," was rendered and the double quartet, "Thou therefore endure," was rendered and the souble quartet, "Thou therefore endure," was rendered and the second charlest of the second of t

nave, was also attended by a vast congregation. The combined bands of the 3rd Hussars and the 28th Gloucester Regiment accompanied the choir in the rendering of the hymnsand the anthem. The processional hymn was "Onward, Christian Soldiers," and the concluding hymn "The Son of God goes forth to war." The anthem was "And Asa cried"; it was most impressively given. The composer, Dr. Naylor, conducted. During the offertory, the bands, conducted by Mr. Fricker, played a selection from Rossini's Stabat Mater. The lessons and Pealms of the service were very appropriate for the occasion. The congregations at the three services amounted to about 12,000 persons. 12,000 persons.

ORGAN APPOINTMENTS.—Mr. H. C. Willis, Organist and Choirmaster to St. Philip's Church, Paddington Green.—Mr. Arthur Hey, A.C.O., Organist and Choirmaster to St. James's Church, Swansea. Mr. Ernest Lindop, to St. Peter's Parish Church, Hednesford.—Mr. William Farrington, Organist and Choirmaster to St. Mary's, Hoxton.—Mr. Edgar H. Dallimore, to Rosslyn Chapel, near Edinburgh.—Mr. George Kett, Organist and Choirmaster to St. Jude's, Peckham.—Dr. C. W. Pearce, F.C.O., to St. Clement's, Eastcheap, E.C.—Mr. James D. Wheeler, to St. Luke's Parish Church, Old Street, E.C.—Mr. Edward Roberts West, R.A.M., Organist and Choirmaster to St. Alban's, Leamington, Warvick.—Mr. R. K. Simons, Organist and Choirmaster to All Saints' Parish Church, Lewes.—Mr. F. W. Smallwood, to the Right Hon, the Earl of Breadalbane, Taymouth Castle, Scotland.

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DEATHS.

On the 2nd ult., at Slough, HENRY BARNBY, Gentleman of Her Majesty's Chapel Royal, Windsor, aged 59. On the 23rd ult., at 27, Portland Road, Notting Hill, Charles HENRY

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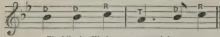
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2. Lay not up for yourselves.
3. Whatsoever ye would.
4. Not every one.
5. Zacchæus stood forth.
6. Who goeth a-warfare.
7. If we have sown.
8. Do ye not know.
9. He that soweth little.
10. Let him that is taught.

No.

11. While we have time.

12. Godliness is great riches.

13. Charge them who are rich.

14. God is not unrighteous.

15. To de good.

16. Whose hath this world's good.

17. Give alms of thy goods.

18. Be mercful after thy power.

19. He that hath pity.

20. Blessed be the man.

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Dreams. The rose and the lily.

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Omnipresence. Thou art far.

The last tear. Love song. When my despair is deepes Sweetest maid, with lips like Thinking of thee. The rose has made sad moan to

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JUNE 1, 1885.

MUSIC AT SOUTH KENSINGTON.

IT is not too much to say that a flutter of pleasurable expectation passed through musical circles at the first intimation that music would form one of the divisions of the third in the series of exhibitions at Kensington, which commenced with the Fisheries, and was continued last year with the still more successful show, familiarly called the "Healtheries." It was felt that although the exhibition was to be one of "Inventions"—the only difference between the musical and the general exhibits being that the former could be represented by inventions since 1800, while the latter were to go no further back than 1862—yet that the occasion could not possibly be allowed to pass without some official recognition of music as an art. Of course, in every International Exhibition from 1851 until the present time, music has played a more or less prominent part, but now it was to figure as an integral portion of the scheme. Here was an opportunity for furthering the cause of musical progress in this country, which the South Kensington authorities would utilise in a manner befitting their lofty position, having regard to the fact that the dissemination of knowledge, and not mere pecuniary profit, has always been looked upon as the object of their existence. At any rate, it was confidently anticipated that whatever was done, little or much, would show a high purpose, without the slightest concession to that vulgarity of taste which is supposed to reign supreme among the masses of the public. How far these reasonable expectations are likely to be realised we shall presently proceed to consider.

It may fairly be said that the exhibition itself affords no ground for disappointment. Musical inventions, by which may be understood musical instruments of every class, are well represented, and, in fact, the original space allotted has been considerably exceeded. Down the central gallery, from end to end, is an imposing array of pianofortes, from the concert grand to the boudoir or school pianette. We miss the names of a few of the most eminent English and foreign manufacturers, but, on the whole, the show is fairly representative of a branch of industry mainly the growth of the present century. It would be out of the question to attempt anything like a complete description of the display, while to single out a few makers for mention would be an injustice to the remainder. Those who are interested in the subject will, doubtless, go and judge for themselves of the comparative merits of English, American, French, and German made pianofortes.

There is also a goodly show of reed organs, but consideration of space, of course, imposed some limitation on the number of pipe organs. However, the king of instruments is represented at the east end of the gallery by a large three-decker by Willis, and at the west end by one of scarcely smaller dimensions by Walker, while at the corners of the gallery are other instruments large enough for ordinary churches or concert-rooms, by Brindley and Foster, Wedlake, Jones, and Bishop. Almost every orchestral instrument is to be seen, and barrel instruments, from the orchestrion to the musical album, have more than their fair share of space. Naturally, the various exhibitors are not content with the mere display of their goods. Instruments are made to be heard not looked at, and consequently a series of recitals is given

daily, the organs being played in turn, while the pianos are wheeled into a Concert-room holding 400 people, which the Executive Council has thoughtfully provided for performances. The programmes of these recitals are doubtless arranged between the artists and the manufacturers, and if they are found to be generally indifferent in quality the central authorities cannot in justice be called upon to bear the blame. For this reason these performances should not be included in any criticism on the general musical arrangements of the exhibition. We will only remark before passing on that visitors are likely to hear some curious things, if we may judge from observations already made. There is no reason to suppose, for example, that the programmes on Saturday the 23rd ult., differed from those of other days in quality. this occasion pianoforte recitals were given by Signor Tito Mattei and Mr. Ernst Wertheim, and consisted of operatic selections, transcriptions, and "brilliant" pieces by the respective players. But the oddest feature in the day's arrangements was an organ recital by Mr. J. Jeffereys which did not include a single piece of genuine organ music. Among the items were the Scherzo from Mendelssohn's "Mid-summer Night's Dream" music, Gounod's Saltarello, and a chorus "Tarantara" from the "Pirates of Penzance." It may have been the object of the player to prove that the capacity of the organ is limited. If so, he succeeded admirably, for the effect of the pieces named was supremely ridiculous.

More interesting to high-class amateurs than the manufacturers' exhibits will be the Historic Loan Collection in the galleries of the Albert Hall, which is to be opened in a few days. This is to consist of musical instruments, manuscripts, and printed books, pictures, &c. There was a similar display in the Exhibition of 1872, but the present is more comprehensive, and the intention of the Council to illustrate the history of music from the earliest times seems likely to be realised, collectors having been generous in lending their treasures for the purpose. The net value of the collection is incalculable, that of the violins alone being enormous. One can imagine what the effect would be were all the magni-One can ficent Strads, Amatis, &c., placed in the hands of skilled performers for the interpretation, say, of a Beethoven Symphony. Antiquarian musicians will be delighted with the splendid display of harpsichords, spinets, clavichords, ancient harps, bowed and wind instruments. A picturesque feature of the exhibition is a series of three completely furnished music rooms arranged by Mr. George Donaldson, one illustrating the Elizabethan period being especially rich in material. Among innumerable curiosities are the oldest English piano known to exist, by Zumpe, 1766, and the lavishly decorated grands manufactured by Broad-wood for Mr. Alma Tadema and Mr. Burne Jones respectively. These latter instruments cannot be said to be historically interesting at present, but they may become so in course of time. It should be mentioned before quitting this part of the subject that arrangements are being made for a series of historic concerts, which, if properly carried out, cannot fail to be in the highest degree interesting and instructive. We will give the Council credit in advance for having in this one particular done everything that could be required of them.

It may further be conceded that a genuine desire to give prominence to the musical features of the exhibition led to the scheme of competitions between choral societies and brass bands respectively. Unhappily, efforts of this nature have never been successful in this country except at Eisteddfodau, and are never likely to be. We notice that some of

have placed themselves hors concours, that is, they do not compete for prize medals. What possible benefit, indeed, would such world renowned firms as Broadwood and Son, or Collard and Collard, reap from a favourable report of a possibly unsatisfactory jury? Similarly our leading choral societies, each of which enjoys a high reputation in its own sphere of operations, would have nothing to gain, and everything to lose, by being placed in direct antagonism with each other, while the mere money value of the prizes, the highest of which is £100, is too paltry to be worthy of consideration. When the abortive National Music Meetings were started at the Crystal Palace, the most interesting episode was the appearance of a remarkably fine choir of Welsh miners. and it is quite possible that the South Kensington competitions' will result in some discoveries of a similar nature, as it is said that the entries are mainly from the provinces, and more particularly from the North of England. With regard to the brass band contests, nothing need be said in this place. We hear that it is quite likely they will not come off, and even if they do they cannot be of any real musical interest.

Apart from the competitions, which may prove amusing, but can scarcely yield any important results, what are the authorities doing for music as an art? Much, it may be said, for are there not many military band performances daily, not to mention organ recitals in the Albert Hall? With respect to the latter, it seems likely that the indignation which found vent last year in these columns will again bubble up. Many poor deluded students of the organ paid their money to obtain, as they thought, indirect instruction, and direct enjoyment from these recitals, and discovered too late that they had to listen to operatic pot pourris and other selections which in no sense could be regarded as organ music. Were the exhibition a commercial speculation and nothing more, we could understand the performers being told to play down to the taste of the mob. Similarly, musicians would then realise why Strauss's orchestra has been engaged at a cost of many thousand pounds to perform to the promenaders during the summer evenings. But we have always been told that South Kensington is an art centre; it was certainly intended to be so by the late Prince Consort, and apart from music much has been done in furtherance of the schemes for the higher education of the people which owe their initiation to his liberal views. Music, however, is considered worthy to serve no higher purpose than it fulfils at casinos and tea gardens. The Council might look with shame at the Crystal Palace where much, very much, is done for it, though the first business of the directors is to secure dividends for their shareholders. Let it be understood that we are urging no objections to the open air performances per se. These exhibitions have supplied a want long felt in London, and how much it is appreciated a sight of the crowds of promenaders is sufficient to testify. But we repeat with the utmost emphasis, the furtherance of art ought to be the primary consideration with the executive. This ought they to have done and not to have left the other undone. Why, even their predecessors did more than they are doing, and under circumstances of greater difficulty. In 1873, during the second of a series of annual exhibitions which collapsed for want of public support, a full orchestra was engaged to give daily classical Concerts in the Albert Hall. At the present time the question of cost does not enter into the matter at all, though even if it did we should still hold the same views. But, happily, there would be no possible risk of loss the leading pianoforte makers who are exhibiting were the experiment of 1873 repeated on even a more

extended scale. The Inventions Exhibition is an assured financial success. The Kensington Council are the most fortunate of public caterers. With ample space and every facility at their command, and with all the kudos of royal patronage, they enter the lists against the managers of theatres, Concertrooms, and other places of popular resort at a very great advantage, which becomes unfair when it is unfairly used. We consider that ordinary speculators have a right to complain when they see titled rivals outbidding them for the favour of pleasure-seekers. In point of fact, the question may be placed in a nutshell. Either South Kensington is a centre for arteducation or it is not. If it is, the manner in which music is being treated at this exhibition is nothing short of disgraceful. If it is not, let the veil of pretence and hypocrisy which now hides its doings be ruthlessly torn away, and the truth made manifest to all whom it may concern.

OBSERVATIONS ON MUSIC IN AMERICA

By Joseph Bennett. IV.—MUSICAL CRITICISM

It will not be at variance with the subject of this paper if I express regret that my observations on music in America-conceived, as I hope, in a judicial spirit and courteously stated-have excited a measure of ill-feeling in journalistic quarters beyond the Atlantic. Let me hasten to say that the spirit of annoyance is not universal. What, for instance, can be more creditable than the following remarks, extracted from Kunkel's Musical Review, a paper published in St. Louis:—"We do not wish to have our readers lose this opportunity to see American music through English eyes. True, it may be through English spectacles. Mr. Bennett may be mistaken in some respects, or, if he is not, we may think he is. Be that as it may, we can only gain by reading his views. When the entire series of articles has been published we shall take the liberty of briefly reviewing them; in the meantime, we trust our readers will give these articles the attention they deserve." In strong contrast with the perfect propriety of these remarks is the very different spirit animating some others, especially those coming from certain Teutonic sources. My opinion about the results likely to flow from the predominating advocacy and influence of modern German music appears to have given umbrage in quarters where, if adhesion was not likely, courteous argument might have been expected. Some of my transatlantic confrères actually lose their temper over the matter. One devotes a whole paragraph to denouncing my carelessness, because I was told in Denver that the organist of St. John's Cathedral bore the name of Damrosch, when my informant should have said Hall. By the way, I am glad to have this mistake corrected, in however rude a manner. Mr. Hall, whose organ playing I justly eulogised, and whose choir I compared to the best in England, is an Englishman, and Fellow of our College of Organists. The Precentor, Mr. Stevenson, is an Englishman also. From both facts let the musical Anglophobists of America get what consolation they may. I cannot resist adding that one journal, the Musical Courier, in its resolve to be "nasty," actually described the non-existent organist, Damrosch, as a man of "little artistic account." Was ever a better illustration of "No case, abuse the plaintiff's attorney." Again, I am reproved for venturing to write about music in America after but three months' observation. I should accept the rebuke had I, in that time, attempted to master the condition of American

principles on which the United States are governed. My task was very simple-viz., to hear music as often as possible, and decide upon the value of its performance. The gentlemen who, in New York and other cities, rush from listening to important works and scribble judgment before they have fully recovered breath, ought to know that it does not take a month to decide whether Mr. Thomas's orchestra plays well, or whether Mr. Tomlins, in Chicago, gives a good performance of the "Hymn of Praise." I am not egotist enough to suppose that the feeling shown by my American critics is limited in its origin and object to my humble self. It is a development from-to use no stronger term-a dislike of everything English. I make bold to distrust a good deal of the "gush" that pours forth at banquets, and on ceremonial occasions, concerning America's affection for the mother land. Three months' steady reading of the American press, from New England to California, and from Montana to New Mexico, at a time when difficulties were gathering in the path of England, clearly proved to my mind, not only a want of sympathy, but a tendency to rejoice, by anticipation, over the misfortunes, probable and possible, of the old country. American papers always write what will best please their readers, and on this question I found no difficulty whatever in coming to a conclu-Teutonic musical journalists across the Atlantic have a double reason for joining in the Attante have a doubt teasen for joining in manifestation. They fear that the land which chiefly supplies America with drama, and has flooded the States with "Patience," "Pinafore," and company, may, in the natural course of her and company, may, in the natural course of her the rising artistic fortunes, acquire predominance on the platform of serious music. Hence their cue is to run down English compositions and English taste with all the ferocity of alarm. They proclaim our country to be the Nazareth of musical nations, and ask contemptuously what good can come out of her. In this hue and cry the bark of the Musical Courier is conspicuous, though, perhaps, not worse than its bite would be had it any teeth. The other day the journal in question hazarded the following extraordinarily logical proposition: "The recent unsympathetic reception by the New York public and by the critics of a new English oratorio, which has been extravagantly lauded at home, is one more proof that New York is immeasurably in advance of London in musical culture." Having made this astounding deduction from the premises stated, the Courier felt encouraged to leave bad logic for the region where "facts" are manufactured to suit all customers. It said, referring to music in London, "The Richter concerts do not pay expenses, and Joachim plays before empty benches." The laughter of my English readers at the foregoing will not be less Homeric when they remember that this is the writer who discovered the little artistic worth of a fictitious organist. In the same article he so loses his temper as to "call names" at the St. James's Gazette; that paper happening to say-rightly or wrongly matters nothing here—that "Il Trovatore" (the Courier reprints it "Ill Trovatore") was performed in Berlin last season more often than any other opera. The New York sheet styles the assertion "an absurd lie" and "a monstrous falsehood," due to an endeavour of the London critics, "not content with the ignorance of their own public," to misrepresent the state of affairs in other countries. Poor Mr. Sutherland Edwardswho could have supposed that that amiable gentleman concealed under his benign exterior a purpose so scandalous and base!

attempted to master the condition of American critics, in their dislike and dread of England, fall society, or estimate the merits and defects of the foul of individual Englishmen, but this is not going

to divert me from the task I have set myself, nor in the smallest degree to influence the manner of its

In order to understand thoroughly the musical criticism of the United States it is requisite to take a comprehensive view of the American press. This, however, is too vast an undertaking for the space at command, and I must forego whatever advantage it would secure. But one or two points cannot be passed over in silence. Journalism amongst our cousins lies under a supreme obligation to be swift Its courses must be served up to the and tastv. national table "hot and hot," with plenty of condiments to give jaded palates a perception of pungency. The public demand this, and the appetite grows by what it feeds upon. Hence the restless energy with which the transatlantic journalist seeks out facts, the daring way in which he works them up with the aid of a strong imagination, and the "sensational" style in which they are laid before the reader. The question is not in any great measure one of accuracy, still less of good taste. All departments of journalism feel more or less the influence of this condition of things, and assuredly that of art criticism does not appear to be exempt from its effects. I am, of course, speaking generally. There are notable and brilliant exceptions, worthy the country whose best magazine literature may challenge comparison with any in the world. Exceptions apart, the fact is as I have stated, and as a result we find in American papers musical criticisms over which one hardly knows whether to laugh or cry. Sometimes they are the work of the "funny man," who is turned on now and then to crack a few jokes for public delectation. There is no harm in the funny man. He understands his mission to make folks laugh, and does so with a considerable display of innocent personality, astonishing to punctilious Englishmen, but quite a matter of course with Americans, each one of whom, being a sovereign citizen, lives in the "fierce light that beats upon a throne." Occasionally, however, the funny man remembers, in the goodness of his heart, that his readers may want to know something about the music. At once he proceeds to immolate himself on the altar of duty, and display the most astounding ignorance for conscience sake. Not long ago the funny man of an important journal was sent to notice the doings at a Catholic Church, and fell into the lamentable error of descanting on the music. He told his readers that a certain Gregorian chant was "melodic, that is, sung by all the voices"; and that, in a "Passion" chorus, "the parts succeed one another in a cadence growing softer and softer, and almost dying away till the entire chorus swells in sweet but majestic burst." Again, he remarks of a melody that when its "two notes are sung slow, yet bold, full yet soft, with a melting modulation, they produce a feeling of sweet devotional melancholy, a mildened emotion that even the more artful and farfamed 'Miserere' cannot excite." I could supplement these examples by a crowd of others, gathered in the course of my American reading-gathered, not from provincial prints, but the leading papers of great cities, in which we should expect to find the funny man carefully checked, if not, in musical matters, firmly muzzled. Let me, however, be content with one supreme specimen. Referring to a symphony by Brahms, a New York weekly uttered the following: "The third movement is also simple in formation, consisting as it does of themes that appear in the following order: A, A, B, A; C; A, A, B, A; in which 'A' is a melody for violoncello that begins with three short waves or symmetrically formed arches succeeded by a longer

Yet it does not sound the very depths of the soul. On account of the expression of merely surface sorrow, venting itself in desponding plaints, this movement may be associated in idea with the slow movement of Mozart and Haydn." Reflecting upon this passage, and observing that a melody with three symmetrically formed arches followed by a wave cannot succeed in sounding the depths of the soul, I picture the funny man writing with his tongue in his cheek, and bent upon ascertaining how far balderdash would go down with the public. Let us now leave these musical notices pour rire for graver

There is plenty of serious musical criticism in America, and a fair proportion thereof may be described as both able and honest—honest in the sense that judgment is given without prejudice. The school of critics headed by John S. Dwight, in his active years, still exists, particularly in the veteran's own city, Boston, where, as might be expected, much sensible musical talk goes on. It is to be hoped that the list of critics of Anglo-Saxon blood and sympathies will lengthen in coming years. American music needs more men of John S. Dwight's stamp-men who have connaissance de cause, who can give sound reasons for the faith that is in them, and are not blown about by every wind of doctrine coming from heresiarchal quarters. Only by an increase in the number of such writers can the influence of Germans and men of German origin be counteracted. These have contrived to seat themselves in places of journalistic power, especially in New York, and there-though I question not their sincerity—they exemplify to the world the proverbial danger of a "little knowledge." I have already pointed to the Anglophobia that possesses them, but this, unhappily, does not mark the limit of their narrowness. They even deal in "flouts and jibes and sneers" at the great classical masters of their own nationality; having, it may be supposed, an idea that the hall-mark of a progressive spirit becoming to America is found in denunciation of everything not created to-day, or yesterday at the earliest. Music with them means the works of Wagner, Liszt, and their imitators, who, without the genius of the one and the cleverness of the other, act as though the art appealed only to nerve-centres, like the sharpening of a saw. Hence these critics can scarcely tolerate the "old masters." In presence of Handel they sigh with weariness; of Bach one of them declared, not long ago, that he was too simple (!). Following the cue given by Wagner they treat Mendelssohn with lofty contempt, while, as for French and Italian composers, they are, of course, completely out of the running. Even Beethoven does not escape! When in America I read, and, having well rubbed my eyes, read again, that the great master's violin Concerto is "uninteresting. It may be said that prejudice such as this defeats itself, as being like vice-

A monster of such hideous mien That to be hated needs but to be seen.

Unquestionably it does no harm with the intelligent minority-the cultured Americans who never fail to assure European visitors how much they bewail the short-comings of their newspaper press. But the vast majority of people in the United States, as elsewhere, are very much influenced by what they see in They accept the press as a teacher, and, for print. lack of wisdom to discern error, quietly believe what they are told. This is the misfortune of the matter. Tares, scattered by the hand of a child, readily take root, and spring up if the soil be

By way of illustrating much that has just been wave, and is most cheerless and desponding, said, I will refer to the performance and reception of

Mr. A. C. Mackenzie's Oratorio the "Rose of feel ashamed that it should go forth to the world as Sharon," in New York. The rendering of that work an example of his country's musical criticism. took place after I left the country; concerning it and the attitude of the audience, therefore, I cannot speak, but the many printed criticisms now before me will serve my purpose, except that they leave me in some doubt as to public opinion. According to a few reports, the English verdict on the "Rose of Sharon" was endorsed by that of New York, a majority contending, on the other hand, that disappointment prevailed. In the latter case the wish may have been father to the thought; but, anyhow, so the matter stands. The majority of notices, moreover, display the ill-feeling towards English music, and the distrust of, if not contempt for, English taste, respecting which I have already spoken. Here comes in a strange consideration. It clearly enough appears that the praise bestowed upon the "Rose of Sharon" by English critics had excited expectation in American musical circles. Yet the New York Evening Post, in the plenitude of discernment, declared as follows, after the performance had taken place:--" The English have been dubbed an unmusical nation so often that they have become sensitive on this point, and endeavour to hide their nervousness by whistling—i.e., by making a tre-mendous noise on the slightest provocation. This accounts for much of the success in England of the Rose of Sharon,' a success which will not be witnessed in this country." If the Evening Post knew this why did it not protest against the impression made by the English welcome of Mr. Mackenzie's work? Why did it not say to the misled American public :- "Take no notice of the applause that comes over the Atlantic. It is only the noise of a lot of nervous people 'whistling aloud to keep their courage up,' and propagate a delusion?" The Evening Post very well knows why it kept silence, till, emboldened by the consensus of its German-American associates, it thought there lay no danger in jibing at a nation which flourished in art, as Prince Bismarck has lately declared, when Germany was semi-barbarous. In this connection I will follow the Anglophobists—the upright and unprejudiced New York critics-a little farther. The Evening Post goes on to say:

"First-class operas or orchestral Concerts are seldom given there (in England) without a loss, whereas the most commonplace oratorio draws an audience of thousands. In Germany and France a hundred operatic performances are given to one of oratorio, and in this respect American taste fortunately goes with the Continent rather than with England. Religion is the mainspring of the English love of oratorio, for, if the music itself were admired, there is no reason why good operas and concerts should not be better patronised. Now Americans may be quite as religious as the English, but they do not care to confound art with devotion. Hence, in America, the oratorio is the most unpopular form of music-so unpopular, indeed, that sometimes it is deemed advisable to suppress the word oratorio in advertising the performance of a choral work. And in this aversion to oratorio the American people are guided by a correct instinct, for it is, at best, an illogical, unæsthetic, and hybrid form of art. There is some sort of a plot, a scenic background is imagined, the singers impersonate distinct characters; but there are no scenery, action, or costumes—nothing but evening dress and gloves." If I dealt in such ex-pressions as "absurd lie" and "monstrous falsehood" what an opportunity is here for getting rid of some of them. In point of fact, however, a tirade of monotony, exclaiming that "three hours of monoto-

an example of his country's musical criticism. Happily there is a set off. The New York Daily Tribune, while accusing English music of having long kept to a "rut," says: "The prospect of a musical emancipation in England, achieved through the influence of a British composer of originality and force, can only be a pleasant one to the kinspeople of the English on this side the Atlantic. It may even be that such an occurrence will precede a proper recognition of native American talent." We may doubt the value of what the writer means by a "musical emancipation," but here, at any rate, no spirit of unfriendliness shows itself. On its part, the New York Herald expresses an opinion, with seeming equanimity, that the "Rose of Sharon" "bids fair to become as popular here as it has become in England." Making due allowance for these and a few similar utterances, the general tone of the New York press was one of hostility to the work because of its British origin; this feeling, as it seems, being strong enough to outweigh the consideration that Mr. Mackenzie shows a leaning towards the modern methods which German-American critics advocate as the be-all and end-all of musical art.

The opinion of the New York press upon the claims of the new oratorio per se may now be examined, with the special advantage that my English readers know the subject perfectly well. They might naturally anticipate cordial approval of certain features in the work, especially those connected with the dramatic scenes, and they might, in view of the traditions of oratorio, expect to find indulgence shown to the few examples of set airs and choruses. us see how this turns out. The Times admits that "Mr. Mackenzie shows structural skill, talent and taste as a harmonist, a thorough knowledge of instrumentation, characterised by somewhat too great prudence in the use of instrumental effects, and the reverential spirit that lends dignity to the lyric illustration of a Scriptural text." But, according to the same writer, he lacks creative force and originality, and "his dramatic oratorio is pretentious, long-drawn, and dreary." After complaining about the "unbroken monotony" of the orchestration, all the spite of the critic comes out in a sneer. "It is possible that Mr. Mackenzie's new departure may have been inspired by what he considers the failure of Handel, Haydn, and Mendelssohn, to accomplish anything by the aid of their peculiar gifts. But it is far likelier that he stands in the position of the fox who deplored the worthlessness of the grapes in the old-time fable." The Mail contends that only Wagner could have done justice to the subject; that Mr. Mackenzie shows a lack of dramatic instinct, and, of all things, does not know how to handle leading themes effectively. "He has given these," observes the writer, "to several characters, but, instead of varying them in form and sentiment according to the phases of the drama, and thus giving them renewed charm and interest, they are merely repeated again and again, as if a leading motive were nothing more than a passport." I have quoted this remark in full, because it shows how superficial is the critic's knowledge of the oratorio, or how little capable he is of recognising a varied subject when he meets it. The Critic, which cannot see why a woman in trouble should comfort herself with the twenty-third Psalm, admits that Mr. Mackenzie's music "has moments of exquisite beauty," but points out many more instances of "impotent striving." Our friend, the Musical Courier, complains like the foregoing is its own condemnation, and nous rhythm, harmonisation and instrumentation every intelligent and right thinking American must become decidedly tedious." Yet the very work thus

condemned is afterwards spoken of as "a thoroughly good and musicianly piece of composition." Trinculo came upon a "most delicate monster" in Prospero's Island, and it had two voices: "His forward voice now is to speak well of his friend; his backward voice is to utter foul speeches and to detract.' There is a monster, seemingly, in Manhattan Island. Which of its two voices are we to believe? Turning to the Daily Tribune I find that journal recommending itself for careful criticism in the subjoined passage:--" We confess, also, that we are unable to admire the conceit of presenting the first scene in Part three as a dream. Had the number been purely instrumental with the words as a motto, the incongruity would have been less apparent; but to hear the dialogue of the lovers, the march of the Watchmen and their rude words, and then to imagine that all that has taken place is the dream of the Sulamite is to ask one to set up a wall between his phantasy and his senses, which it is exceedingly difficult to maintain." Would the writer be surprised to hear that the "conceit" condemned by him has its origin in the author of the original poem?

"I sleep but my heart waketh. It is the voice of my beloved that knocketh, saying, 'Open to me, my sister, my love, my dove, my undefiled; for my head is filled with dew and my locks with the drops

of night."

The critic is good enough warmly to praise the music of the Dream; but, in his judgment, Mr. Mackenzie has no staying power on an even plane of excellence: "In parts his writing is as modern as Liszt's, in parts it is as old-fashioned as Handel's." We are not told whether the drop is from Liszt to Handel, or from Handel to Liszt; but the association of these names with the "Rose of Sharon," even for purposes of comparison, belongs to the marvels of

Enough of quotation. As for the mass of printed opinion, let an American writer (in Music and Drama) sum up:-"At the present moment, after one performance, the work of Mr. A. C. Mackenzie stands condemned in New York as a weakling-a poor melancholy conception that has neither spirit nor dramatic fire in it, that is tedious and common-

I need not point the moral of the foregoing to English readers, who will be unfeignedly sorry that their cousins across the water have no better musical guides, at the same time giving all credit for courage and independence to the few writers who, like Mr. G. H. Wilson of the Boston Evening Traveller, "A. L." of Music and Drama, and the editor of the Keynote, have shown, not only a spirit of justice, but power of discrimination. "A. L.," let me add in conclusion, lifts up his voice, Jeremiahwise, against the shortcomings of his confrères, and, after quoting some of their extraordinary utterances, remarks: "One cannot even laugh at such things; one can only mourn." He goes on: "Is it, then, impossible to gain a hearing in our day for a poetic musical work of such refined sentiment that it calls forth our tenderest feelings and our highest thoughts? Is it impossible to bring us down from heroic to gentle ideas? Is music alone to be free from the modern art-influence that tones down colour, moulds figures in softer outlines, and describes natural scenes in more delicate tracery than heretofore? Is music alone to be always loud when all other art demands the subdued tendency? And can the low tone not speak as earnestly as the clangy sound? Because a certain number of critics would not accommodate their minds to understand the peculiar tone of this composition, must the American public

the voice of the enlightened section of American society, and in its growing power lies the hope of American emancipation, in musical matters, from the domination of mischievous principles, having as their chief results noise, bombast, and vulgarity.

(To be continued.)

THE GREAT COMPOSERS By JOSEPH BENNETT.

No. XVI.-SEBASTIAN BACH. READERS of THE MUSICAL TIMES do not need to be informed that the enterprise of Messrs. Novello and Co. - enterprise not unattended, it is to be feared, by some sacrifice—has given to the English public an edition of Spitta's "Life of Bach." The biography in question is one of those monumental works for which the world owes so much to the patient research of German authors. It takes in, and exhausts, not only the personal character and achievements of the master, but the men and the circumstances which seem to have had any influence upon his life. It says, indeed, all there is to say on the subject, and subsequent biographies of like scope, should any be superfluous enough to appear, must in effect present themselves as nothing more than reproductions. We should richly deserve "ridicule, if, in adding "Bach" to the series of our "Primers of Musical Biography," we made pretensions to independent research. Our duty is to go as far as possible in the opposite direction, and say that we are about to offer a sketch of the master's life, condensed from the materials found in Spitta's bulky volumes. In doing so, we hope that many readers may be so far interested as to pass from the mere outline, which is all we can attempt, to the finished portrait as drawn and painted by the exhaustive German writer.

John Sebastian Bach came of a race of musicians whose glory culminated in him, and then rapidly declined. Spitta traces the generations of his family for two hundred years, and as musician follows musician, we are reminded of the line of Scottish Kings which Macbeth feared would stretch on till "crack of doom." They had their seat in a secluded part of the Fatherland, and went through narrow lives with, no doubt, limited views of a world concerning which they knew next to nothing. The leafy solitudes of Thuringia, then almost a forest-land, must have influenced them, restricting their outlook, but deepening the resources of inward life. We know, at any rate, that they laboured in comparatively a humble sphere. They were organists, cantors, town musicians, and so on—making no great noise at a time when little beside cannon could be heard over distracted Germany, and employing their talents with an eye to a final reckoning with the Giver. Sebastian's father, Ambrosius, was one of twin sons born to Christophe Bach in 1645. Growing up, Ambrosius took almost, of course, to the family art. He and his brother, Johann Christophe, travelled for some time as "town-musicians' assistants," having, no doubt, somewhat vagabond experiences in that humble capacity. At length Ambrosius settled down in Erfurt (1667), there succeeding a cousin as town musician, and, a year later-the Bachs married early and (lawfully) often-taking to wife Elizabeth Lämmerhirt, the daughter of a furrier. Ambrosius stayed but a little while at Erfurt. In October of his marriage year he removed to Eisenach, leaving his place to another cousin. At Eisenach he remained till death, and there all but two of his children-six sons and two daughters-came into a world whence four of them soon departed. The therefore condemn it? I hope not." Here speaks survivors were Johann Christophe, second son;

Johann Jakob, fifth son; Maria Salome, first daughter; and Johann Sebastian, the Benjamin of the family

and the most favoured of heaven.

Johann Sebastian was born on or about March 21, 1685, his baptismal register being dated March 23. Concerning what he was as a boy, not even Spitta can make history tell. All we know is that his childhood proved unfortunate. He lost his mother at the age of nine, and when Ambrosius Bach presented him, seven months later, with a stepmother in the person of Dame Barbara Bartholomäi, the family did not remain intact longer than eight weeks. Pallida Mors knocked at the door one day for the head of the house, and his place knew Ambrosius no more. This disaster scattered the survivors, Sebastian, then ten years old, passing into the charge of his brother Johann Christophe, who had been for some time organist of the principal church at Ohrdruf. Christophe married in 1694, although his application for an advance on his salary of forty-five gulden had met with refusal. Young Sebastian's new home could hardly have been luxurious, but it improved as time went on, his guardian's emoluments in 1690 being ninety-seven gülden, six measures and a half of corn, six cords of wood, and four loads of brushwood. Christophe does not appear to have been a very brilliant member of the family. But he taught his young brother what he knew, after a slow fashion by no means agreeable to Sebastian's quicker and more ardent nature. Here the first anecdote of the lad's life comes in.

Christophe had made a collection of the best organ music of the period, and kept it locked up in a bookcase as being meat altogether too strong for the immature digestion of Sebastian. The boy often cast longing eyes at the coveted volume, and wished with all his heart he could get at it. Temptation at last grew too strong for self-restraint. "He stole down at night and succeeded in extracting the roll of music through an opening in the wires. He had no light, and the moon had to serve him while he made a copy of the precious treasure. By the end of six months the work was finished—a work which none but the most ardent votary of his art could ever have undertaken. But his brother soon discovered him with the dearly-won copy, and was so hard-hearted as to take

it away from him."

Sebastian received a lop-sided education at the Lyceum of Ohrdruf. That is to say, he was taught Theology, Latin, Greek, a smattering of rhetoric and arithmetic, and nothing else. There was a chorus of boy-singers connected with the school, and regarded as one of the musical institutions of the town, since its services were always available, for a consideration, at funerals, weddings, and in processions of various kinds. A good deal of money was earned in this way and distributed amongst the łads, in whose ranks Sebastian quickly took a leading place. So time went on till young Bach reached the age of fifteen. Then came a change. Christophe's family grew apace, after the fashion of all the clan, and as his salary did not increase in proportion, it became necessary for young Sebastian to make a start on his own account. What should he do? start on his own account. What should he do? The question was answered by Elias Herda, Cantor of the school, who successfully recommended him to the school of the Convent of St. Michael, Lüneburg, as a boy with a fine soprano voice, and great musical zeal. Spitta argues, reasonably enough, that something more must have been required than a good soprano voice, or a lad at the age of fifteen would scarcely have been accepted. Probably general musical attainments of a high character were insisted on. Sebastian quickly lost his treble, band, and there were some easy duties of an educabut this was a small matter. He could play the tional character. But all put together were not

violin, clavichord, and organ, and so impressed his superiors, that they made him prefect of the choir. In this position he had free board at the convent, and a salary which varied according to the demand upon the services of the choir at funerals and festivities. In 1700, we are told, the choir earned 372 marks, of which Sebastian's share was fifty-six. This was not embarrassing wealth, but it served, especially as young Bach found more genuine riches in the large musical library of the convent, and in numerous opportunities of hearing important works. Meanwhile he studied hard. Spitta says: "The restless industry of genius-which is rather one of the forces of nature than an outcome of the prompting of our moral consciousness-irresistibly urged him forward, and gave him no rest, even at night, from the solution of the problems he set himself." At this time, also, he passed under the influence of Böhm, organist of St. John's Church in Lüneburg, and a musician singularly gifted. It is contended by the master's biographer that the force of Böhm's example can be traced in many of Bach's works. The argument has, undoubtedly, great interest, but lies outside our scope, and we must refer the curious to Spitta, who treats it with characteristic copious-

Sebastian remained three years in Lüneburg, during which time he extended somewhat the range of his general studies. On leaving, he did not follow the usual course and enter a university. The youth was poor, and when invited to join a court band at Weimar, he gladly accepted. This was not the Grand Ducal band, but one supported by the reigning luminary's brother, who, presumably, had a special love for music. In taking this appointment Sebastian went a little out of his way, which was that of the Church, but the experience did him no harm, He had made some acquaintance with French music during his residence at Lüneburg. At Weimar he was brought into contact with the music of Italy, then and there greatly favoured; and also gained the friendship of the celebrated organist, Effler. But the young man was not destined long to enjoy these advantages. Events were ripening elsewhere, which, in their fruition, took him away from Weimar, and placed him again in contact with sacred art.

The Municipality of Arnstadt had a large organ in one of their churches, and, though it was not a very good one, were sufficiently proud of it to be dissatisfied with their organist, Andreas Börner, who was not very good either. Arnstadt is not far from Weimar, and had close associations with the Bach family, so what more natural than that Sebastian should take an opportunity of going over and seeing the place? He went and touched the organ to such purpose that the Consistory made up its mind on the spot to get rid of Börner and put Bach in his stead. The post, as things went, was worth having, its salary of seventy-three thalers, eighteen groschen, being considered large. In return for all this wealth, the incumbent was expected to be industrious, faithful, and "an honourable servant and organist before God, the worshipful authorities, and his superiors." Consistory seems to have had no difficulty in making the change desired. Börner accepted a subordinate post on full salary, and young Sebastian gladly stepped into his place. There he was, so to speak, "in clover." He had little to do of a compulsory nature, attendance at church being limited to thrice a week, while the organ, compared with those he had previously known, was an ever-new delight. He was, perhaps, required to play the violin in the Count's

exacting enough to prevent the full carrying on of Sebastian's self-education and the practice of composition. At this time of comparative leisure, Bach began writing concerted church music for performance by his own choir, taking as his model the older church cantatas. Sebastian was now about twenty years old, and Spitta says that, in organ playing, "no one could teach him anything much less compete with him." In other matters, however, the young musician found opportunities of gaining knowledge and experience. His course in art, theretofore, had been limited, and we might say here, that it never became, like Handel's, broad enough for the full development of his great faculties. There was a theatre at Arnstadt, sustained jointly by the Count and the burghers, but not possessing a regular professional company; whatever was done being the work of local amateurs. We may suppose Bach entered with the zeal of youth into an amusement so congenial, and somewhat distracted his mind from the incessant contemplation of graver artistic forms. That he had the will to turn now and again from church cantatas and abstract instrumental music appears from an interesting circumstance which marked his early time at Arnstadt. His brother, Johann Jakob, having closed his apprenticeship to music and wandered off into Poland, picking up a living as best he could, became smitten with a martial fever. He would be a soldier, and fight in the ranks of the Swedish King, then the adored hero of Protestantism. But before doing so he returned home, like an affectionate Bach as he was, to take leave of those whom he might never see again. His brother Sebastian thereupon wrote the well-known "Capriccio on the departure of a beloved brother"—a work which Spitta describes as "unique in the whole mass of Bach's compositions." It is not, however, the earliest example of what we now call "programme music," Kuhnau's remarkable sonatas on Biblical subjects having preceded it, and indeed formed Bach's model. Many such things were written at the period under notice, and signalised a premature application of imagination to music—premature, because the resources of the art were not then adequate as means of expression. Kuhnau seems to have been a bit of a wag in his way, and sometimes it is hard of a wag in his way, and sometimes it is nature to tell whether he is joking or in earnest. The scheme of one of his Biblical sonatas may here be set forth, to show the parallelism between it and Bach's piece. In "Saul cured by David by means of music," we have three movements respectively entitled, "Saul's melancholy and madness," "David's refreshing harp-playing," "The Kine's mind restored to neace." Bach's work King's mind restored to peace." Bach's work has five movements, thus superscribed: I. "Persuasion addressed to friends that they withhold him (the brother) from his journey"; II. "Representation of the various casualties which may happen to him in a foreign country"; III. "A general lamentahim in a foreign country; III. A general lamenta-tion by friends"; IV. "The friends, seeing it cannot be otherwise, come to take leave"; V. "Aria di Postiglione" (one is reminded here of Handel's "Allegro Postillions," in "Belshazzar"). It appears from this that Bach ventured as far from the region within which musical language is intelligible as do our modern composers when they attempt to reveal an "inner consciousness." Into the musical characteristics of this "unique" work it does not become We may, however, advise readers us to enter. unacquainted with it to procure a copy, and note, with amused interest, the curious and truly German mixture of gravity and childlikeness. On the general question of "programme music," as thus presented, we cannot resist quoting the sensible remarks of Spitta:-

"The association of a musical composition with the conception of a definite scene, in order to arouse or to represent its emotional aspect, tends too often to mere platitude and weariness. It serves to stimulate the composer's inventiveness when the natural energy of his purely musical ideas is exhausted, and the theoretical composers of Bach's time who, following the example of the rhetoricians of antiquity, set themselves a suitable 'topic' or subject for invention-since free invention yielded them little or nothing-found in this process a means of inflaming their imagination by the images called up, a locus adjumentorum as it was called. imaginative powers of the hearer, however, far from finding a comprehension of the piece facilitated, is dragged away by secondary ideas from the main musical conception. The whole question, of course, turns on the nature of the ideas which it is the function of music to deal with. The French, whose genius for instrumental music is, on the whole, inconsiderable, were fond of adopting for their small clavier pieces-almost the only line in which they showed any creative talent-such titles as 'L'Auguste,' 'La Majesteuse,' 'Les Abeilles,' &c., thus stamping them as portraits or as genre pictures, and betraying their theatrical tendency. With regard to Kuhnau, a German, it has already been stated that he usually succeeded in expressing situations which were replete with emotion, although, indeed, he sometimes adopts very trivial means, as, for instance, when he assigns recitatives to the clavier; and in the succession of various tone-pictures, of which the dramatic requirements are too obviously beyond the conditions of musical art, he really fails as an artist. But when the poetic element is worked out and subordinated to a purely musical conception, so as merely to suggest the limitation to one single and definite scheme of feeling, within which the music can evolve its being, this no doubt serves to concentrate the sentiment but also to turn the balance between the objective and subjective elements in the work essentially in favour of the latter. For that which is universally paramount in a work of art is Form, in which, in a piece of music, the idea or the image is not included. All such artistic ideas are visions for the solitary soul, and in that aspect are not less justifiable than the lyric form in the poetic art, since Goethe declares that this should properly always be a poem on a given occasion, but to the multitude they are intelligible only in their narrowest development, and even then but rarely sympathetic. If the artist desire to give utterance to such a conception he must necessarily make use of the human voice, since in that nature has combined articulate speech with musical tone into a unit among the materials at his command."

This is a long extract, but we do not apologise to the reader. It springs naturally from the subject of Bach's "programme" piece, and its acute distinctions are valuable at a time when orchestral composers do not seem able to get along without the crutch of a story, and when the public are taught to hear nusic not for itself but for its artificial connections.

Another interesting composition of Bach's Arnstadt period is a Prelude and Fugue in C minor. Here the master's independent use of the pedals is shown at an early stage of development; the pedals having the subject at the close of the fugue only, and being then attended, not by counterpoint, but harmony. At the same time, also, he made progress towards the perfection which his treatment of organ chorals afterwards obtained. This was, indeed, a busy and a happy period in Bach's life. His youthful ardour remained unchecked by hostile circumstances, and pressed forward unto the prize of a high calling. At

the end of two years came a change. Bach had lived upon himself at Arnstadt, and began to feel a necessity for further experience beyond the narrow field in which he moved. To this end he begged a four weeks' holiday from his superiors, and having got it and found a substitute, departed for Lubeck, where lived and flourished the famous Danish organist and composer, Buxtehude. Bach's stay in the northern town, and his happy association with Buxtehude, lasted four times four weeks. The young master seems, in this, to have acted quite regardless of his obligations at Arnstadt. Indeed, he might have remained at Lubeck altogether but for an accidental circumstance. It was the custom there, and elsewhere in Germany, to keep the organist's post "in the family" as far as that could be done by requiring each succeeding organist to marry a daughter of his predecessor. Buxtehude had a daughter, but she was too old for Bach, who, therefore, had to give up all hope of taking the place which his venerable contemporary could not much longer fill. On returning to Arnstadt, Sebastian found himself in trouble. The Consistory was not a hard master. On the contrary, it permitted Bach to do pretty much as he liked. Still, a holiday extended without leave from four weeks to sixteen could not be passed over without rebuke, and on January 21, 1706, Bach stood before his irate masters to offer such defence as he could. The interrogatories made and answers given are happily preserved in the records of the Sondershausen Principality; the document containing them being labelled "Joh. S. Bach, Organist of the New Church, summoned respecting his prolonged absence and the discontinuance of the part-singing." Query the first ran thus:—"The Organist of the New Church, Bach, is required to say where he has been for so long of late, and from whom he received leave of absence." Bach answered that "he had been to Lubeck to learn thoroughly one or two things connected with his art, and that he previously asked permission from the Herr Superintend." On this the Dominus Superintendens observed "that he had only asked such permission for four weeks, but had remained abroad quite four times as long as that.' Come, Master Bach, explain your French leave, if you can. Sebastian "hoped that the organ meantime would have been played by the substitute he had put in, in such a manner that no complaint could be made on that score." Well, the Consistory, good, easy body, would not further insist on the Organist's disregard of duty, but, since it had Bach in the dock, other high crimes and misdemeanours might as well be inquired into. " He had hitherto been in the habit of introducing surprising variationes into the chorals, and intermixing divers strange sounds, so that thereby the congregation were confounded.' Then he had held no rehearsals, "by reason of his not being able to agree with the scholars," andhere the Consistory pursed up its lips and looked as stern as good old German burghers could—"he is to declare whether he will play both part-music and chorals with the scholars, since another Capellmeister cannot be kept, and if he will not do this, let him say so categorically of his own accord, that a change may be made, and someone who will undertake it may be appointed to the post." Bach answered that "if a proper Director be appointed" he would meet the Consistory's wishes. On this the interview ended, the organist being told that he must explain his conduct fully within eight days. Sebastian did nothing of the kind, nor did his long-suffering superiors press him. Eight months passed without an understanding, and then by no means represented the 'uggab, the shepherd's the Consistory thought further action consistent with pipe, in use among the early Hebrews. Kitto, in his

following: "It is hereby represented to the organist, Bach, that he should declare whether, as he has been enjoined to do, he will make music with the scholars or will not; as, if he feels no shame in keeping his post in the church and receiving the salary, he must also not be ashamed to make music with the scholars thereto appointed, for the time arranged elsewhere. It is intended that these should rehearse, so that for the future the music may be better looked after." Sebastian replied that he would give an answer in Very good, Master Bach, but there is another little matter on which the Consistory wants It "furthermore remonstrates with explanation. him on his having allowed the stranger maiden to show herself, and to make music in the choir." The stranger maiden! Ah, Master Bach, there had been previous talk of this young lady, and although you had informed the clergyman, Master Uthe, of her presence with you in the organ gallery, the matter requires looking into. She had not, of course, taken part in the service, and probably accompanied Bach to the Church only for private music. Yet the Consistory was scandalised. How Bach got out of it, and what reply he made on the question of rehearsals we do not know. But the "stranger maiden," who was she? Probably Sebastian's cousin, Maria Barbara Bach, whom he married next year, and who had come to live with an aunt in Arnstadt. They did some of their courtship in church, it seems, under the influence of music-not the first nor the last occasion in which Cupid has folded his wings in an organ gallery.

(To be continued.)

THE REVISED VERSION OF THE BIBLE IN RELATION TO MUSIC.

WHILE many persons will eagerly scan the Revised Version of the Bible to see whether the alterations are likely to have a favourable or an unfavourable bearing on scientific questions or religious beliefs, or on matters relating to ethnology or history, some musicians will examine the changes with regard to names of musical instruments and musical terms, to see whether any fresh light has been thrown upon the subject of ancient music in general, or that of Jewish music in particular. They must not expect to find extraordinary changes, for the revisers were bound "to introduce as few alterations as possible into the text of the Authorised Version consistently with faithfulness." With regard, therefore, to the names of Jewish instruments and terms relating to Jewish music, about which so much doubt and difficulty exist, it is evident that they could only venture on a new reading when convinced that the text was positively misleading; in some cases they possibly could have sug-gested an improvement, but were fettered by the principles laid down for their guidance. We propose to glance at some of the passages which have been altered, so as to give our readers a general idea of the changes which have been introduced, and shall add a word or two of comment on these variations, leaving to those specially interested in the matter the task of criticising them more minutely.

The first change occurs in Gen. iv. 21: here in the Authorised Version Jubal is spoken of as "the father of all such as handle the harp and organ." "Organ," taken from the Vulgate organum, has been changed to "pipe." It has long been known that the word "organ," associated as it is with the most ingenious and complex instrument of modern times, its dignity. In November, 1706, Bach received the Pictorial Bible, published nearly half-a-century ago,

naïvely remarks that "the 'uggab certainly could not resemble the modern instrument of that name," but was probably "nearly identical with the pipe of Pan, in use among the early Greeks." In Job xxi. 12, and chapter xxx. 31, and again in Psalm cl., 'uggab, in the Revised Version, is properly rendered "pipe." With reference to the last passage mentioned, it may be noted that the Authorised Version has "organs," reminding us of Martin's Bible, where, in Gen. iv. 21, we find "les orgues." Now, 'uggab being merely a general term for wind instruments, we must say a word or two about the different kinds mentioned in the Old Testament.

There was the halil, a pipe of simple form. It is the word used in 1 Kings i. 40, "and the people piped upon pipes." We find it again in 1s. xxx. 29; and it is translated "pipe" in Authorised and Revised Versions.

Then there was the nekeb mentioned in Isaiah and Jeremiah and other places, and the nehiloth supposed by Jahn in his Biblical Archeology to be a pipe double in its structure. But authorities are not agreed about the meaning of the last named word. According to some it is merely a collective term for wind instruments, as neginoth was for stringed instruments. In the new version the mysterious word neginoth has been changed into "stringed instruments" in the heading of Psalms iv., vi., liv., lv. lxvii., lxxvi., but the heading nehiloth to Psalm v. is left, although the reading "wind instruments" is indicated in the margin. In Daniel iii. 5, the Chaldean instrument mashrokitha is supposed by good authorities to be of the 'uggab genus, and it seems strange that in the Revised Version the word "flute" (which, by the way, occurs in no other part of the Bible besides Daniel iii.) has been retained; "pipe," as suggested by Kitto and others, as printed in Wickliffe's Bible and in Sir Lancelot Brenton's translation of the Septuagent version of the Old Testament, would seem to be the more suitable word. Dr. Adam Clarke, in his commentary on the Old Testament, makes this curious remark about this passage in Daniel: "My old MS. Bible has trumpe and pipe and harpe." More could be said about the Revisers' translation of Daniel iii. 5; it does not seem altogether satisfactory.

Let us now turn to stringed instruments. The kinnor is the first one mentioned in the Bible. Jubal was the "father of such as handle the kinnor and 'uggab (Gen. iv. 21). It is translated "harp" in the old and in the new version, but most probably this instrument was a sort of lyre or lute, for in Ps. cxxxvii. we read of the captive Jews hanging their kinnors upon the willows by the rivers of Babylon. But so much is clear: kinnor is always rendered as harp. Now there was another stringed instrument called nebel, first mentioned in the Psalms. Most conflicting accounts are given of its size and of its shape, and to make matters worse, the word has been translated variously as "psaltery," "lute," and "viol," and even "musicke." The Prayer Book uses "lute." This nebel is supposed to have been a larger and more important instrument than the kinnor; in fact, the true harp of the Hebrews. Now with regard to the treatment of this word in the Revised Version, we notice that generally it is translated, and properly so, as "psaltery," but there are four passages-two in Isaiah, v. 12, and xiv. 11, and two in Amos, v. 23, and vi. 5-in which, by comparing the two versions, it will be seen that as yet authorities differ about the right word to best express nebel. "If you understand a thing clearly," says some philosopher, "you can explain it to others." Perhaps the revisers were not quite certain as to the meaning of the word nebel, and so left "viol" in three of the passages above named. In the second (Isaiah xiv.) they have, however, curiously changed "viol" into "lute."

We have already spoken about the Hebrew word neginoth. We are now going to refer to it again in connection with the headings of the Psalms. In some cases the Revised Version makes these much more intelligible. Take for example, Psalm iv. In the Authorised Version it is entitled "To the chief Musician on Neginoth"; but in the Revised Version it reads, "For the chief Musician; on stringed instruments." Again, in Psalm vi. the Authorised Version has "To the chief Musician on Neginoth upon Sheminith"; but the Revised Version reads, "For the chief Musician; on stringed instruments, set to the Sheminith." Commentators are not agreed as to the meaning of the word "Sheminith"; but, anyhow, the new readings convey more sense to our mind than the old ones. There is the same difficulty with regard to the word "Alamoth" in Psalm xlvi. We would call attention to verses 20 and 21 of chapter xv, of the First Book of Chronicles, where these two words are used, and where, as in the Psalms, the Revised Version has "set to" in place of "on."

Neginoth is supposed, as stated above, to mean "stringed instruments." There is also the word Minnim, supposed to be a poetical expression for the same. It is so translated in Psalm cl., " Praise him with stringed instruments." The word also occurs in Psalm xlv. 8. The Authorised Version has "out of the ivory palaces whereby they have made thee glad." Dr. Stainer, in his "Music of the Bible," published a few years ago, suggested inserting "the stringed instruments" between "palaces" and "whereby." In the revised version this has actually been done, though without the definite article. The word Higgaion in the Revised Version has been left untranslated in Psalm ix. 16. In Psalm xcii. 4, it occurs again, though, perhaps, in a different sense, and is translated. A marginal note, as in the Authorised Version, would have been acceptable. We notice that the word Selah, the real meaning of which it seems impossible to find out, does not, as in the Authorised Version, form part of the text, but is written in smaller type and in parenthesis. It has been very rationally supposed that as it is only found in Psalms which have a musical superscription, it is probably a musical term. We would have added something about the expressions Michtam and Maschil, but space compels us to hasten to a close. difficulty of understanding many of the names in the headings of the Psalms is sufficiently great, but the difficulty has been rendered greater if it is true, as one Biblical commentator asserts, "that many titles were wrongly placed at first, or have suffered a confusion since.

We have referred to wind and stringed instruments. With regard to instruments of percussion, we would, in conclusion, call the attention of our readers to two curious passages in I Sam. xviii. 6, and 2 Sam. vi. 5, and ask them to compare the different readings and marginal notes of the Authorised and Revised Versions.

It is a remarkable feature in Wagnerism that the enthusiastic disciples of the great master adopt means widely different from those which have been deemed advisable at various times to bring the works of other divinely gifted composers into the light. We have our Bach Choirs and our Handel Societies, and similar organisations are to be found in all parts of the world where the art of music has found a home; but the object of all these bodies is performance, not discussion. The composers are made to appeal to the public by their works, and if these fail to find acceptance no amount of argument would be of any avail. It has always been, and perhaps always will be, otherwise with respect to Wagner. The

reason may be found in the method of procedure adopted by the man himself. He was not content to give his music to the world with the declaration, "This is what I have to say. Accept it or reject it as you please." He flung himself into the arena of controversy, and waged wordy war with the world. The polemical spirit which he manifested at all times is now inherited by his followers, and they go forth with pen and tongue to preach that which is not so much an art as a creed. This will explain the manifesto of the London branch of the "United Richard Wagner Society," which will be found on another page, and even the very existence of the Society itself. Every work of the poet-composer and operatic reformer has been heard in London, and, in nearly all instances, an enthusiastically favourable verdict has been recorded. To ordinary observers it might, therefore, seem that nothing more remains to be done. But your true Wagnerian does not let the grass grow beneath his feet. A younger generation is always springing up, and no opportunity must be lost for spreading the doctrines, as well as their exemplification, of the great leader. Besides, the times, operatically, are out of joint, and for the first time since 1874 no complete opera of Wagner is likely to be heard this year. Consequently the faith must be kept alive by other means, and we find that conversaziones are being held and papers read. enthusiasm is truly admirable, and testifies to the earnestness which characterises the devotées of an art movement without parallel in the present century. Mr. Ferdinand Praeger, a prominent worker in the Wagnerian field, is engaged in writing his reminiscences of the deceased master. The volume should be very interesting, as Mr. Praeger knew Wagner intimately for many years, and will, doubtless, be able to give us a further insight into the dual personality of the man-harsh and bitter before the world, but genial and tender in all that appertains to social and family life.

We remember once seeing a composition for the pianoforte in which Italian words were placed over almost every bar, so that the notes could scarcely be read in consequence of the multiplicity of directions as to how they should be played. This, of course, appears very ridiculous; but after all it is only carrying to a pitch of absurdity a very useless custom. We have commented on this matter before, and now only return to it in consequence of repeated questions from correspondents, and from the conviction that no reform can be instituted unless the evils complained of are constantly kept before the public. Assuredly we do not require to be told that a flowing melody is to be performed smoothly, and in a singing style; that a pathetic theme is to be played with expression; or that delicate and refined passages are to be rendered gracefully. Neither is it necessary to remind the performer that a lively piece is to be given with spirit, or a March in the style of a March. Such directions, indeed, are usually disregarded by students, and to cultivated artists they become positively irritating. A good master will tell his pupils that everything appearing upon the paper must be strictly observed; but how will he teach them to play "sadly," "lovingly," or "bitterly?" It is very true that the words "con dolore," "amoroso," or "amarezza" are used to express these feelings; but they mean no more in Italian than in the plain English which we have used; and we cannot but think that by the use of such direc-

composition, and ought to be rigidly attended to; but a student should be taught to read not only the notes, but the meaning of his music. As exemplified in Beethoven's Sonatas, good works speak for themselves, but inferior ones may require bolstering up with words. A high-class painter does not think it necessary to tell us what animal he intends to represent in his picture, but a child often writes under his daub, "This is a horse."

A LEADING article in our contemporary, The Globe, a short time since, tells us that the most popular style of music, and by "popular" is meant that which is most rousing, most appealing, most caredispelling, most resuscitating, is "something with a chorus"; and afterwards justifies this assertion by saying "let an untrained observer attend a Concert made up of a medley of scientific and of popular, although not vulgar, music, and note to which pieces the most general applause is given by a discerning and, in other matters, a cultivated audience, and it will be very strange if he does not find science shunted to make way for swing. course this can scarcely be put forward as a discovery; for everybody must be aware that, however cultivated an audience may be in "other matters," if it is not cultivated in the particular "matter" of music, some of the very worst items in a Concert programme will be the most enjoyed. But the article from which we have quoted is headed "The Magic of the Chorus," and it is to the decline of what the author terms "chorusing" that the especial attention of the reader is directed. In the treatment of this subject, however, we cannot but think that the writer becomes somewhat mixed, for even supposing that people's choruses are now more rarely heard than formerly-and this we are by no means inclined to admit-surely it is not desirable that they should be resuscitated at the expense of higher class compositions. "The Girl I left behind me," "For he's a jolly good fellow," and many others named in this paper are stirring enough when time and place accord with the feelings which they express—and we should be glad if some of the inane songs, "with chorus," of the present day were half as good-but if (as it is hinted) because a certain portion of an audience would prefer to listen to such effusions, we are to "shunt science," and "make way for swing," in an artistic atmosphere, we had better at once give up the idea of educating the masses, and allow the masses to educate us.

It would be impossible to insert one half of the letters we receive in complaint of the superficial manner in which music is too often taught at schools; "pieces," it is said, being selected which rather cover the defects of a bad system of tuition than display the merits of a good one. In one of these communications, now before us, the writer boldly asserts that many young ladies who can scramble through Fantasias they have heard, and perhaps even "dash through a Sonata of Beethoven," are totally incapable of explaining the difference between simple and compound time, and could not correctly insert the bar lines were an unbarred piece of music given to them for the purpose. Now, with every desire to aid in putting an end to so false a method of teaching, we cannot but think that the authors of these letters are either ignorant of what is now going on in the world of music or are in too great a hurry for results. With tions the real dignity of music is lowered. All words the fact before us that thousands of our fellow denoting variety of tone and time are of course creatures can neither read nor write, we establish absolutely essential for the due performance of a board-schools; but many years must elapse before

the effect of these can be made evident. So when we institute musical examinations throughout the country, we can scarcely expect that every pianoforte player is at once to become an accomplished theorist. Not only must the pupil be made aware of his or her deficiency, but pressure must be put upon the teacher to reform his system of instruction, and for all this we must learn to wait. We know that the seed has been sown, and that we shall in time reap our reward; but we shall do no good either by endeavouring to force its growth or by deploring the state of the ground before it was carefully ploughed and prepared for healthy cultivation.

A copy of the Lancet has been recently forwarded to us and our attention drawn to an article on "Writer's Cramp," the cure of which, by a comon Writer's Cramp, the cure of which, by a combined application of massage, gymnastics, and caligraphic exercises, is claimed for Mr. Wolff, of 19, Berkeley Street. The writer of the paper—A. De Watteville, physician in charge of the electrotherapeutical department, St. Mary's Hospital—tells us that he is himself thoroughly convinced of the soundness of Mr. Wolff's method of treatment, that he has in vain looked through literature for similar results; and in order to illustrate the extraordinary cures effected by the system, he publishes the details of two cases, the facts of which speak for themselves. Of course the testimonials recording miraculous restorations to health and vigour daily appearing in the public papers are usually accepted at their real value; but the experience of an eminent physician written for a medical journal of such high standing as the Lancet deserves the serious consideration of all interested in the subject; and as those who are in the daily habit of using their pen, whether as contributors to the store of literature or music, may some day unfortunately find a failure in their powers of writing, it is well to know where an effectual remedy can be obtained. In the first of the cases cited, the patient was incapable of doing more than trace "four or five very short lines of very shaky characters" in about seven minutes; and in the second case—a lady—we are told that a discomfort in the arm on writing increased so rapidly as to produce perfect powerlessness; tremors in both arms gradually made their appearance, and she was compelled to give up writing altogether. Under Mr. Wolff's care both these sufferers were completely cured in a very short time. We may mention that facsimiles of their handwriting, both before and after medical treatment, are appended; and these illustrations, attested by such undoubted authority, may be received as reliable and conclusive evidence.

SIR JULIUS BENEDICT having triumphed over the disease which at one time so seriously threatened his life, is now arranging for his fifty-first annual benefit, which will take place in Drury Lane Theatre on the 23rd inst. The programme, so far as announced, is chiefly dramatic, and some of our most eminent theatrical artists have offered their services. It is to be hoped that the venerable knight will have a "bumper" house.

NOVELLO'S ORATORIO CONCERTS.

In the advertisement columns of our present issue will be found an announcement of considerable interest and importance. Messrs. Novello, Ewer and Co. have resolved to take up the work begun by them in 1869, and carried on under the name of Oratorio Concerts, first in St. James's Hall, then in Exeter Hall, and afterwards at the Royal Albert Hall. The reason for this determination must

formance of Oratorio, and especially at the limited facilities now given for the production of new works. We are sure that no one will disparage the existing organisations by which Oratorio is given from time to time. Yet, while putting full value upon their doings, it must be obvious that there is room for some such enterprise as the one now contemplated. In appealing for public support, Messrs. Novello, Ewer and Co. have a right to recall the Oratorio Concerts of the past, as indicating the spirit which amateurs reasonably look for in those who are their caterers. The Oratorio Concerts were the first to introduce a lower musical pitch in the hope of initiating a general and much desired reform. They also revived long-neglected works, such as Bach's "Passion" ("St. Matthew"), Handel's "Jephtha" and "Belshazzar," and Beethoven's Mass in D. We may expect the coming performances to rival these achievements in interest and value. The appointment of Mr. A. C. Mackenzie as Conductor will be accepted on all hands as a sound guarantee of completeness and efficiency. Under that distinguished musician, let us hope the performance of Oratorio in London will take the rank that properly belongs to it.

DRURY LANE THEATRE.

On the 7th ult. Massenet's Opera "Manon," which has already been played with marked success at Liverpool and other towns by the Carl Rosa Company, was performed for the first time in London, its reception fully justifying the verdict of the provincial audiences and critics to whom it has been submitted. The story is by no means an agreeable one, yet it has engaged the attention of Auber, who wrote the music to Scribe's libretto on the subject, and produced an Opera called "Manon Lescaut," but few pieces in which are now remembered. MM. Meilhac and Gille supplied the version composed by Massenet; but we can scarcely imagine that without the valuable aid of Mr. Joseph Bennett, who has prepared the book for English audiences, it would have been accepted with favour in this country. As it now stands, however, the incidents are remarkably well adapted for musical setting, the variety of characters, the many exciting situations, and the numerous opportunities for scenic display, well sustaining the interest throughout. Briefly, the plot of the Opera is as follows: The curtain rises upon the courtyard of an inn where several travellers are arriving, and amongst them Manon, who is on her way to a convent, which she is to enter against her will. She and the Chevalier des Grieux meet and fall in love with each other, to the annoyance of Lescaut, Manon's cousin, who warns her against any admiration which may be bestowed upon her beauty. Guillot Morfontaine, a wealthy old roue, has also been captivated by Manon's beauty, and is chagrined at finding that she has eloped with Des Grieux. In the second act the lovers are in Paris, where they are followed by De Brétigny, another lover of Manon's, and his associate Lescaut, whose rage is appeased by Des Grieux promising to marry Manon. She, however, wishes for greater riches than Des Grieux can give her, and the act concludes with the forcible carrying off of Des Grieux by De Brétigny and Lescaut. The third act commences in the gardens of the Cours de la Reine, during an open-air fête. Manon, who has become the mistress of De Brétigny, has not lost all affection for Des Grieux, and hearing he is about to take holy orders, follows him to St. Sulpice, prevails on him to abandon his intention and return to her. In the next act Des Grieux is at a gambling house, playing with Guillot, and invariably winning, the cards having been supplied and prepared by Lescaut, but without the Chevalier's knowledge. Suspicion being aroused, the cheat is discovered, and the Chevalier is arrested, Manon also being taken as his accomplice. Count des Grieux, father of the Chevalier, saves his son from punishment, but Manon is condemned to transportation. On the road to Havre, worn out with illness and fatigue, she meets the still faithful Des Grieux, and, after a passionate love-scene, dies in his arms. It will be seen that in some respects Manon resembles the now popular character Carmen; but the heroine of Massenet's Opera is less heartless than that of Bizet's, and the music of her part, therefore, is more emotional; in some of the impassioned scenes-especially appear to all who look at the present means for the per- that between Manon and Des Grieux in the seminary of

a high order. It cannot be said that the colouring of the lighter portions of the work is ever striking, or that more is attempted than a melodious and appropriate setting of the words; but the music is always agreeable, and passes along so pleasantly that we care not too critically to dis-sect it. Where, however, the composer sees fit to show his real dramatic power he is almost invariably suc-cessful, in proof of which we may cite the duet in the seminary already referred to, and the final scene of the Opera, portions of which are extremely fine. Amongst the solos, the song for Manon, "A simple Maid," that for Des Grieux in which he relates his dream, and the bright little melody for Manon, with refrain, "List! 'tis the voice of youth," must be mentioned in the warmest terms of commendation, the delicate and varied instrumentation in all these pieces - and indeed throughout the Opera-materially aiding the vocal effects to all musical ears. We must also allude to an especial feature in the work, that of preserving the characterisation of each of the dramatis personæ, which is happily effected by simple and legitimate means, a word of praise being likewise due to the clever manner in which the spoken dialogue is accompanied. The Opera was exceedingly well rendered throughout, Madame Maric Roze singing and acting the part of Manon to absolute perfection, Mr. Maas giving the utmost effect to the music of Des Grieux (which suited him admirably), and Mr. Charles Lyall, as Guillot, making quite a prominent character of the old beau, although we do not see why he should have so disfigured his face as to make it really unpleasant to behold. Mr. Ludwig, as Lescaut, Mr. Walter Clifford, as De Brétigny, and Mr. Burgon, as the Count des Grieux, were also thoroughly satisfactory, and Misses Fenn, Bensberg, and Burton, in subordinate parts, fairly responded to the small demand made upon their powers. The Opera was placed upon the stage with that completeness in every detail to which we are now accustomed at this establishment, and the reception of the work (which was ably conducted by Mr. Goossens) was most enthusiastic, the principal vocalists being-often to the detriment of the action of the Opera-warmly applauded during the performance, and Mr. Carl Rosa being compelled to bow his acknowledgments at the fall of the curtain. Amongst the revivals during the month, "Mignon," with Madame Julia Gaylord as the heroine, has been highly successful; and the morning performances have attracted large audiences. We must also mention that Goring Thomas's Opera "Nadeshda"—the production of which was noticed in our last number-has been several times repeated, and received with increased favour at each representation. At the time of our going to press, the termination of the season was announced for Saturday, the 30th ult., when Mozart's "Marriage of Figaro" was to be given.

THE chief interest of the fifth Concert, on the 6th ult., was the presentation of a Pianoforte Concerto in G minor, by Antonin Dvorák-which had only once before been performed in this country, at the Crystal Palace-and the first appearance at these Concerts of the exponent of the work, Herr Franz Rummel, a pianist of whose exceptional powers highly laudatory accounts had already reached us. It was impossible that the Concerto could be placed before a London audience under more favourable circumstances, for the composer was there to conduct it, and the executant entrusted with its rendering proved himself thoroughly competent, not only to master with the greatest ease the excessive difficulties of the work, but in the minutest detail to fully reveal the meaning of its author; and we were glad to find that the hearers amply evidenced their appreciation of this fact by the warm applause accorded to the pianist, apart from the positive ovation bestowed upon the composer. The first impression we receive in listening to Dvorák's music is that, both in the conception and treatment of his themes, he is thoroughly original; and that, although obviously conversant with classical models, he allows them to exercise rather a friendly influence than a tyrannous sway over the construction of his works. The opening movement, commencing with the grave string instruments.

St. Sulpice-displaying true and unexaggerated pathos of accompanied by horns, clarinets, and bassoons, is rather in the orthodox tutti form, announcing a portion of the matter afterwards to be discoursed upon; but from the entrance of the solo instrument the composer is in no way restrained by what others have written before him, giving, in fact, free vent to his musical feelings, and throwing a rich glow of colour over the whole of the movement by the masterful treatment of his orchestra. The slow movement has perhaps less of "form" than that which precedes it; but the thematic material is charming and the movement consequently ends before the critical power has been sufficiently roused into activity for cold analysis. The Finale is full of life; and written, both for solo instrument and orchestra, with a true knowledge of effect. Throughout this elaborate movement all is as clear and intelligible as the veriest "purist" can desire; and, as we have said, the enthusiastic marks of approbation at its conclusion must have convinced both the creative and executive artist how highly their combined efforts were estimated by the large and critical audience assembled. Beethoven's Symphony in C minor (taken at a somewhat slower pace than we are accustomed to), Sterndale Bennett's Overture "The Wood-Nymphs," and that to "La Sirène" (Auber), and a selection from "Romeo et Juliette" (Berlioz) evidenced the good effect of Sir Arthur Sullivan's influence over the orchestra; and the vocalist, Miss Carlotta Elliot, who proved that Weber's "Softly sighs" was beyond her provers, gave an excellent rendering of "There's a bower of roses" from C. V. Stanford's "Veiled Prophet." An exceptionally fine performance of a Nocturne and Polonaise of Chopin, by Herr Rummel, completed a most attractive programme.

The sixth and last Concert of the season, on the 20th

ult., introduced Herr Moszkowski, a composer little known in this country save by a number of very clever and original pianoforte duets. The work selected for the occasion was his Symphonic Poem "Johanna d'Arc," and as it had the advantage of the composer's own conductorship, and was played by a skilled orchestra, every justice may be said to have been rendered to its merits. No composition is more dangerous to handle than one which, like this, appeals to an audience as "programme music"; and yet, in deference to its being divided into the conventional number of movements, must also be judged as a Symphony. Young composers, however, especially cling to this form because, being desirous of making their music "descriptive," and yet fearful of being thought too innovative, they believe that they can enlist the sympathies of the advocates of the "advanced school," as well as those of the stern upholders of the "classics." Moszkowski's "Johanna d'Arc" fails as a work of art only because of this double aim of a really gifted composer; but he fails in good company. The work is full of melody, original thought, and charming effects of instrumentation; but the attention of the hearer is so intent upon a perusal of the catalogue of events, in the annotated programme, which the music is designed to illustrate, that much of it has passed away before he has had time to admire its many abstract beauties. We may say that the best parts of the work, which consists of four movements, are where the composer has allowed himself to forget or ignore the course of his story; and, indeed, even in that portion headed "Inner Consciousness; Former Memories," we doubt whether the wish to write a really attractive movement did not override the desire to depict the "inner consciousness" of Joan of Arc. Of course, it would be absurd on a single hearing to do more than record im-pressions of so elaborate a work; but we may say that, although lacking continuity of thought, there are some very masterly points in the opening Allegro (illustrative of Joan's pastoral life), that the movement already referred to introduces some perfectly lovely phrases, in deep sympathy with the feeling indicated, and that the Finale (Joan in prison, her Triumph, Death and Apotheosis) contains evidence of real power which will no doubt be matured in works yet to be heard, especially as we find that this "Symphonic Poem" was written at the age of twenty-five. The most enthusiastic applause was elicited after each movement, and at the conclusion of the performance the composer was twice recalled to the platform. In the second part of the programme Herr Franz Rummel gave an exceedingly fine rendering of Beethoven's piano-forte Concerto in E flat, which was warmly applauded. The vocalist was Mr. Santley, who sang Sullivan's "I wish to tune my quiv'ring lyre," and Handel's "Sorge infausta"; and the Overtures to "Der fliegende Hollander" (Wagner), and "Mireille" (Gouncd), were the orchestral pieces, both of which (under the excellent direction of Sir Arthur Sullivan) were admirably performed.

Or the nine Concerts announced by Herr Richter, five were given before the close of May, and the season is, therefore, more than half over without the achievement of anything particularly distinctive. It seems to us a pity that this enterprise should be limited in so great a measure to a particular class of works. Sooner or later, the inevitable result of weariness will come, whereas by taking a wider scope the Concerts might go on as long as the Viennese conductor chooses. In the programme of the Viennese conductor chooses. In the programme of the first Concert (April 27) two classical names appeared— Schubert and Beethoven, the first being associated with the symphonic fragment in B minor; the second with the These were magnificent selections, un-Symphony in A. Symphony in A. These were magnificent screening undoubtedly, and right well were they played. We cannot call to mind a finer performance of Schubert's music. It was within an ace of the ideal perfection which no mortal orchestra will ever attain. The rendering of Beethoven's work was less finished, but the "No. 7" is always reasonably safe in Herr Richter's hands, and certain, at any rate, of a thoughtful reading. The modern school had as its representatives at this Concert the overture to "Tannhäuser," the introduction to "Parsifal," and Liszt's fourth Hungarian Rhapsody. We are not tempted to comment upon these works, since those of Wagner are very familiar, while that of Liszt, though heard for the second time only, has but the little artistic value which belongs to its class. It need not be said that all were finely rendered. Herr Richter and his orchestra are at their best when music of this kind is in hand.

At the second Concert Herr Richter actually presented a Symphony of Haydn to his patrons—as, it may be, a cold douche in the midst of a prolonged hot bath. The old master's delightful art could scarcely have proved acceptable to those who love the "maddening excitement" of modern music. If it were acceptable, then we cannot sufficiently admire the wide taste that takes in such far-sundered extremes. With the Haydn Symphony was presented the "C Minor" of Beethoven. On this occasion Wagner contributed his "Meistersinger" Overture and "Siegfried Idyll"-two of the best exemplifications of his genius in the sense of being works which all can hear with pleasure. Again did the orchestra show how well it plays Wagner. There was scarcely a minute point upon which criticism could lay its finger, saying, "This might have been better." Lizzt's "Mephisto Walzer" completed the programme, wherein, we say emphatically, they had no business to be. A contemporary describes them as " nocturnal emanations from a marsh of commonplace," and the expression is so felicitous that we adopt it. The skill of the orchestration presents a different question, That we are quite ready to acknowledge and admire.

To the third Concert (the 11th ult.) classical music contributed Beethoven's Cantata, "Mecresstille und Glückliche Fahrt," the same master's second Symphony, and as a modern example of the classic school, Brahms's Rhapsody for alto solo, chorus, and orchestra. This was a large allowance, preponderating so far as to give character to the occasion; Wagner and Glinka contributing but one piece each on the other side—viz., a selection from the "Ring des Nibelungen," and a Fantasia, entitled "Komarinskaja." The vocal pieces made no great impression, although the choir sang extremely well. Sooth to say, Beethoven's so-called Cantata is not one of his finest and most distinctive works, while the Rhapsody of Brahms is, in great part, so sombre and dreary that it would be affectation to associate it with the idea of artistic pleasure. At their choice ungraciousness itself cannot cavil. One of the two composers is so eminent that no piece from his pen should remain unhonoured, while the other com-

classic art. Glinka's Fantasia ranks among orchestral trifles, but is a clever example of the Russian master, and full of the character that national melodies rarely fail to give. Wagner's music showed, as a selection, considerable skill. Detached from the play it loses significance, of course; but much of it has abstract merit more than enough to secure interested and admiring attention.

In the programme of the fourth Concert (the 18th ult.) was the Introduction to Act 3 of Wagner's "Meistersinger," a most delightful example of the master in his quieter and more restrained mood. No one can hear this piece withmore restrained mood. No one can near this piece without unfeigned pleasure or—if he be opposed to Wagner's artistic principles—without regret that he so largely diverted his talents from their highest use. Liszt's contribution was his fifth Hungarian Rhapsody, not before heard in England. This work is elegiac, not to say funereal, in character, and presents one or two beautiful melodies. But, as usual, Liszt here becomes stilted and bombastical. He had only to dress the melodies in artful orchestral colours to achieve a distinguished success, but he must needs associate with them a good deal of what in music is the equivalent of melodrama as once presented at "Queen Victoria's own Theayter." The Overture to "Manfred" was indifferently played, but that to "Oberon" went splendidly, as did at least two movements of the Eroica Symphony.

The fifth Concert (the 21st ult.) presented Beethoven's Fourth Symphony, Mendelssohn's Hebrides Overture (fancy Mendelssohn at a Richter Concert!), and Brahms's Academy Festival Overture; against which more modern art set Wagner's magnificent Dead March from "Götterdämmerung" and two selections from "Das Rheingold." This selection tells its own story, and a general commendation of the performance is all that need be added.

MR. GEAUSSENT'S CONCERT.

THE performances at this Concert, given in St. James's Hall on the 13th ult., were not all that could have Hall on the 13th ult., were not all that could have been desired, but shortcomings were largely made up for by a programme which, as respects its high character, might be copied with advantage. Mr. Geaussent resolved, in the true spirit of an artist, that he would connect his name with worthy things only. Hence he selected Mr. A. C. Mackenzie's Cantata "Jason" and Mr. Dvorák's "Patriotic Hymn," a novelty just published with a dedication, inspired by "deepest gratitude," to the English people. To present these works Mr. Geaussent used his own choir and engaged an orchestra comprising many of our best players, while Madame comprising many of our best players, while Madame Albani, Mr. Lloyd, and Mr. Santley answered for the solos. It is regrettable that the result did not come up to expectations, and that, consequently, many who attended with high hopes were sent away disappointed. With such a programme, however, the Concert could not fail of significance.

Dvorák's Hymn is a work written some years ago, but never till now published. It served, we believe, to bring the composer before his own countrymen for the first time in a serious capacity, and it commended him to favour by reason of the passionate patriotism which animates every page. The Czechs have their national aspirations like other races over whom strangers rule, and the poetry of Dvorák's Hymn-forcibly rendered into English by Dr. Troutbeck—speaks the language of grief and of hope, lamenting the present, but rejoicing in dreams of a better future. Dvorák has treated the seven verses of Hálek's lyric for orchestra and chorus only, observing no recognised form in doing so, but dividing his music into short movements, each running without a break into its successor, and all following closely the changeful sentiment of the words. The music is marked by considerable elaboration of structure, freedom of style, and intensity of expression. It depends for effect chiefly upon harmonic treatment and orchestral colour. There are in it, nevertheless, effective contrapuntal passages, and many melodic phrases of a deeply sentimental character. Over all is an air of distinction and masterfulness which at once impresses the hearer, and brings him into conscious connection with power. Not every passage, it may be, would pass muster with critics mands attention for all he does by his near relationship to of purist tendencies, but no one will deny that here we have a remarkable work. Mr. Dvorák conducted the performance, and had the gratification of receiving cordial approval from an audience well able to judge what they heard. The "Patriotic Hymn" will find its way into the repertory of choral societies all the country over.

"Jason" was conducted by Mr. Geausent, and we refer to the performance merely for the sake of acknowledging the admirable singing of the artists named above, and paying deserved compliments to Mr. Mackenzie for the manner in which he has strengthened the work by adding a complete scena for Orpheus, balancing that sung by Medeia. There is much beauty and abundant spirit in the new number, while it serves to lift the tenor part out of its former secondary rank. We may hope that, ere long, "Jason," so often unfortunate in its rendering, will have better luck, and present itself before the public as the interesting and admirable work it undoubtedly is.

SENOR SARASATE'S CONCERTS.

THE continued success of these performances is almost phenomenal, and can only compare with the fever of excitement which prevailed when Rubinstein was giving his recitals. In his way Señor Sarasate is as remarkable an example of the artist-virtuoso as the Russian pianist, and the public is naturally attracted towards a performer who not only excels all his fellows in the same sphere, but who exercises his skill in a manner requiring no musical training in the listener to appreciate and comprehend. This Señor Sarasate does, but in justice to him it must be gladly acknowledged that he also appeals to those of cultured tastes, and invariably includes some works of the highest class in his programmes. Thus at his Concert on the 2nd ult. he essayed Beethoven's Concerto, the greatest test of a violinist's powers, and one that does not lend itself to the peculiar idiosyncracy of the Spanish performer. Purity and sweetness of tone and perfect intonation are admirable qualities, but Beethoven's work demands breadth, dignity, and masculine vigour, and in these Señor Sarasate is somewhat deficient. He was at his best in the Larghetto, and least satisfactory in the first movement, in which he introduced a prodigiously difficult, but most un-Beethoven-like Cadenza. A Caprice in two movements, by Guiraud, proved to be a melodious and pleasing Morceau in the French style. The rendering of Mozart's Symphony in E flat, and selections from the "Rosamunde" music of Schubert, by Mr. Cusins's orchestra, cannot be highly spoken of. The playing in the symphony was especially coarse and slovenly.

At the third Concert on Monday, 11th ult., Señor Sarasate brought forward a Violin Concerto in G minor by Emil Bernard, a Parisian organist and composer. It is a well-written work, the first movement being the most commendable in a musicianly sense. The Andante reminds the hearer, longo intervallo, of the middle movement of Mendelssohn's Concerto, and the Finale consists mainly of showy passages for the solo player. The novelty was immediately followed by Mendelssohn's Concerto, which received a truly wonderful interpretation. The work brings out all the best qualities of Señor Sarasate's style, and his performance would demand unqualified praise but for the excessive speed adopted in the final movement. Allegro molto vivace is not synonymous with prestissimo, and though the player maintained unfaltering precision, the effect was nevertheless that of a scramble. But the perfect phrasing in the first movement, and the exquisite singing tone in the Andante, would atone for graver faults. The pieces in the Spanish style from the violinist's own pen, which he introduced at both Concerts, were mere Jours de force, not needing serious criticism. At the Concert on the 14th ult., the orchestral works were Beethoven's Symphony in F, No. 8, and Sterndale Bennett's overture, "Paradise and the Peri," to which a

tolerable amount of justice was done.

MDLLE. CLOTILDE KLEEBERG'S RECITAL.

In some seasons London is invaded by an army of foreign pianists, who devote themselves with greatly varying success to the task of extracting gold from the pockets of the musical public. Perhaps the war scares and reports of monetary depression have reached their ears, and kept them | evening's proceedings.

at home this year. But whatever the cause, we are indebted for performances mainly to resident musicians, among whom we are now proud to number Mdlle. Kleeberg. This young French artist made her first appeals to London amateurs in a very modest way, but her merit was quickly recognised, and during the past winter she gained conspicuous success at the Crystal Palace and Popular Concerts. It was therefore not surprising to find St. James's Hall well filled at the first of two Pianoforte Recitals announced to be given on the 9th ult. and the 6th inst. The charm of Mdlle. Kleeberg's playing consists in the refinement of her method, and the clearness and purity of her execution. She is in no degree a sensational performer, nor is it likely that she will ever attain to absolute greatness in her art. she plays with consummate intelligence, and if she never astonishes the listener she never fails to satisfy his artistic requirements. There are specialists who exhibit remarkable ability in one particular school, and are more or less unsatisfactory in every other. Mdlle. Kleeberg is not one of these, but a good all round executant, who will play Bach, Beethoven, or Chopin with equal acceptance. The programme of the recital on the 9th illustrated this. The principal items were Bach's Suite Anglaise in A minor and Beethoven's Sonata in D minor, Op. 31, No. 2, both of which were admirably rendered, though we confess to thinking that the first and last movements of the Sonata are more effective when taken a shade slower. Some minor pieces by Schubert, Schumann, Chopin, and Mendelssohn were charmingly given, and the recital ended with a group of trifles by living composers, of which the most attractive was a Passepied by Délibes.

HIGHBURY PHILHARMONIC SOCIETY.

THE last of the four Subscription Concerts of this institution, which took place on the 18th ult., included, as a special feature, a Cantata expressly composed for this occasion by Dr. Gladstone, and conducted by the composer. The new work in question is entitled "Constance of Calais," and in its musical elaboration furnishes another instance of the relative artistic importance and general musical interest which a clever and versatile composer may infuse into a somewhat trite subject, and prosaically worded libretto. The subject is "an incident that oc-curred at the capitulation of Calais, to which town Edward III. laid siege after the battle of Cressy," the King granting free departure to all the citizens on condition "that six of the principal inhabitants should be delivered up to him to be put to death." It is by the speedy and heroic intercession of Constance St. Pierre, the devoted wife of one of the six chosen victims, with the Queen of Edward III., that the dread issue is averted, and the Queen herself appearing on the scene to plead the cause of Constance of Calais, or, as the chorus has it-

The Queen will appeal to the King, And in every heart is the spring Of a confident hope rising high. Her gentle compassionate soul Will soften, will soothe and control, And the prisoners condemned shall not die.

all ends happily. If after the above (by no means unfairly) quoted example of the general "poetic" value of the libretto of "Constance of Calais," we add that the composer has succeeded in raising a very interesting musical super-structure upon such groundwork, we mean to infer high praise. Dr. Gladstone, indeed, in the present instance, has made the utmost of a very questionable opportunity of displaying his sense for variety of rhythm (as for instance, in the chorus "Hush! the shouts of victory!"), and of giving most melodious utterance to sentiments the most hackneyed, and verses the most commonplace (as for instance, in the duet "I go to die"). The instrumentation of the Cantata is throughout skilful and effective, predisposing the hearer from the outset for the stirring up of intellectual and emotional experiences which, chiefly on account of the insipid text, are doomed to be disappointed. The work was, on the whole, well performed, the soloists having been Madame Catherine Penna, Miss Evelyn Gibson, Messrs. Iver McKay and Alfred Moore. A selection from Haydn's Symphony No. 11, and from Handel's "Alexander's Feast" concluded the

MADAME FRICKENHAUS AND HERR LUDWIG'S CHAMBER CONCERTS.

THE first of a series of four Chamber Concerts, of the Monday Popular type, given under the auspices of the above-named artists, took place on the 14th ult., at Princes' Hall, in the presence of a numerous and appreciative audi-The judiciously selected programme included, amongst the chamber works properly so called, Kiel's interesting, but (if we except the charming and exceedingly characteristic "tempo di menuetto") somewhat austere, and at times, laboured Pianoforte Quintet in A major (Op. 75), as well as Beethoven's String Quartet in F minor (Op. 95); both having been admirably played by Herr Ludwig, Mr. G. W. Collins, Mr. Gibson, and Mr. White-house; Madame Frickenhaus presiding at the pianoforte in the former work. The lady pianist gained well-deserved applause for her refined and brilliant rendering of Schumann's "Etudes Symphoniques" which, but for its occasional lack of poetic animation and appreciation of the composer's intentions, would have been absolutely perfect. Herr Ludwig also contributed two instrumental solosviz., a Nocturne by Ernst, and Variations by Paganini, wherein he proved himself a virtuoso of no mean attainments on his instrument; he indeed carrying away the lion's share of the applause bestowed during the evening. The programme was interspersed with vocal duets (Dvorak and Mary Carmichael) pleasingly rendered by Miss Louise Phillips and Madame Fassett, Miss Mary Carmichael having been the accompanist. These interesting Concerts (the second of which was announced to take place on the 28th ult.) bid fair to become an annual institution in the metropolis, and we heartily welcome the prospect in the interests of the art in its highest and purest manifestations.

FESTIVAL OF THE SONS OF THE CLERGY.

THE annual Festival of the Sons of the Clergy, which took place in St. Paul's Cathedral on Wednesday, the 20th ult, was chiefly noticeable as being the first occasion on which any portion of Dr. Stainer's Oratorio "St. Mary Magdalen" has been performed in the Cathedral. The work is somewhat too lengthy for performance in its entirety at a church service, at least on any occasion when full evensong and a sermon are indispensable; and therefore a selection (lasting exactly one hour) was made from his work by the composer, the numbers omitted being numbers 2 to 6, 12 to 14, and 18. The Cantata was thus brought within the limits of a Festival Anthem, but at a decided cost, we are inclined to think, not only to the narrative, but to the music also, from the dramatic as well as the æsthetic standpoint. The tenor and bass solos were sung by Messrs. Kenningham and Kempton, of the Cathedral choir, and the treble solos by two of the Cathedral choristers; but of the performance as a whole it is not possible, owing to the defective arrangements made for the press, to speak critically. For the Magnificat and Nunc dimittis Dr. Martin's well-known setting in A was used, and Sullivan's fine overture "In Memoriam" (which has been previously heard on several similar occasions) was played by the orchestra immediately before the commencement of the service. The sermon was preached by the Dean of Windsor, the Rev. H. D. Macnamara intoned the prayers, and Dr. Stainer conducted.

MUSIC IN LIVERPOOL. (FROM OUR OWN CORRESPONDENT.)

WITH lengthening summer days and outdoor recreations it would perhaps be inconsistent if these indications were not accompanied by an almost complete dearth of all that

is interesting in the musical world.

What may be looked upon, however, as the last classical entertainment of the past season proved to be singularly successful from more than one point of view, and the audience which Señor Sarasate attracted to the small Concert-room of St. George's Hall on April 25 was not lacking in either numbers, interest, or even enthusiasm. As might naturally be inferred, the programme of the Spanish virtuoso chiefly comprised items of dance music and Bohemian airs, calculated to put to the and its refinement, dramatic feeling, and musical charm

test, and show to advantage, the phenomenal powers of technique which have placed Señor Sarasate in the front rank of modern violinists. His rendering of the Andante and Variations from the Kreutzer Sonata, and of Mendelssohn's Concerto was generally characterised by a breadth of conception and warmth of treatment which more than compensated for an occasional weakness of tone, more particularly noticeable in the Andante movement of the latter work. Mr. W. G. Cusins was at the pianoforte, and played, amongst other items, Thalberg's fantasia " Mosè

The performance at St. Anne's Roman Catholic Church. Edgehill, on Sunday the 17th ult., of Gounod's Mass "Guardian Angels," was interesting from the fact that this is the first occasion on which it has been rendered in Liverpool since its introduction at the Musical Festival in 1874. Gounod is always at his best in impressive church music, and the recent performance, under the conductorship of Mr. W. J. Argent, with full orchestral accompaniment, evidenced careful training, and an intelligent grasp of the ideas of the composer.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE merry month of May has not been very prolific in high-class music, and beyond one or two suburban Concerts, and sundry performances of English ballad and comic opera at the theatres, the month's record is a barren one. On the other hand, the work of preparation for the Musical Festival of August next, has been carried on with a good deal of vigour, and substantial progress has been made in the choral rehearsal of new works. The whole of the choruses of Dvorák's Cantata "The Spectre's Bride," of Dr. Bridge's setting of the Latinised version of "The Rock of Ages," of Mr. Anderton's "Yuletide," and of Mr. Villiers Stanford's short Oratorio "The Three Holy Children," are now out of hand, and with the current month of June the chorus commences the rehearsal of Gounod's "Mors et Vita." Mr. Cowen's work apparently is still somewhat behindhand, owing to the composer's temporary indisposition, but no doubt is entertained of his ability to fulfil his contract in good time. Dr. Hans Richter has paid several visits to Birmingham, and has settled the composition of the band, which though numerically somewhat smaller than on the last occasion, is expected to prove more efficient owing to the care with which it has been selected.

True to its self-appointed mission of finding out and producing comparatively unknown or neglected works of interest, the Amateur Harmonic Association at its second and final Concert on April 30, performed here for the first time in England, Joachim Raff's quaint "Tageszeiten" ("The Hours of the Day"), a kind of Fantasia for chorus, orchestra, and pianoforte obbligato. The English version, specially prepared for the Concert, was from the pen of Mr. J. T. Threlfall, M.A. The work, which was first produced at Leipzig in December, 1873, consists of four numbers, entitled respectively, Noon, Evening, Night, and Morning, all of them exhibiting musicianly skill and poetical fancy, but somewhat failing in musical interest, and especially the charm of melody. The lines, however, are flowing and graceful, the treatment throughout being lyrical, and the skill and scholarship of the composer are frequently vindicated by happy pieces of orchestration and the frequent employment of contrapuntal devices, culminating in the final number in a fugue. pianoforte part, which on this occasion devolved upon Miss Agnes Miller, is conspicuous throughout, but more especially in the first and last sections; whilst the choral part is generally subordinated to the instrumental. The performance was a somewhat unequal one, and it would be unfair to pronounce positively upon the merits of so novel a work until it has been heard under more favourable conditions. Another interesting item of this Concert was the first performance in Birmingham of Mr. C. H. Lloyd's Cantata "Hero and Leander," produced at the Worcester Festival of September last. Since that performance, the composer has amplified the love duet, but in other respects the work remains essentially unchanged,

were as cordially recognised at Birmingham as at Worcester. The third and concluding novelty of the Concert was Mr. Thomas Anderton's Cantata "The Norman Baron," a choral and orchestral setting of Longfellow's ballad—flowing, vigorous, and fairly characteristic—originally written for and produced by the Middlesbrough Musical Union.

The performance of Gounod's "Redemption" by the Midland Musical Society, in aid of the funds of the Jaffray Suburban Hospital, was chiefly interesting as showing the practicability of giving a fairly effective performance of that exacting work with limited orchestral resources, and without the assistance of vocal "stars." Although the performance cannot be said to have been perfect, the general effect was so good as to elicit the hearty and frequent applause of the large audience present.

Among the minor musical incidents of the month may be mentioned an open rehearsal by the Tonic Sol-fa Council Choir of Niels Gade's Cantata "The Crusaders," which took place on the 5th ult. at Aston, and the miscellaneous vocal and instrumental Concert given by the Misses Hetherington and Ascough at Handsworth. Chopin's Polonaise in A and Thalberg's "Home, sweet home" afforded ample scope for the display of Miss Ascough's abilities as a pianist, whilst her coadjutor revealed an excellent contralto voice and good method in sundry vocal selections—Italian and English.

Mr. Sims Reeves, after a lengthened interval, re-appeared here on the stage of the Theatre Royal, on the 20th ult., in the part of Henry Bertram in "Guy Mannering," when he showed that in voice, as in dramatic intelligence, he may still brave comparison with any tenor on the operatic stage. He was well supported by Miss Philippine Siedle, Miss Adelaide Newton, and Mr. Fox. Mr. Reeves was also announced to appear two nights later, in the part of Captain Macheath in "The Beggar's Opera," but at the eleventh hour bills were posted up on the theatre doors announcing that in consequence of indisposition Mr. Reeves was unable to appear, and there would be no performance. On the 11th Mr. J. W. Turner essayed the part of *Henry Bertram* in "Guy Mannering" at the Grand Theatre, and experienced a very cordial reception.

He was supported by Mr. Aynsley Cooke, Madame Clara
Leslie, and Miss Ada Roby, but the performance altogether was a somewhat unequal one.

MUSIC IN YORKSHIRE. (FROM OUR OWN CORRESPONDENT,)

In most Yorkshire towns people are now beginning to take their music in the parks, and the concert season has come to a close. Beyond the fact of the commencement of these popular promenade concerts al fresco, there is scarcely anything of note to record of the past month.

Messrs. Christenson and Haddock have attracted considerable attention by the recital of the complete set of Beethoven's Sonatas for the piano and violin. These were given at two Concerts in the Philosophical Hall, Leeds, These were held on April 28, and the succeeding Friday. Both performances were fairly well attended, and the experi-ment, for such it really was, succeeded beyond expectation considering the boldness of the scheme. It speaks well for the two executants that the interest of the audiences was well sustained, and they are much to be commended for providing such a pleasant and instructive course of musical study.

One of the many interesting Concerts for which the

season will be remembered in Bradford was that of the Manningham Vocal Union, which took place on the 5th ult., and served to bring together a large audience. The programme was a notable one, and its quality and boldness was justified by the performance. It included two novelties, so far as the Bradford public are concerned—namely, C. Harford Lloyd's "Hero and Leander" and Sir Arthur Sullivan's "On shore and sea." These are works which, as most people are aware, offer considerable scope to a chorus of well ascertained powers, and in this instance the music was rendered with tolerable precision and freedom, although the performance was capable of improvement in many respects. The accompaniments were supplied public were concerned, upon equal terms. It must be by the orchestra of the Philharmonic Society, whose evident that the reason why the real musicians of the

efforts, although full of promise, were scarcely equal to the exacting duties which they were called upon to perform. The vocalists were Miss Clara Jowett, Mrs. Ashcroft Clarke, Miss E A. Blackburn, Miss Coates, Mr. A. Broughton, and Mr. C. Kingsley, all of whom acquitted themselves with great credit. Mr. W. Rees lent valuable assistance as leader of the band; and Mr. Rooks conducted the combined forces with musicianly skill.

Most readers will know that the Leeds Musical Festival Committee entered into arrangements sometime ago with Herr Rubinstein to produce a new work for the Festival next year. It is now stated that the Russian musician cannot fulfil his promise. A correspondent, writing to one of the Leeds papers, suggests that the place vacated by Herr Rubinstein should be filled by a young English composer, and goes so far as to name Dr. Creser, the talented young organist of Leeds Parish Church. Dr. Creser, he says, is engaged upon an important and Dr. Creser, he says, is engaged upon an important and serious composition which possesses many remarkable and meritorious qualities. The writer continues: "Those who have merely heard Dr. Creser's previous choral work, 'Eudora,' and under the very unfavourable, not to say damaging, conditions of its production in Leeds three years ago, can have but little, if any, conception of what he is really capable as a composer. A slight acquaint-ance even with this new work would, I am sure, serve to open the eyes of many, revealing, as it assuredly does, musical power and ability of an order for which I myself was certainly not prepared. The work itself is in Cantata form, and the story it seeks to illustrate is based on the old twelfth century romance of Hartmann Von der Aue, so beautifully reproduced by Longfellow in his "Golden Legend." The libretto, as in Dr. Creser's earlier work, is written by Professor G. F. Armstrong.

MUSIC IN THE WEST.

(FROM OUR OWN CORRESPONDENT.)

On April 29, a deputation from the General Council of the Society of Professional Musicians, consisting of Dr. Henry Hiles (Manchester), Dr. Edwin Crow (Ripon), Mr. Arthur Page, F.C.O. (Nottingham), Mr. Arthur Smith, Mus. Bac. (Derby), and Mr. James Dawber, Mus. Bac. (Wigan), visited Bristol "To consider the present state of the musical profession, and the necessity of attempting to improve its present position and prospects." The meeting took place in the Council-room of the Museum, under ing took place in the Council-room of the Museum, under the presidency of Mr. George Riseley, and among the large company present were Messrs. J. Greenwood, E. Cook, S. Cook, W. H. Palmer, Dinelli Skelding, Lawford Skelding, W. H. Cooke (Bath), A. W. Huff (Bath), A. Maine, J. Warriner (Dunster), J. Barrett, A. New, W. J. Kidner, A. Brookes, J. K. Pyne (Bath Abbey), J. W. Lawson, H. Cox, V. Parminter, C. Bucknall, Mrs. Roeckel, and Mrs. Villiers. The Chairman, after cordially welcomises the distinguished deputation on behalf of the musical ing the distinguished deputation on behalf of the musical profession of Bristol, called upon Mr. Page to explain the objects and working of the Society. Mr. Page, in an interesting address, urged the necessity for trying to improve the present position of the musical profession, and pointed out the injury it sustains from overcrowding, by utterly incompetent teachers, and from isolation. He mentioned that he lived in Nottingham seventeen years without knowing intimately a single musical man, and beyond his own town he hardly knew the names of any musicians. Since the Society had been started he had made at least fifty intimate friends of musical professors. He instanced the success which had attended the movement in the north, and expressed a hope that in the West of England the movement would be equally successful. Mr. Edward Chadfield, general secretary, said that the rules told them what the Society intended to be-a Society of professional musicians. Three words expressed the position of musicians at the present time-disorganisation, isolation, and spolia-If they considered that men in the profession had devoted years of their lives, their money, and their time in acquiring knowledge and skill in the art, it was neither more nor less than spoliation for people who had done nothing of the kind to enter into competition, as far as the

no means to distinguish, simply, broadly, and generally, a qualified person from an unqualified one. The intention was to embrace in the Society all professionals who were entitled to be so called. The admission to the Society was simple, requiring merely an application, the nomination by one member of the Council, and being seconded by another member. As soon as any district had twenty members it became a section in itself, and elected its own council, governed itself, and held meetings to discuss subjects relating to the profession. Each section would send two delegates to the Central Council. Dr. Hiles, in an able speech, dealt with the objects and aims of the Society. He observed that until two years ago musicians had no means of speaking with authority or unanimity, but now the present Society had a membership of 300, and he thought it probable that in five years the Society would include at least half of the teachers in England whom they desired to see members. The Chairman confessed himself a little disappointed that the conditions of membership did not include an examination, and expressed his belief that as time went on such a condition would be added to the rules. He advo-cated such an examination being imposed as would stamp a person as being a qualified musician, as was the case in law, medicine, &c. He then moved, "That this meeting cordially approves the aims and objects of the Society of Professional Musicians, and will give it hearty support, believing that the development of the Society will benefit the art and those who practise it." Almost without exception those present then subscribed their names as members of the Society, so that, according to the rules, a western section will be at once established

The last Concert of the season, arranged by the Bristol Musical Association, being the 32nd of the series, was given on Saturday, the 9th ult., at Colston Hall. The attendance was very numerous, and included the Mayor and Mayoress. The chief item performed was "The Ruins of Athens," in which choir and orchestra, under the conductorship of Mr. George Gordon, acquitted themselves creditably. The remainder of the programme was miscellaneous. The principal vocalists were Miss Julia Jones (soprano), Mr. E. T. Morgan (tenor), and Mr. Montague Worlock (bass). Signor Nicola Coviello gave some solos on the cornet with his usual artistic finish, and Mr. Riseley contributed a couple of his ever-welcome organ solos. The Association has certainly had a successful season as far as music and attendance are concerned, and we trust also that the pecuniary aspect has not been unsatisfactory.

The most interesting musical event of the present season in Bristol took place on Wednesday, the 13th ult., namely, the long looked for performance of Beethoven's Choral Symphony and Barnett's "Ancient Mariner." The Concert was a complimentary one given by the Monday Popular Concerts Society to their honorary Conductor, Mr. George Riseley, as some little recognition of his invaluable services to them during the past two seasons. Mr. Riseley was thus enabled to fulfil what has long been one of his most earnest wishes, the presenting of all the Symphonies of Beethoven in a complete form before Bristol audiences. The Choral was the only one wanting to complete the list, and now that also has been added. The performers were Mr. Riseley's band and choir, numbering 300. Of their work it is almost impossible to speak too highly. The Of their choir has been rehearsing weekly for the past three months, under the alternate tuition of Mr. John Barrett and Mr. Riseley, which may account for the happy result. The attack was far beyond anything we have hitherto heard in Bristol, as were also the light and shade and the enunciation, this last quality being especially remarkable. For so large and trying a work as the Symphony no doubt the choir was a small one, but nevertheless it was fully equal to the demands laid upon it. The one-weak point was the insufficient number of altos. Their tone was extremely good, being full and round, but they were somewhat overweighted by the other parts, and the addition of twenty to their ranks would have been a great improvement. The brilliance of the sopranos was, throughout the evening, most remarkable, their high notes ringing out with the utmost clearness, and without the smallest hesitation or faltering. There was evidently great enthusiasm

country suffered so much was from the fact that there were felt in the whole body of singers, and they sang the last chorus of the evening quite as freshly as the first. may instance a few specially striking numbers they were, in the Symphony, the Adagio "O ye millions," with the following Allegro Energico "Sing then of the heav'n descended daughter of the starry realm," and the last prestissimo movement "O ye millions." And in the "Ancient Mariner," we may instance the ladies' choruses "The bride hath paced into the hall," and "This Seraph Band"; the chorus for male voices "The loud wind never reached the ship," and the choruses "And now the storm blast came," "About, about, in reel and rout," and "The upper air burst into life," as examples of what choral singing really ought to be, for the performance of these numbers was as near perfection as possible. As for the band, the rendering of the Symphony was a real treat, and throughout the evening the orchestral performance was most admirable. The soloists were Miss Farnol, Miss Eleanor Rees, Mr. Harper Kearton, and Mr. Thorndike. With the exception of Miss Farnol, they were well known to Bristol, and fully sustained their high reputation. Miss Farnol made a decided success in her solo "The fair breeze blew," and Miss Rees sang "O sleep it is a gentle thing " with exquisite taste. Mr. Thorndike also gave "Swiftly, swiftly flew the ship," with great effect, and Mr. Kearton was successful in " The harbour bay." The Colston Hall was crowded as we have hardly ever seen it at these Concerts. Mr. Carrington was, as usual, the leader, and Mr. Riseley, who was received with loud and long-continued applause, was the able Conductor. After such an unqualified success, we trust that the Society will see its way to making at least one Choral Concert a feature of their season.

Mr. Riseley gave Organ Recitals at Colston Hall on the 7th, 16th, 23rd, and 30th ult., which were fairly well

The Bristol Orpheus Glee Society gave a Concert, in aid of the Bath Hospital, at the Assembly Rooms, Bath, on April 28. There was a crowded attendance, and the Society fully sustained its high reputation for thoroughly finished singing. Mr. George Riseley was, as usual, the Conductor, and after the expenses of the Concert were paid, there was a balance of £40 to be handed over to the charity.

The nineteenth Concert by the Salisbury Vocal Union was given on April 29, in the Hamilton Hall, to a crowded audience. The first part was a selection from "Samson," the soloists being Madame Eva Scorey, Miss Lily Mullings, Mr. J. M. Hayden, Mr. Arthur Fowles, and Mr. Arthur The chorus singing was excellent throughout. The second part was miscellaneous, the principal feature being a violoncello solo by Mr. J. Pomeroy, of Bristol. Mr. Alfred Foley ably led the band, Mr. F. T. Wells was solo flute, and Mr. A. J. Saunders solo trumpet; Miss Winifred Harwood and Mr. Charles A. Rogers presided at the pianoforte and organ respectively, and Mr. J. M. Hayden conducted.

Miss Aylward gave her first Chamber Concert of this season, at the Assembly Rooms, Salisbury, on the 21st ult., when she was assisted by Mr. A. Burnett, (violin), Mr. W. E. Whitehouse, (violoncello), and Miss Amy Aylward as vocalist. The programme included Gade's Trio in F, Op. 42, Beethoven's grand Trio in B flat, Op. 97, Mozart's Sonata in B flat, for piano and violin, a violoncello solo, splendidly played by Mr. Whitehouse, "Czardas," (Fischer), and a pianoforte solo by Miss Aylward (Schumann), which was encored. Miss Amy Aylward sang "Connais tu le pays" and "Quand tu chantes" (Gounod) with violin obbligato by Mr. Burnett, also songs by G. F. Cobb, Jensen, &c., which were exceedingly well received. There was a large audience, who highly appreciated the performance. Mr. Augustus Aylward will start his Popular Orchestral Concerts again early in the autumn.

MUSIC IN EDINBURGH. (FROM OUR OWN CORRESPONDENT.)

On April 27, the St. Andrew's Amateur Orchestral Society gave the second Concert of the sixth season in the Edinburgh Literary Institute. The orchestra, numbering about sixty members, performed fairly well, and on the

whole showed much improvement. The principal items character, while, as far as could be judged from the pianoforte in the programme were Romberg's Symphony, Op. 6, in E flat; a Vorspiel from "Konig Manfred," by Reinecke; a Mazurka, "Lena," composed by Mr. Paton, the Conductor; a violoncello solo, "Romanze," by Balbastre, played by Mr. Paton; a Suite (Corelli), and a Concerto for Violin (Viotti), excellently rendered by Miss McGregor. Miss Annie Grey delighted the audience by her singing of Schubert's "Der Neugierige," Handel's aria "Cangio d'aspetto," and the old English ballad "The Three Ravens."

Señor Sarasate, with Mr. Cusins as pianist, appeared before a well-filled house in the Music Hall, on the 4th ult. Señor Sarasate delighted his audience by a faultless rendering of Mendelssohn's Concerto, which, although intelligently accompanied by Mr. Cusins on the pianoforte, made one wish for the presence of an orchestra. Further items were the Second Suite for Violin, by Franz Ries, Schubert's Rondo in B minor, instead of Raff's Violin Suite, as promised in the programme, Señor Sarasate's own Fantasia on airs from Gounod's "Faust," and an arrangement of Chopin's Nocturne in E flat, Op. 9, No. 2. Mr. Cusins's solos for the pianoforte were an Etude of Liszt, a Fantasia of Thalberg ("Mosè in Egitto"), and a "Valse Brillante" of his own com-

On the 8th ult. Herr Otto Schweizer's pupils gave an interesting evening Concert in the Masonic Hall. crowded audience testified to the wide esteem in which he is held, and the performance to his success as a teacher. The programme included a Concerto of Bach (C major) for two pianos, Beethoven's third Concerto, the Waldstein Sonata, a Hungarian Rhapsody (No. 2) by Liszt, and two movements of a Suite (Op. 23) by Herr Schweizer—all of which were played from memory. Miss Annie Grey and Mr. Arthur Edmunds contributed, as vocalists, solos and a duet, and a ladies' choir sang three trios by Herr Schweizer
—"The Knight and the Lady," "Vox Amoris," and " Sympathy.

The choir of St. Aidan's Church gave a successful Concert in the Masonic Hall on the 12th ult. The principal items in the programme were Mendelssohn's " Hear my Prayer," and a Trio for pianoforte, violin and cello by Mr. J. M. Sinclair, the Conductor. The Trio is a tuneful and spirited work, and shows distinct promise on the part of the composer.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

A PERFORMANCE of Gadsby's Cantata " The Lord of the Isles" was given by the Rutherglen Choral Society on April 28, conducted by Mr. William Macintyre.

The seventh annual Concert by the Glasgow Academy Choir took place on the 8th ult., in the Queen's Rooms. The choir numbered in all about 100 voices, about fourfifths being the pupils (boys) of the Academy, and the other fifth old pupils and friends, in the tenor and bass parts. A. R. Gaul's Cantata "Ruth" formed the first part of the programme. The choruses were very well executed, as far at least as the boys were concerned, for the tenors and basses gave rather inadequate support. Among the solo voices special mention may be made of the youth who took the part of Naomi. His singing was marked by refinement and grace. The chief item in the second part was Adolf Jensen's "Feast of Adonis," which was rendered with intelligent appreciation and taste. Among the minor numbers in this part was a part-song, "The Seasons," the music by C. Hall Woolnoth, a local musician. Mr. Woolnoth's composition is clever and promising, but can hardly be described with correctness as a part-song, the accompaniment being too prominent a feature. Mr. John Maclaren, who has set an example in the Academy Concerts that is well worthy of imitation, conducted.

A fairy Cantata, entitled "Dame Hulda," by Mr. Arthur J. Waley, was produced at the Queen's Rooms on the 12th ult. The Cantata is written for ladies' voices, solo and choruses, with the addition of a tenor solo part. Mr. Waley's music is lively enough, if occasionally wanting in dramatic significance and point, and there are frequent indications of musical invention of a highly promising

and harmonium accompaniments, not a little knowledge seemed to be possessed of orchestral effect. The ladies sang the choruses with spirit, although they were not always equal to some of the vocal difficulties or the extreme range of the music. Mr. C. Hall Woolnoth conducted with vigour, and Messrs. Waley and Hewitson presided at the piano and harmonium respectively.

A Recital of organ music was given on the 11th ult. on the new organ of Hillhead Baptist Church, by Mr. W. S. Hoyte, of All Saints', Margaret Street, London. The instruent has been built by Messrs. Lewis and Co, the builders of that in St. Andrew's Hall. Mr. Hoyte's programme did not contain anything very new, but it was marked by

taste and discrimination.

The Glasgow musical season may now be considered at an end for the time being. We have had a very active winter, and, on the whole, improvement has gone along with activity. Apart from the important annual concert scheme of the Glasgow Choral Union, which every year advances in interest and character, and which of course occupies the largest place in the regard of musical people, the efforts put forth by the other greater musical Associations are not to be overlooked, though unfortunately in one or two instances the measure of refinement attained is disappointing. The semi-private musical Societies—those, it may be explained, which are supported by the subscriptions The semi-private musical Societies-those, it of both an honorary and effective membership-have contributed in a highly important degree to widen our musical knowledge and culture by the production of numerous important compositions, chiefly contemporaneous, and it is earnestly to be hoped that no circumstances will arise to lessen the number and value of these Societies. Church Choir Concerts have been more than usually numerous in the past season, and have shown improved judgment in the selection of music, as well as advancing taste in execution. For the last year or two we have also had, for the first time in the musical history of Glasgow, a body of resident instrumentalists of really excellent executive These musicians are accustomed to play together under a competent directing hand, and their services have been greatly in requisition for the orchestral accompaniments of Oratorios, Cantatas, &c., and for chamber and other instrumental performances. The present gratifying state of musical matters in Glasgow is undoubtedly due, in a wide and general sense, to the disinterested example and enterprise of the Glasgow Choral Union; but it is not too much to say that the high degree of cultivation of the graces of choral singing, which is now a feature here, is very specially due to the example set some years ago by Mr. H. A. Lambeth with his Select Choir, and continued so ably and successfully by the Glasgow Select Choir.

Mr. Channon Cornwall, Organist of Sandyford Established Church, was accidentally drowned in the Port Dundas Canal on the night of Monday the 4th ult. Cornwall came to this city nine or ten years ago, from Chichester, I believe, and held a high reputation as an executant. He was accompanist to the Choral Union at the weekly choral practisings, having held the post, with

much acceptance, for five or six years.

The Ayr Choral Union, whose yearly scheme of Concerts is in relationship, as far as the orchestra is concerned, with that of Glasgow, held its annual meeting on the 14th ult. In the report submitted the directors thanked the members for their hearty response to the appeal made by them at the beginning of the season to clear off the deficit of the previous year, thus allowing them to begin the season's work free of debt. The season had unfortunately again proved unsatisfactory in a financial respect, but the Society, notwithstanding discouragement, had well maintained its position in point of membership and attendance at practisings, and in the rendering of the works undertaken. The income amounted to £295 38. 11½d. and the expenditure to £419 138. 3d., leaving a deficiency of £124 98. 32d. I have no expectation that this result of the past season's exertions-discouraging as it is in one respect-will have any effect in abating the enthusiasm of the Ayr Choral Union, which is merely passing through the experience of our own Society, before financial success had crowned its own self-denying educational efforts.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, May 12, 1885.

SINCE the last review of musical doings in America appeared in these columns, the season in opera and concert halls has come to an end. The past month has been almost barren of occurrences of moment in the Metropolis as well as elsewhere. The Symphony and Oratorio Societies, whose plans had been sadly disarranged by the death of Dr. Damrosch, crowded half of their list of Concerts into two weeks, and the performances showed the influence of the hasty preparation and carelessness of results which was to have been expected. The Brooklyn Philharmonic Society (whose Concerts ought to be included in the local system), and the New York Chorus Society, also finished their seasons. I am therefore able briefly to give a review of what has been accomplished in six months in New York for the sake of the interested who may wish to institute a comparison between the musical activity of the American and British Metropolis. In this review, it must be understood, all Concerts are omitted which are not given under the auspices of an established institution devoted to the cultivation of high-class music. For the hundred and one big and little Concerts given by private persons or for charity, I have neither time nor space.

The Philharmonic Society has given six Concerts in the Academy of Music, and the same number of public rehearsals; the Symphony Society has given six Concerts and six rehearsals; the Oratorio Society four Concerts and our rehearsals; Mr. And er Stucken four Novelty Concerts, with four rehearsals; Mr. Thomas six Concerts for Young People; the Brooklyn Philharmonic Society, under Mr. Thomas's direction, eight Classical Concerts without; and the New York Chorus Society three Concerts without rehearsals. The public rehearsals referred to differ in no respect from the Concerts, except that they are held on the afternoon of the day preceding the Concert date. From this enumeration it will be seen that the American metropolis has enjoyed this season sixty-eight Concerts of the highest class of music. The attendance at the Concert of the New York and Philharmonic Societies was limited only by the seating capacity of the rooms in which they were given, and the other Concerts were well, if not liberally, patronised.

Of new works of magnitude we have heard quite a list, aside from those enumerated in the review of the Novelty Concerts in this place last month. Five symphonies by composers of note were brought out as follows :- Brahms's Third in F major, Frederic H. Cowen's Fourth or "Welsh," Sgambati's in D major, Godard's Symphonic Gothique, and Felix Draeseke's (2nd) in F. The last mentioned work formed part of the scheme of the last Concert of the Symphony Society, and found extremely little favour with the critics of the newspaper press. Of works which had previously been heard, but which are seldom performed, I may mention Liszt's "Dante" Symphony, given by the Symphony Society, and Berlioz's Symphonie Fantastique, which had a brilliant interpretation by the Philharmonic Society and Mr. The full list of large choral works given is as follows:— Handel's "Messiah" and "Judas Maccabæus" (Oratorio Handels "Messiah" and "Judas Maccabeus" (Oratorio Society), Liszt's "Legend of St. Elizabeth" (Brooklyn Philharmonic Society), Mozart's "Requiem" (Brooklyn Philharmonic Society), Dvorák's "Stabat Mater" and Mackenzie's "Rose of Sharon" (Chorus Society), Mendelssohn's "St. Paul" and Verdi's "Requiem" (Oratorio Society), and Bach's "Christmas Oratorio" (two parts, parts), and Bach's "Christmas Oratorio" (two parts, parts). Brooklyn Philharmonic Society). Mr. Mackenzie's dramatic oratorio was brought forward for the first time in America at the last Concert of the Chorus Society on April 16, in Steinway Hall. Had it been given when it was first promised, Mr. Bennett, the compiler of the book of words, would have been enabled to hear it, but the Society was unable to redeem its promise, and the work consequently fell near the close of the season. The performance profell near the close of the season. The performance publishing spined by the postponement, though it was far from being as perfect as it ought to have been in view of all the circumstances. The choir numbered about 350 voices. Mr. Thomas's band played the accompaniments, and the solo parts were in the hands of

Miss Emma Juch, Miss Emily Winant, Mr. William J. Winch, Mr. Max Heinrich, and Mr. Ivan Morawski. The solos all went well (except that it was disturbing to hear the Teutonic pronunciation which Mr. Heinrich gave to the text), likewise the orchestral parts and the bulk of the choruses. The third part dragged a good deal, however, and the close was the reverse of brilliant. The work was given with the composer's London "cuts," but even then was found to be too long, and the bulk of the applause was harvested in the early portions of the evening. Mr. Thomas has taken the score with him on his Western tour, and the oratorio, or portions of it, will be heard during the early summer in a number of places, including Chicago. A special interest attached to the work in the eyes of music lovers here from the fact that Dr. Damrosch gave musical treatment to the same subject a few years ago. His cantata, however, treated the "Song of Solomon" in a purely lyrical fashion, yet with much success in several portions. The prelude to the Cantata, which Dr. Damrosch called "Sulamith" (as Rubinstein afterwards did his opera on the same theme), was revived by the dead musician's son to open the fifth Concert of the Symphony Society's series, which was in memoriam of the Doctor. At this Concert, Herr Staudigl sang a ballad, for baritone solo and orchestra, entitled "Harved Harfager," and Fräulein Marianne Brandt sang three German lieder, like the ballad, the work of Dr. Damrosch The orchestra, besides Beethoven's "Eroica" Symphony, played a transcription of Schumann's familiar pianoforte Toccata in C, also from the pen of Dr.

Damrosch.

Mr. Mapleson returned to New York after his San Francisco and Chicago successes to give a brief spring season of only six representations, in which Madame Patti appeared twice and Miss Nevada three times. A similar season was also given in Boston, after which Mr. Mapleson sailed for England, only stopping long enough in New York to institute two suits at law, one against Signor Nicolini to recover 10,000, dols., for failing to sing when called upon, and one against Miss Nevada for 3,000 dols. alleged to have been overpaid her. These suits are looked on here as possessing only so much significance, as they indicate that Mr. Mapleson, if he returns at all next year, will return with another prima donna than Madame Patti.

The Symphony Concerts in Boston have come to an end, and Herr Gericke has returned to Vienna for rest and pleasure. Meanwhile Herr Neuendorf is experimenting there with some popular Concerts at cheap prices. In Baltimore the Oratorio Society gave a festival three weeks ago in which Mr. Thomas and his orchestra took part. The principal vocal choral work performed was Verdi's "Requiem."

OBITUARY

FERDINAND VON HILLER .- Almost the last personal link conspicuously binding our time to the era of great masters snapped on the 12th ult., when Ferdinand Hiller Our readers very well know the position passed away. which Hiller filled in the musical world for years past. As Director of the Conservatorium at Cologne, Conductor of the Musical Festival of the Lower Rhine, whenever it took place in the city of St. Ursula, author of literary works which, like the "Recollections of Mendelssohn," passed into all European languages, and composer of music bearing the hall-mark of lofty talent, if not absolute genius, no man occupied a larger space in the realm of the divine art. Not long ago Hiller ceased from active work, and settled himself to the rest befitting old age. But, as often happens, this was only a short prelude to a profounder and eternal repose. He died in his seventy-fourth year, honoured and regretted by musical Europe.

Hiller was born at Frankfort, October 24, 1811, two years after his friend Mendelssohn. At an early age he showed musical talent, the development of which his parents so encouraged that he is said to have publicly played a Concerto by Mozart, and begun composition, when only ten years old. Subsequently, Hummel became his master for two years; the youth, at the end of that period, starting upon an independent career. Hiller gravitated to Paris almost as a matter of course; the French

capital being then the capital, also, of European art. There his remarkable talent secured a good position even at a time when Paris swarmed with gifted musicians. Under no necessity to work for a living, he laboured for renown, not only in composition and on the Concert-platform, but in the class-room; rapidly achieving distinction everywhere, at the same time deriving all possible advantage from intercourse with Chopin, Liszt, Cherubini, Berlioz, Meyerbeer, and many other distinguished men, to whose intimacy he was admitted. Hiller remained in Paris seven years; returning to Frankfort in 1835, and taking with him his celebrated Studies, a Pianoforte Concerto, and other works. Soon leaving his native town once more Hiller went to Milan, brought out an opera, "Romilda," and began composing his oratorio "Die Zerstörung Jerusalems." In 1841, he was again in Italy; and, two years later, in Leipzig, as conductor of the famous Gewandhaus Concerts; thence he went to Dresden, working hard as conductor and composer till 1847, when he removed to Dusseldorf. Three years later he finally settled in Cologne, the city of his ripened fame and of his death. Hiller was well known in London, thanks to occasional visits of a professional nature. He composed a piece specially for the opening of the Royal Albert Hall, and produced a Cantata "Nala and Damayanti," for the Birmingham Festival of 1870. His last visit to this country took place about twelve years ago, when he gave pianoforte recitals at the Hanover Square Rooms, and illustrated the art of improvisation on subjects suggested by the audience. He was essentially a master of the classical school, and could write music faultless in or the classical school, and could write music faultiess in construction and marked by all possible technical skill. His works, however, lacked the qualities by means of which genius gives vitality to its creations. They were often "dry"—fatal fault, for which nothing can atone. Nevertheless, they showed distinguished merits which musicians, at least, could recognise and appreciate. Hiller, in the records of his art, will stand high among the dii minores, and even within the shadow of the throne of genius-not the loftiest place, but one worth gaining.

Brinley Richards.—This well-known professor died at Kensington on May Day. He was born at Caermarthen in 1819, his father then holding the post of Organist at St. Peter's Church. Mr. Richards was one of the many Welsh persons who owe their start in life to that often derided, but really useful institution, the Eisteddfod. Mainly through the opportunity it afforded, he entered the Royal Academy of Music, twice winning a King's Scholarship. His pupilage over, Mr. Richards settled in London as a teacher of the pianoforte; soon gaining a lucrative con-nection, and acquiring a certain kind of fame by the production of teaching pieces, morceaux de salon, &c. He was capable of better things than these, as some of his clever studies show, but circumstances condemned him to a particular class of work and kept him at it. His name will be perpetuated by "God bless the Prince of Wales" which has actually become a "national anthem" in the strictest sense. Of late years Mr. Richards dis-tinguished himself as a lecturer, chiefly on the music of Wales; in that capacity running very much counter to the opinions of his sensitive countrymen as to the origin of their national art. He was much respected by all who knew him, and ever sustained the dignity of his profession, doing so even at unruly Eisteddfodau when his larger views brought him into contact with ignorance and prejudice.

ALEXANDER REICHARDT.—The death of this once popular tenor singer took place at Boulogne on the 14th ult. Reichardt was born in Hungary, April 17, 1825, and first appeared on the lyric stage at Lemberg when only eighteen years old. Subsequently he joined the Court Opera, Vienna, and acquired considerable fame as a singer of lieder. He first came to England in 1851, singing at the Musical Union, Philharmonic Concerts, &c. Thence-forward, till 1857, he was a regular visitor during the season, frequently appearing on our lyric stage. About 1860 he settled in Boulogne, where for many years before his death he lived a retired, but not inactive life. He filled a conspicuous musical position in the town of his adoption, and established there a Philharmonic Society. Reichardt Composed a number of songs, some of which, especially "Thou art so near and yet so far," became popular.

THE outline programme of the Birmingham Musical Festival, which commences on Tuesday, August 25, is now published. On the opening morning "Elijah" will be published. On the opening morning "Elijah" will be given; and in the evening Mr. Frederic Cowen's new Cantata, entitled "The Sleeping Beauty," Mr. Prout's new Symphony, and a miscellaneous selection. Gounod's new Oratorio, "Mors et Vita" (composed expressly for this Festival), will be produced on Wednesday morning, and the evening Concert will include Mr. Thomas Anderton's new Cantata, "Yule-tide," and Mr. A. C. Mackenzie's new Violin Concerto, to be played by Señor Sarasate. Thursday morning will be devoted to the "Messiah," and on the same evening a new Cantata, composed for the Festival by Antonin Dvoråk, called "The Spectre's Bride," and Mr. Gladstone's Latin translation of the hymn "Rock of Ages," composed by Dr. J. F. Bridge, will be performed. Dr. Stanford's new Oratorio "The Three Holy Children," and Beethoven's Choral Symphony will occupy Friday morning; and the Festival will conclude with a second performance of Gounod's new work in the evening. The vocalists engaged are Madame Albani, Mrs. Hutchinson, Miss Anna Williams, Madame Patey, Madame Trebelli, Mr. E. Lloyd, Mr. Wade, Mr. Joseph Maas, Mr. Santley, Mr. F. King, Mr. Watkin Mills, and Signor Foli; solo violin, Señor Sarasate; organist, Mr. Stimpson; chorus master, Mr. W. C. Stockley; and conductor, Herr Hans Richter. The band, which will be complete in every department, will be augmented for "Mors et Vita." Birm ingham has indeed a right to feel proud of a programme of such varied interest and excellence, and every credit s due to all who have given their best efforts to the cause.

The 147th Festival of the Royal Society of Musicians took place at St. James's Hall on the 7th ult., Mr. Charles Santley in the chair. After the usual loyal toasts, Mr. Santley proposed "Prosperity to the Society," making an earnest appeal on behalf of those especially who devoted the whole of their professional lives to orchestral performance; and afterwards, in returning thanks for the toast of his own health, expressed his disbelief in the so-called progress of music in England, asserting that although the number of students had greatly increased during the last quarter of a century, the arena for the exercise of their profession had materially diminished. The artists who gave their services on the occasion were Miss Mary Davies, Mr. Edward Lloyd, Mr. Lazarus (clarinet), and Mr. Septimus B. Webbe (pianoforte), Herr Dvorák accompanying two of his own songs (exquisitely sung by Mr. Lloyd), Mr. E. H. Thorne accompanying Mr. Lazarus's solos, and Mr. Fountain Meen presiding at the pianoforte during the rest of the vocal music. Glees and part-songs were also contributed with much success by the Westminster Glee and Madrigal Union. Subscriptions were announced by Mr. W. H. Cummings to the amount of about £800.

On Monday, April 27, the fifth annual Concert of the Haggerston Hospital Society was given before an oversitowing audience, at the Shoreditch Town Hall, under the direction of Mr. F. M. Wenborn. The principal vocalists were Madame Rose Hersee, Madame Patey, Miss Featherby, Miss Francis, Miss Roby, Mr. Edward Lloyd, Mr. Henry Guy, Mr. Arthur Thompson, and Mr. Bridson. The instrumentalists were Mr. John Cheshire, and band of harps, Mons. B. Albert (violoncello), and Mr. Turle Lee. The programme, which was miscellaneous, included a new song introduced by Madame Patey. It is believed that the German Hospital at Dalston will benefit by the Concert to the amount of over £100.

The St. Jude's, Peckham, Choral Society gave a Concert on Monday, the 11th ult., under the direction of Mr. Walter Miller, the programme including Spohr's Cantata, "God, Thou art great," and Dr. Stainer's "Daughter of Jairus." The soloists were Miss Alice Warr, Miss Nellie Smith, Mr. Henry Cooper, and Mr. C. E. Wheeler. Mr. Swinford Smith and Mr. R. B. Berks accompanied at the harmonium and pianoforte respectively. Mr. Miller, the Conductor of the Society, has been presented, on the occasion of his leaving St. Jude's for All Saints', Banstead, with a valuable silver-mounted bdton, suitably inscribed. The presentation was accompanied by a request that Mr. Miller, who founded the Society, would continue to direct it.

A VERY successful evening Concert was given by the members of the staff of the South-Eastern Railway on Wednesday, April 29, in aid of the funds of the newly-formed South-Eastern Cricket Club. The principal artists were Viscountess Folkestone, Lady Monckton, Madame Enriquez, Signor Foli, Mr. Henry Walsham, Mr. Wilford Morgan, and Mr. Pyatt. Viscountess Folkestone was accorded well-merited applause for both her songs, "The Valley" (Gounod), with violin and violoncello obbligato by Messrs. Louis H. d'Egville and Ernest Sandeman, and Blumenthal's "Sunshine and Rain." Madame Enriquez was highly successful in all her songs. Signor Foli, Mr. Pyatt, Mr. W. Morgan, and Mr. Henry Walsham were also thoroughly appreciated. A pianoforte solo was well played by Miss F. Scales, and Mr. Frank Barnard contibuted a violin solo. Mr. Eric Lewis gave a short musical entertainment between the first and second parts of the programme. The Orient Glee Company sang Bishop's "Hart and Hind," and Cooke's "Strike the Lyre." Mr. Abernethy and Signor Bisaccia presided ably at the pianoforte.

The Holborn Town Hall was well filled on May Day evening by an enthusiastic audience, on the occasion of Mr. J. T. Hutchinson's annual Concert. The first part of the programme was appropriately occupied with Sir Sterndale Bennett's Cantata, "The May Queen," the solos being admirably rendered by Miss Bertha Moore, Miss Alice Farren, Mr. Albert James, and Mr. J. T. Hutchinson, all of whom were heartily applauded. The second part consisted of a miscellaneous selection, Mr. E. H. Turpin contributing a couple of organ solos, and Mr. Tobias Matthay two pianoforte pieces. Mr. Hutchinson was much applauded for his spirited and artistic rendering of "O Ruddier than the Cherry"; and among other notable items was a trumpet solo by Mr. Thomas Harper. A glee was very effectively rendered by the Herne Hill Choral Society, by whom the choruses in Bennett's Cantata were given. Between the parts Mr. Hutchinson was presented, by the members of the above-named Society, with a handsome silver-mounted ivory bâton, "as a mark of their warm appreciation of the patience, ability, and kindness displayed by him in his conduct of his Society."

"YE London Glee Men," under the direction of Mr. Richard Mackway, concluded the third season with a Ladies' Concert at the Cannon Street Hotel on April 30. Among the concerted pieces calling for special mention were the part-song, "How fair is the Rose" (Edwin Ball), "Ossian's Hymn to the Sun" (Sir John Goss), and J. H. Maunder's chorus, "Thor's War Song," all of which were given with much spirit, the last-named piece obtaining a well-merited encore. Mr. Walter Mackway contributed two pianoforte solos, the rendering of which was highly appreciated. The solo-singers were Mr. Francis Palmer, Mr. John Evans, Mr. Thomas Powell, and Mr. Richard Mackway, the latter achieving a great success in Walter's prize song from Wagner's "Meistersinger," and "She's fairer than the May" (E. A. Sydenham), both of which were re-demanded. A pleasing variety was introduced by the singing of Mr. Richard Mackway's Criterion Choir of Boys, who gave Berthold Tours's "Stars of the Summer Night," and other pieces, with very correct intonation and commendable precision.

MR. Walter Wesché gave a Concert at the Westbourne Schools, Westbourne Park, on April 30, on behalf of an institution in connection with the Lock Chapel. The chief feature of the Concert was the singing of Mr. Frederick Knight, who created a most favourable impression, and that of the choir of female voices trained by the Concert-giver. Mrs. Wesché, Miss Alice Rees, Mr. W. Dennis, and Mr. C. Catty (violin), also rendered valuable assistance, Miss M. Bright (pupil of Mr. Wesché) contributing some pianoforte solos in an artistic manner.

A SELECTION of music was given at St. John's Schools, New North Road, on Thursday, the 14th ult. The vocalists were Miss Gadsby, Miss Coe, Mr. A. E. Marshall, Mr. C. Jones, and Mr. and Mrs. G. H. Hibberd; Mr. J. Anderson (violin), and Mr. G. Hayes Marshall (elocutionist). The Very Rev. G. P. Pownall occupied the chair, and Miss Mary Gadsby ably presided at the pianoforte.

THE Kyrle Choir have given performances as follows:—
"The Messiah," in Holy Trinity Church, Victoria Docks,
on April 2g; soloists: Miss Wike, Miss Clotidle Kapfi,
Mr. Reginald Groome, and Mr. E. A. Williams; Mr. E. H.
Turpin accompanist, and Mr. Malcolm Lawson, Conductor.
"Elijah," in the Scotch Church, Ossulston Street, Euston
Road, on the 7th ult.; soloists: Miss Hoschke, Mrs. Oram,
Mr. Henry Yates, and Mr. Jabez West; Mr. E. H. Lemare
accompanist, and Mr. Albert Orme, Conductor, and the same
Oratorio in Christ Church, Watney Street, E., on the 13th
ult.; soloists: Miss Hoschke, Mrs. Oram, Mr. John Probert,
and Mr. Albert Orme. "St. Paul," in St. Philip's
Church, Clerkenwell, on the 20th ult.; soloists, Miss
Edith Phillips, Miss Dora Perceval, Mr. Reginald Groome,
and Mr. James Blackney. Mr. E. H. Turpin accompanied, and Mr. Malcolm Lawson conducted on both the
latter dates.

The eleventh season of the Crouch End Choral Society was brought to a close on Monday, April 27, at Christ Church Schoolroom, by an exceptionally good performance of Mendelssohn's "Elijah." The soloists were Mrs. Lansdell, Miss Hilda Wilson, Mr. Iver McKay, and Mr. Frank Ward, all of whom acquitted themselves in a highly satisfactory manner. They were assisted in the quartets by Miss A. Scott, Miss J. Reed, Messrs. G. J. Tattersall, and Albert Popham. The choir, numbering 100 voices, was equally balanced, and did ample justice to the choruses. The accompaniments were played by a professional string quintet, led by Mr. S. Dean Grimson; Mr. J. G. Callcott, rendered valuable aid at the harmonium, Mr. Charles W. Lovejoy ably presided at the pianoforte, and Mr. Alfred J. Dye, A. Mus. T.C.L. was the Conductor, as usual. "The Rose of Sharon," and "The Redemption" are announced for the 12th season.

Mr. WINDEYER CLARK gave a Recital on the fine organ at Westbourne Grove Chapel on the 19th ult. It was rendered particularly interesting by two Sonatas of Mozart for organ, and a band of bowed instruments, written during the master's Salzburg period, and rarely, if ever, previously played in England. The compositions are full of charm, and present many unwonted and delightful effects from the contrasted tones of the combined instruments. Mendelssohn's Sonata in C minor, Bach's Fugue in E, of which another version is extant in the key of C, and some pieces by Henry Smart, Gade, and Guilmant, showed the versatile ability of the player to great advantage. A clever Adagio by Merkel for violin and organ, and a portion of Mendelssohn's Violin Concerto (in both of which Mdlle. Gabrielle Vaillant was the violinist) elicited general admiration. The entertainment was varied by the singing of Mrs. Wilson Osman and Mr. Hutchinson.

The members of the Grosvenor Choral Society held their 159th monthly Concert at the Grosvenor Hall on Friday, the 15th ult. Romberg's Cantata, "The Lay of the Bell," comprised the first part of the programme, the soloists being Miss Maud Cameron, Miss Minna Graham, Mr. Henry Yates, Mr. Musgrove Tufnail, and Mr. A. Roach, all of whom did ample justice to their parts. The choruses were rendered with much precision and vigour. In the second part, songs were contributed by the same soloists, Mr. Musgrove Tufnail being particularly successful in "The Cavalier" (new song), by Stephen Kemp, and the choral music included "May Music" (Marzials), the solo being sung by Miss Louise Bond; "Come, let us all a-maying go" (Atterbury), and "The Nightingale" (Mendelssohn). Mrs. T. P. Fame presided at the pianoforte, and Mr. David Woodhouse conducted.

We regret that space will not permit us to give even a brief summary of a most interesting lecture delivered by Professor Ives at the Adelaide University on March 24. Unquestionably it is an important event in the history of the University, and in the progress of music in Australia, that, in addition to the power of granting degrees in music, that, in addition to the power of granting degrees in music, the University will henceforth give practical instruction in the art; and we sincerely congratulate the colony upon the appointment at the head of the musical department of a professor of the exceptional talent of Dr. Ives, who, it must be mentioned, was selected for this important post by Sir G. A. Macfarren and Dr. Stainer.

The Hampstead Choral Society, under the able conductorship of Mr. Willem Coenen, gave a Concert at the New Vestry Hall on the 18th ult., the programme, in honour of the bi-centenary of Handel, being selected from that composer's works. The choruses were remarkably well sung, the "Hallelujah" and "When His loud voice" creating a marked effect; and the solo vocalists—especially Mrs. George Gill in "Wise men flatt'ring," and Mr. Price in "Where'er you walk "—eliciting warm and well deserved applause. The utmost credit is due to Mr. Coenen for his excellent training of the choir, and to all the members for their due observance of his teaching. Miss Amy Gill presided with her usual skill and judgment at the pianoforte, and Mr. H. M. Higgs and Mr. W. G. Alcock were thoroughly efficient accompanists at the harmonium and American organ respectively.

An interesting Concert was given by the South Kensington Ladies' Choir at the Town Hall, Kensington, on the Lond ult., in aid of the Children's Hospital, Paddington. Reinecke's Cantata "The Enchanted Swans" occupied the first part of the programme, the principal vocalists being Miss Thudichum, Miss Eleanor Rees, Mrs. Blundell, Miss Lott, and Mr. Lucas Williams; the services of Mr. Whitehouse (violoncello), Herr Oberthur (harp), and Messrs. Mann and Standen (horns) being secured for the obbligato instrumental parts. In the second part, in addition to the singers named, Mrs. Hutchinson and Miss Mary Davies contributed songs with much success. The Concert was excellently conducted by Mrs. O'Leary; Miss G. Johnson and Mr. Ernest Fowler accompanying. We are glad to say that the Hospital will realise fully £100 by the performance.

On the evening of Tuesday, April 28, Madame Lansdell Sims gave her Annual Concert in the Surrey Masonic Hall, Camberwell New Road. Her vocalisation was characterised by that earnestness which invariably accompanies her efforts, and in "Young England," a new song by Frederick Bevan, and in "The Lost Chord," she fully maintained the well-earned reputation she holds in the south of London. With the Concert-giver were associated a number of well-known vocalists, amongst whom we may mention Miss Pauline Featherby, Madame Riechelmann, who was most enthusiastically received in "Caller Herrin" and in the "Letter Song" from Planquette's "Rip van Winkle"; Madame Merton Clark, who sang Wekerlin's serenade, "Stars the night adorning," and "Lo, here the gentle lark"; Miss Matilda Roby, Mr. Joseph Hay, Mr. C. A. White, and Mr. Egbett Roberts.

We have much pleasure in drawing attention to the excellent portraits of Handel in the June number of The Magazine of Art, published by Cassell and Company. The frontispiece to the series is the Chandos portrait, painted by Thornhill for the Duke of Chandos, in which the composer is represented seated at the organ, and without the usual wig. Then we have that painted by Grafoni (now in the Fitzwilliam Museum), that by Schmidt (by permission of Julian Marshall, Esq.); the Vauxhall Statue by Roubillac (now in the possession of Henry Littleton, Esq.); the Gopsall portrait (painted by Hudson (by permission of Earl Howe), and a portrait from the miniature of Zincke's (by permission of Harrett Lennard, Esq.). They are all admirably engraved, and accompanied by a well written article upon Handel by R. A. M. Stevenson.

THE members of the St. George's Glee Union gave their 196th monthly Concert on Friday, the 1st ult., in the Fimilico Rooms, Warwick Street, under the direction of Mr. Joseph Monday. The vocal soloists were Miss Nellie Watts, Miss Alice Grey, Mr. Orlando Harley, and Mr. Jonnell Balfe. The part-songs, which included compositions by Pearsall, Mendelssohn, Barnby, Eaton Faning, Pinsui, and Henry Smart, were extremely well sung by a choir of about seventy voices. Mr. Charles F. Reddie gave two pianoforte solos, the second of which was redemanded. The Concert concluded with a very good rendering of Sir George Macfarren's Cantata "May-Day," the soloist being Miss Nellie Watts, Mr. F. R. Kinkee and Mr. Kinkee very ably presided at the pianoforte and harmonium respectively.

MISS AMINA GOODWIN gave a very well attended Pianoforte Recital on the afternoon of the 5th ult., at St. James's Hall. If we add that the gifted young artist successfully went through the various numbers set down for her in the programme—viz., Schuman's "Faschings-Schwank" (entire), Allegro from Italian Concerto (Bach), a Vivace, and Concert Sonata (Scarlatti), Sonata, Op. 27 (Beethoven), three pieces by Chopin, "Lied" (Rubinstein-Liszt), Canon (Jadassohn), Staccatostück (Bülow), and Galop (Rubinstein), we think we have alluded to no trifling achievement, even in these days of extraordinary tours de force, the whole having been played from memory. Miss Goodwin's remarkable display of her versatile talents was relieved by vocal contributions ably rendered by Misses Gertrude Griswold and Lena Little.

A PERFORMANCE of Mr. A. C. Mackenzie's "Rose of Sharon" was given by the Walworth Choral Society, on April 27, at Peckham Public Hall. With the exception of one or two defective entries, the choruses were interpreted in a highly praiseworthy manner, and did much credit to the singers. The solos received ample justice at the hands of Mrs. Hutchinson, Miss J. Cravino, Mr. Harper Kearton, and Mr. H. Thorndike. The orchestral accompaniments were essayed by amateurs, and, difficulties considered, were fairly played, though forming the weakest point in the performance. Mr. W. E. Curtis conducted with much care, and merits high commendation for his efforts in the preparation of the work.

The Dedication Festival at St. John's, Red Lion Square, commenced on the 6th ult. (S. John, ante post lat.). The music, under the direction of Mr. C. J. Viner, consisted of selections from Dr. Philip Armes's "St. John the Evangelist," "O clap your hands" (Stainer), "How lovely are Thy dwellings" (Spohr), and "It came even to pass" (Ouseley). The solos in Dr. Armes's Oratorio were well sung by Mr. H. Bullock and Masters Mays and V. Read. It is to be hoped that the present temporary organ will soon be removed to make room for a much larger instrument, for which Messrs. T. C. Lewis & Co, have prepared a specification, and which is to cost £1,500.

In connection with the Surrey Conservatoire of Music, an excellent Concert was given at Brixton Hall, on Monday evening, the 4th ult. A special feature in a well selected programme was the clever violin playing of Mr. J. T. Carrodus, whose principal selection was the Andant and Finale from Mendelssohn's Violin Concerto. A couple of showy pianoforte pieces were contributed by Mrs. John Cheshire, and Mr. W. Sewell gave highly commendable performances upon the organ. The vocalists were Miss Clara Samuell, Madame Worrell, Miss Marian McKenzie, Mr. Joseph Tapley, and Mr. Henry Blower. Mr. H. R. A. Robinson accompanied in an efficient manner.

The Monthly Smoking Concert of the Victoria Glee Club was held on Saturday, the 2nd ult., at the Victoria Mansions Restaurant, Victoria Street. Mr. W. Sexton conducted. The programme comprised "Strike the Lyre" (Cooke), "Maying" (Müller), "Hart and Hind" (Bishop), "A Franklin's Dogge" (Mackenzie), sung by the Hatton Quartet, "Banish, oh Maiden" (Lorenz), "The pleasant month of May" (Beale), &c. Songs were contributed by Messrs. S. Kessell, B. T. Waddams, C. R. Bayley, and J. W. Sanderson. Mr. James Hallé played a solo on the harmonium, and Mr. H. Porter a violin piece. The accompanists were Messrs. J. Hallé and Frank Swinford.

We are informed that the application of hydraulic engines to the large organ in the Royal Aquarium at Westminster by Mr. Blennerhasset, of 1a, Vernon Street, Pentonville, which has been in use since 1882, has proved very successful. The contrivance, which saves the labour of four hand-blowers, has been at work since the above date without the least interruption, and is now, apparently, in as good condition as when originally erected.

HERR FRANKE informs us that, the guarantee fund not having reached the amount that was required, he is reluctantly compelled to abandon the scheme of German opera for this season. The realisation of this undertaking at some future time, however, still occupies his attention, and the support already met with, and which promises to extend, makes him feel confident of ultimate success.

At the Music School in Baker Street, on the 15th ult., Professor Sir G. A. Macfarren, Principal of the Royal Academy of Music, having examined the candidates for the scholarships, assisted by the Head Music Mistress, awarded the senior scholarship to Mary Elizabeth Pittman, the junior scholarship to Maud Goslin, and the scholarship for Externs (or pupils of the Music School only), to Hester Snellgrove. In the Harmony and Theory Classes, a certificate of excellence and a prize has been awarded to Mary Elizabeth Pittman in the senior, and to Margerie Anstie in the junior class, Church of England High School for Girls.

An excellent rendering of Prout's dramatic Cantata "Alfred," followed by a miscellaneous selection was given by the North East London Choral Society, at Morley Hall, Hackney, on the 13th ult. The principal vocalists were Madame Clara West, Miss Rose Dafforne, R.A.M., Mr. Selwyn Graham, and Mr. James Bayne; solo violoncello, Mr. Allen Gill; harmonium, Mr. E. Prout, B.A., planoforte, Mr. Louis B. Prout, R.A.M.; Conductor, Mr. John E. West, F.C.O. All the artists acquitted themselves admirably, and the choir gave evidence of careful and musicianly training.

The Eighth Season of the Lavender Hill Choral Society, was brought to a close with a Concert at the Shaftesbury Hall on the 12th ult., Bennett's "May Queen" was the principal feature in the programme, the soloists being Miss Amy Denning, Miss Stammers, Mr. Walter Thurgood, and Mr. J. Ortner. The choruses were well rendered by a large choir, as were also the part-songs "Come let us all a maying go," and "The Vikings," the latter receiving a well merited encore. Mr. J. R. Jekyll conducted, and Miss Bird, Miss Hoar, and Mr. G. Winney were the accompanists.

MR. J. S. CURWEN, president of the Tonic Sol-fa College, has just returned from Italy and Switzerland, where he has been studying popular music in all its phases. At Turin and Milan he spent some time in visiting schools, normal colleges, and choral societies, directing his attention especially to the causes of the richness of the Italian voices. At Zurich he visited schools of all grades, from the kindergartens upwards, attended rehearsals of choirs, and studied the organisation of the municipal school of music. Mr. Curwen will publish a report of his tour.

THE members of St. Stephen's Choir, North Bow, presented, on the 5th ult., an elegant silver tea and coffee service to Mr. Edward Stroud, on his relinquishing the post of Honorary Choirmaster, after seven years' service. The Vicar of the parish, the Rev. F. R. Lawrence, who was in the chair, spoke in very high terms of Mr. Stroud's successful and diligent labours, and the recipient of the testimonial expressed in suitable words his thanks for the gift and also his regret at leaving his friends. Mr. E. Price, the Organist, has accepted the vacant post.

A PERFORMANCE of Handel's "Messiah" was given at Christ Church, Westminster Bridge Road, on Tuesday evening, April 28. The artists were Miss Clara Samuell, Miss Damian, Mr. Alfred Kenningham, and Mr. Robert Hilton. The band and chorus, numbering 200 performers, were selected from the Crystal Palace Orchestra, the Royal Albert Hall, Sacred Harmonic, and other choral societies, together with the Christ Church choir and friends. Mr. E. H. Turpin presided at the organ, and Mr. J. R. Griffiths conducted.

On Friday, the 15th ult., a Concert was given at the Highbury Athenæum, under the able conductorship of Miss Berrie Stephens, R.A.M., the principal of the Highbury and Islington Organ School and College of Music. The first part of the programme comprised vocal selections from the oratorios, pianoforte solos and duets, &c., the second part being occupied by Van Bree's Cantata "St. Cecilia's Day." The music was excellently rendered.

MR. CARL WEBER'S second annual Concert took place on the 15th ult. at Princes' Hall, Piccadilly, on which occasion an interesting programme, for the lovers of music pur et simple, had been provided, including pieces by Beethoven, Schumann, Chopin, Moszkowski, and others. The Concert-giver was assisted by Miss Ida Weber (violin) and Miss Hilda Wilson (vocalist).

AT St. Olave's, Southwark, on Ascension Day, after a shortened form of Evening Service, Parts II. and III. of Gounod's "Redemption" were excellently performed by a choir of 70 voices, under the direction of the Organist and Choirmaster, Mr. W. Taylor. Madame Bessie Webber ably sustained the principal soprano part, associated with her in the trios being Mrs. Hamilton and Mrs. Trotman. Messrs. Cornwall and Milsom undertook the Narrators' parts, and Mr. G. Trotman sang the whole of the bass music.

On Wednesday, the 13th ult., a Concert was given in the Town Hall, Wandsworth, in aid of the Home for Indigent Blind. The following artists kindly gave their services:—Mrs. J. West, Miss Lilian Greville, Miss Mattie Hart, Messrs. J. S. Moncur, H. Atkinson, Jabez West, Dr. Phipson, and Mr. Roger Ascham. The violin playing of Dr. Phipson was the feature of the evening. Mr. Ascham a young pianist of marked ability, played Liszt's "Faust Waltz" with much success.

At the Third Meeting of the Artists' and Amateurs' Society, at Princes' Hall, on Tuesday, April 28, the solo vocalists were Miss Alexandra Ehrenberg, and Mr. Horscroft. The choristers of the Temple Church sang trios by Mendelssohn, Smart, and Roberti, and Callcott's old Catch "Have you read Sir John Hawkins's History." Mr. Henry Smith played Verroust's Third Concert Solo in F for oboe, and Schubert's Serenade. Accompanist, Mr. C. W. Perkins; Conductor, Mr. Avalon Collard.

MDLLE. IDA HENRY'S Annual Concert took place at the Princes' Hall on the 22nd ult, when she was assisted by Miss Louise Philips, Madame Isabel Fassett, and Mr. J. Robertson (vocalists), and Herr Ludwig Straus (solo violin). The Concert-giver played, with much success, solos by Liszt, Bach, Mendelssohn, Chopin, &c., and in conjunction with Herr Straus, a Sonata by Dvorák and a Duet by F. Kiel. Mr. Robertson's songs were given in very acceptable style.

A PERFORMANCE of Mackenzie's "Rose of Sharon," was given on the 19th ult. at Highbury, under the båton of Mr. Keynes, which, in view of the difficulties of the work, reflected the utmost credit on all concerned. The chorus had been thoroughly trained, and sang with unflagging spirit throughout. Mrs. Hutchinson, in the part of the Sulamite, and Miss Marian McKenzie in the contralto music, especially in "Lo, the King," were very successful; and Mr. W. Nicholl and Mr. Forington created a most favourable impression by their finished rendering of the music allotted to them.

THE gentlemen of the choir of All Saints', Clapton, gave their fifth Evening Concert in the schools, Blurton Road, Clapton, on Thursday evening, the 7th ult., under the direction of Mr. W. M. Wait, Organist and Choirmaster. Miss Kate Fusselle and Miss Ellen Marchant were the lady vocalists, the members of the choir contributing the other vocal items. Mr. G. S. Young played a pianoforte solo by Schumann, and Mr. Henry Lewis a violin solo.

A SPECIAL Choral Evensong was held at St. Thomas's Church, Portman Square, on the 13th ult., when Mendelssohn's "Lauda Sion" and "Hear my Prayer" were sung in place of the anthem. The soloists were Miss Florence Davis, Miss Mary Morgan, Mr. Henry Yates, and Mr. Henry Baker. The choruses were excellently rendered by an augmented choir. Mr. C. T. Corke presided at the organ, and Mr. Edmund Rogers conducted.

THE South London Musical Club, under the direction of Mr. C. Stevens, gave a performance of Gadsby's Cantata, "Columbus," on the 19th ult., at Gresham Hall, Brixton. The tenor part was taken by Mr. Harper Kearton, and the accompaniment was played by the composer. The second part consisted of glees and solos, the latter being given by Messrs. E. G. Richardson, G. Hunt, Spurling, and C. Pompe.

Two performances of a new Choral Ballad by Rheinberger, entitled "Clarice of Eberstein," together with selections from Max Brüch's "Lay of the Bell," and Hiller's "Lurline," were given by Miss Holland's Choir, at the Westminster Town Hail on the 12th and 14th ult. Mesdames D'Arbour and Giovanna Ameris, Mr. Deris Hart, and Mr. O. E. Thomas, took part in the proceedings.

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HERR Koch gave his fourth annual Pianoforte Recital at the Northfield Hall, Highgate, on April 30, when his playing of some of Mendelssohn's "Songs without Words," and Chopin's Scherzo in C sharp minor Op. 39), was especially appreciated. Several compositions of the Concert-giver were well received, the success of the evening being "Zuleikha," which was admirably sung by Mr. Joseph Gostic. The other vocalists were Miss Marian Joseph Gostic. Ellis and Mr. C. Copland.

THE fourth annual Pianoforte Recital of Mr. Charlton T. Speer was given at Princes' Hall on the 20th ult. when a programme of a varied, but chiefly modern complexion was provided. Mrs. Brereton and Mr. Abercrombie assisted with vocal contributions. The proceeds of the Concert are to be devoted to the projected scholarship in memory of the late Madame Sainton-Dolby at the Royal Academy of Music.

A CONCERT, comprising gems from the Oratorios, was given at the Limehouse Town Hall on the 12th ult., in aid of the redecoration of Christ Church, Stepney. The principal artists were Miss Chausey, R.A.M., Miss Hill, Mr. J. Olive, Mr. T. W. Speller, and Mr. S. Penniall, all of whom received well-merited applause. The choir, augmented by a string band, was under the able conductorship of Mr. S. T. Hill, Organist of the above-named church.

Mr. REGINALD GROOME gave his fifth annual Concert, at the Athenæum, Camden Road, on April 28, assisted by Miss Marianne Fenna, Miss Effic Clements, Madame Florence Winn, Mr. Franklin Clive, Mr. Jas. Bayne, and Mr. Seymour Smith, vocalists; solo violin, Miss Adelina Dinelli; solo pianoforte, Mr. Edwin Samson; Conductor, Mr. W. H. Thomas. The hall was crowded, and the Concert was in every respect a great success.

THE Toronto Philharmonic Society, under the able direction of Mr. F. H. Torrington, has had a highly successful season; several important compositions having been included in the programmes. Next season will be produced Mackenzie's "Rose of Sharon," and Gounod's "Mors et Vita," which is to be heard for the first time at the approaching Birmingham Festival. Both these works will be given with full band and chorus.

THE second number of "The Quarterly Musical Review," edited by Dr. Hiles, and published at Manchester, contains some really excellent articles which we cordially commend to the attention of all music-lovers. "Some practical difficulties in Music Teaching," by F. Corder, "The State and Musical Art," by Arthur F. Smith, Mus. B., and two papers by the Editor, are well written, and contain several important suggestions.

Mr. Sinclair Dunn gave his fifth annual Concert on Tuesday afternoon, the 5th ult., at Collard and Collard's Rooms, Grosvenor Street. Mr. Dunn was assisted by Madame Rose Hersee, Miss Berta Foresta, Miss Susetta Fenn, Mr. Vaughan Edwards, and Mr. Frederic King, vocalists; and Herr J. H. Bonawitz, pianoforte. Madame Hersee received several encores, and Mr. Dunn was warmly

On Thursday evening, the 21st ult., an Opera composed by Mr. J. W. Wilson, and entitled "Donna Théresa," performed in the large hall of the Church Institute, Wandsworth Common. The accompaniments were played by a small orchestra under the direction of the composer. The soloists and chorus were efficient, and the performance (which was in aid of the building fund of St. Mary Magdalene) was generally successful.

A NEW Pulpit has recently been presented to St. Andrew's Church, Stoke Newington, by Mr. C. J. C. Boddington, the Organist. It is a very handsome structure of Maltese Stone, and made from the design of A. W. Blomfield, Esq., the architect of the church. The Dedication ceremony was conducted by the Rev. H. E. J. Bevan, M.A., vicar.

THE last Organ Recital of the season was given on the and ult, at the Bow and Bromley Institute by Dr. Peace, of Glasgow, the vocalist being Miss Alice Fripp. Dr. Peace was highly successful in the rendering of all his pieces, the Toccata con Fuga, C minor (Bach) being who understand German to the original for fuller details especially appreciated.

MR. DAVID WOODHOUSE, Organist of All Saints, Pimlico, gave an interesting Organ Recital at All Saints' Church, South Acton, on the 6th ult., in aid of the Organ Improvement Fund. The programme, which was rendered in a masterly manner, included compositions by Handel, Mendelssohn, Rossini, and Smart.

Mr. Humphrey J. Stark's Cantata "The Rival Seasons" was performed by the pupils of Archbishop Tenison's School, Leicester Square, on the 18th ult. Mr. Walter E. Stark presided at the pianoforte, Mr. F. G. Cole, L. Mus. T.C.L., at the harmonium, and the composer conducted.

Mr. J. C. Bridge, M.A., B. Mus., Exeter College, Organist of Chester Cathedral, was, on Friday, the 22nd ult., presented to the Vice-Chancellor by Sir F. A. Gore Ouseley, Bart., Professor of Music, and was admitted to the Degree of Doctor in Music of the University of Oxford.

In our note on the Glee-singing at the Criterion in last month's issue, we described the boys as "practically raw material in last December." This statement, as a correspondent has pointed out, admits of correction, several of their number having previously sung in church choirs.

WE hear that Her Majesty the Queen has graciously accepted the dedication of an Album of some twenty songs, composed by Sir Herbert Oakeley, which will shortly be published.

MR. OTTO GOLDSCHMIDT has resigned the post of Musical Director of the Bach Choir, held by him since its foundation in 1876, and will be succeeded next season by Dr. C. Villiers Stanford.

WE are informed that Madame Helen Hopekirk has been invited to play in Washington before President Cleveland, in conjunction with Miss Emma Thursby, on the 7th inst.

A CHORAL Festival will be held at St. Augustine and St. Faith's Church, Watling Street, E.C., on Tuesday evening, the 2nd inst., commencing at 7.30, at which Mendelssohn's "Hymn of Praise" will be sung.

It is announced that the Bishop of London has consented to become a patron of the London Church Choir Association.

Mr. W. DE M. SERGISON will give his annual Organ Recitals at St. Peter's, Eaton Square, on the Wednesdays in June, at 6 p.m.

MR. F. S. ORAM has recently been appointed Conductor to the Tottenham Musical Society.

REVIEWS.

Studien zur Geschichte der Französischen Musik. Von H. M. Schletterer. Part III. [Berlin: R. Damköhler.]

THE first two parts of Dr. Schletterer's valuable studies on the History of French Music were reviewed in these columns about a year ago; we have now before us the third part, which fully rises to the same level of merit as those previously issued. The sub-title of the portion now to be noticed is "Vorgeschichte, und Erste Versuche der Französischen Oper"—the preliminary history and first attempts at the French opera. As the present volume carries the history no later than the close of the seventeenth century, it will readily be understood that its interest is to a large extent antiquarian. We do not intend by this to imply that the book is dry reading; such, indeed, is far from being the case; but that it deals with matters with which it is perhaps hardly too much to say that the majority of musical readers feel little sympathy.

The large amount of information, often of a very curious character, condensed into a comparatively small space by Dr. Schletterer renders it more than ordinarily difficult to give an adequate idea of his work in a review. There are so many points equally worthy of notice or quotation that one hardly knows what to take and what to omit. We must content ourselves now with a short epitome of the contents of the volume, and refer those of our readers as to the subjects treated.

Dr. Schletterer begins his work by showing that, as with the ancient Greeks, so with modern nations, the drama was the direct offspring of religion. The earliest dramatic representations of the Middle Ages were unquestionably the "Mysteries," represented in the churches on the occasion of high festivals, such as Christmas and Easter. As the secular element was gradually introduced into the performances they were given in the palaces of princes and the castles of nobles. Our author mentions it as one of the peculiarities of French dramatic performances that from the first admission was mostly paid for. The earliest plays, or at least the earliest which have come down to us, were exclusively written by the clergy, who were also the performers, stage-managers, and theatrical directors; they were all written on sacred subjects, and performed in the churches. The strong family likeness to be found in most of them doubtless arises, as Dr. Schletterer surmises, from the fact that a piece which had obtained popularity in one place would soon be heard of and imitated in another. It is curious to find that dancing was an essential part of these performances, and that this ancient custom, at first a religious act, continued to prevail in many cathedrals of France till the time of the revolution. and (according to our author) is still practised in many churches in Spain. Dr. Schletterer quotes an old couplet, which was sung at Limoges as late as the 17th century, on the feast of the patron saint :-

Saint Martial, priez pour nous, Et nous, nous danserons pour vous.

The earliest known mystery in France, which was written between the tenth and twelfth centuries-its exact date cannot be ascertained—came from the library of the Abbey of St. Martial, at Limoges. It is in three sections, the first being a dramatic version of the parable of the wise and foolish virgins, the second a representation of the Nativity, and the third of the Resurrection. Dr. Schletterer gives an interesting description of this work. More amusing, however, is the account which follows of the religious (?) celebration at the church of St. Etienne, in Beauvais, of the feast of the Flight of the Holy Family :-

"The fairest and most virtuous of the young maidens of the town was chosen for this solemn religious ceremony; they set her on an ass, put a child in her arms, and led her up to the high altar of the church with songs and dances, and the often repeated refrain of 'Hee, haw!' Even the officiating priest did homage to the day by reading a comic epistle, and concluding the mass with a thrice repeated 'Hee, haw!' instead of the usual 'Ite, missa est.' This festival soon found general imitation."

Dr. Schletterer adds that the church had the greatest difficulty in suppressing the festival, which was disgraced

by the worst excesses both of clergy and laity.

Want of space forbids our doing more than refer to the extremely curious account of the old drama "Le Jeu d'Adam," dating from the 12th century, a singular medley of drama, liturgical songs, and pantomimic dances, the old manuscript of which was found in the library at Tours. full analysis of this remarkable production is given in the book, and will be read both with interest and amusement.

Among the poet-musicians of this time Adam de la Hale takes the foremost place. Dr. Schletterer says that not without reason the title of "founder of the comic opera," has been given to the old troubadour, though his musical dramas contained merely the germ of the modern forms. His "Robin et Marion" is a combination of spoken dialogue and music, on a secular subject simple and unaffected in its treatment. The music is described by our author as being graceful, light, attractive, and even expressive, while the feeling for modern tonality frequently shows itself. The popularity of this and similar secular pieces ultimately brought the downfall and final extinction of the religious drama. The "Moralités" which were very popular in the 14th century may be regarded as the intermediate stage. These were mostly performed by members of the Guild, known as "les Cleres de la Basoche," at Paris. This body had a king of its own, a fully organised court, and a regular constitution. In the "Moralités" which they performed, the characters instead of being Biblical were Allegorical. In the long list given by Dr. Schletterer we find not only such personages as Faith, Force, Humility, Bravery, Tenderness, Modesty, Lust,

Rebellion, and Folly, but such curious names as Welltaught and Badly-taught, Good-End and Bad-End, Great-Expense and Small-Income, Hope-for-long-life, Despairof-divine-grace, and others hardly less singular. Besides the "Moralités," the Guild also performed "soties" and "farces," the former name being applied to a species of "Moralités" treated satirically, while the latter were merely pieces full of broad fun, often remarkable chiefly

for their astounding indecency.

After a notice of Emilis Cavaliere, the inventor of the oratorio, and the first to write solos with instrumental accompaniment, our author deals with Caccini and Peri, the first composers of opera as that word is now understood An account of the "Dafne" of the former, and "Euridice" of the latter writer is given. It will be seen that this section of the volume is only indirectly connected with French opera, as both the composers named were Italians: but some notice of them is of course necessary, as the Italian music exerted considerable influence on the French art. Claudio Monteverde, the greatest musician of his age, receives a due amount of attention. He was the first to understand the true principles of dramatic construction; it was he, too, who first regularly used the modern major and

minor modes instead of the old church modes. In the development of dramatic music the Ballet took an important share, and a considerable section of this book is devoted to the description of the chief Ballets of the 16th and 17th centuries. Of these one of the most remarkable was that known as the "Ballet Comique de la Royné," composed and arranged by the Italian violinist, Baltazarini. This clever musician was sent with his band of violinists by the Governor of Piedmont to the Queen of France in 1566, and by his talents secured such favour at Court that he was entrusted with the management of all festivities, balls, concerts, and theatrical representations. reference to his orchestra Dr. Schletterer mentions in a note a fact giving us an idea of the primitive condition of violin playing at this time. Baltazarini's performers used instruments with five strings, tuned to A, D, G, C, and F obviously some of the older forms of viols. As the first string was tuned to F, the players were able with their little finger to reach the C in alt., which in France was regarded as something remarkable. It would seem to be implied by this that violinists at that time were ignorant of "shifting," and played only in the first position. On his appointment as "Maître des plaisirs" to the court Baltazarini took the name of M. de Beau-Joyeux (Beaujoyeulx). His masterpiece, the "Ballet Comique de la Royné" (the original title of which was "Le Ballet de Circé et de ses nymphes"), was produced in 1581 at the festivities arranged by King Henri III. on the occasion of the marriage of his favourite, the Duc de Joyeuse, with Marguerite de Lorraine. The ballet, which must, from our author's description, have been most gorgeous, was produced on Sunday, October 15, and the performance lasted from ten in the evening till half-past three in the morning. The full score of the work, illustrated with copper-plate engravings of the costumes, decorations, &c., was printed in the following year. Dr. Schletterer speaks of the music as being very remarkable for the age at which it was written, and adds that the work might well be entitled an opera. The orchestration is very interesting, and remarkable for its contrasts of tone colour. Besides strings-three violins, violas, and bassesthe score contains flutes, oboes, cromornes (a now obsolete wooden wind instrument), trumpets, horns, trombones, a harp, three lutes, a drum, an organ, and a Pan's pipe. These instruments were used not arbitrarily, but after a definite plan, and often with very happy effect.

We must pass with regret over many interesting details given of this and other ballets, as well as over the admirable remarks of our author on the influence of Italian upon French art during the 16th and 17th centuries, to say a few words on the concluding part of the volume, in which the reign of Louis XIV. is dealt with. It is curious that for a long period preceding the middle of the 17th century, France produced not one composer of renown; for all her music she was dependent upon foreigners. At length national vanity induced the French to try to cultivate the art for themselves; and the great Pierre Corneille was ordered by the court to write a drama in the Italian style.

The result was his "Andromedé," a spectacular drama, rather of science; it depends upon the perfecting of our which, though from a literary point of view the weakest of his works, was well enough adapted to its purpose, and which was performed for the first time in January, 1650, with great magnificence. "Andromèdé" is a play with incidental music and dances, rather than an opera; the first real opera librettist was Pierre Perrin, who was born at Lyons in 1620, and died in Paris in 1675. His curious matrimonial adventures are related by Dr. Schletterer (pp. 107-8), but are too long for quotation. Perrin is chiefly known from his association with the composer Cambert, one of the chief early French opera composers. The first opera theatre erected in Paris, situated in the Faubourg St. Germain, was opened with "Pomone," the libretto by Perrin, and the music by Cambert. The intrigues of Lully against Cambert, by which the latter was ultimately driven to England, are related in detail; and it will interest English readers to learn that it was at the suggestion of Cambert that Henry Purcell wrote his first English opera "Abelazor."

At this point Dr. Schletterer brings the third part of his history to a close. We have necessarily given a most incomplete and superficial account of the work; but we have probably said enough to induce some of our readers

to examine it for themselves.

Origines et variations de notre Tonalité Son Avenir. Étude théorique and historique mise à la portée de tous. Par L. Pagnerre. [Paris: E. Dentu. 1885.]

THE title of this work, by M. Pagnerre, is exceedingly long and comprehensive. The work itself is a small octavo of 139 pages of large print, and very broad margins. It is in fact a short preface to a promised larger work, the materials for which the author tells us he has already collected. To those whose interest in music extends beyond the pleasures of sensation, there are few subjects more attractive than the origin of the modern tonality, the changes which, what we understand generally by tonality, it has undergone in a remote past, and above all, its possible changes in the immediate future. In spite of all that has been written on the subject by very learned men, it may be said that even now there is no musical question so little understood as tonality. Practitioners treat it, pedagogically as an affair of key, major or minor, in the modern sense, and as a matter of "leading notes" and "dominant sevenths," and so on; whilst scientific men and arithmetically-minded musicians respectively refer the question to physical and mathematical laws. Many technical theorists from Fétis, and before his time, to Mr. Gerard F. Cobb, of Trinity College, Cambridge, who quite lately read before the Musical Association a paper on certain features in the modern teaching of harmony, have founded their theories on what they call the "principle of tonality." All musicians, as well as all men of science who have attacked musical subjects, admit the importance of the principle; but either from the various methods of applying the principle, or from the fact that being complex, it embraces physical, psychical, and technical elements, its nature and operation have not yet been strictly determined. We are bound to say that M. Pagnerre's historical sketch, clearly put and excellent as it is, affords us no higher or newer point of view that would excuse a more lengthy and critical notice of his work than we intend to give. His readers will naturally be attracted by the words "Tonality and its future," which appear on the title-page. Musicians, who think more of the music and of musical deities than of theory, are not disposed to imagine that a tonality sanctified by Mozart and Beethoven has any new future or can ever change; and, as M. Pagnerre reminds us, in all successive ages the opinion has prevailed that the music of the past has only led up to the music of the present, and at each particular epoch it has been thought that the art had arrived at perfection and would henceforward decline. It must be acknowledged that this opinion has ultimately been confirmed in the history of sculpture, painting, and architecture, but so far it has not proved true in regard to

"The music of the future," says M. Pagnerre, "has latterly been much discussed. No one can form a conception of it, for it is amongst the secrets of the gods, or tonality."

This quotation is from a few prefatory sentences, in which the author tells us that the object in writing his essay was to show that tonality is changeable and perfectable, and that our scale is not a final arrangement. We cannot attempt to follow M. Pagnerre in passing under review the history of musical scales from "Pelops to Wagner," but we may say that much old matter in which well-known landmarks such as tetrachords, church tones, neumes, clefs, descant, Monteverde, &c., re-appear, is briefly but well treated, and the explanations of M. Pagnerre are relieved by comments indicating sound sense and cultivation. From the style and method adopted in this introductory work, we should say that M. Pagnerre is a great reader, and is still collecting materials not yet kneaded, thought out, or put into shape. We fail to gather in his work any tangible opinion in regard to the principle of tonality. He tells us indeed, that "harmony depends on the scale," and that the fusion of the ancient modes did not altogether arise from the growth of harmonic combinations in the sixteenth and seventeenth centuries.

That is not the ordinary view, but we think it is confirmed by the fact that it is not only the moderns who have limited the number of modes. The Greeks themselves virtually and practically limited them to three—the Lydian, Phrygian, and Dorian; and this limitation is simply a question of three normal forms or species of tetrachord, which in other modes are only repeated and differently joined together. When we come to the present day, and to that arch-fiend of modern times, the pianoforte, M. Pagnerre's ideas seem to us to fluctuate between the omnitonism of Fétis, the practical initiation of which M. Pagnerre attributes to Mozart, and a division of the scale something similar to that of the Indian scale of twenty-two scroutis. He confesses at the same time that Oriental nations are adopting the music of Western Europe; and leads us to infer that at Pekin, Teheran, Calcutta, Algiers, Egypt, and Tunis, the Chinese, Persian, Indian, and Arab divisions of the scale which have existed as they are now for centuries, and perhaps some of them for thousands of years, are yielding to the behests of French, English, or German bandmasters. In regard to the "future," we gather dimly from M. Pagnerre's causeries on the subject that the world is soon to be released from the tyranny of pianos and bandmasters; and that as for Wagner he was by no means an innovator. He only exaggerated, says M. Pagnerre, the methods, style, and ideas already existing. His music is the music of the present. He wrote in the tonality of preceding and contemporary composers. The harmonic combinations he employed were the same as theirs, and only a little more complicated by the use of auxiliary sounds such as retardations, chromatic alterations, appoggiaturas, &c. His dissonances were not bolder than those of Bach and Beethoven, admitting that Wagner himself excelled in the art of "leading" the dissonances. What belongs specially to Wagner is the device of systematically "and with an ever-increasing obstinacy," all but annihilating unity of tonic relation. "At one bound he has shot past his predecessors," says our author, "and rightly or wrongly has entered the path opened by Mozart, that is to say, the omnitonic order, which chronologically followed the pluritonic order.

All this, from a merely technical point of view, is rigidly correct; but it has nothing to do with the dramatic ethos of Wagner's music for which, we imagine, M. Pagnerre, judging from his calm style and classic predilections, has no enthusiastic admiration. It is an eternal question, whether a great composer initiates or closes a period. It occurred in the case of Mozart, and is still a question in regard to Verdi, "the last of the Romans," as the founder of his school, Rossini, has called him.

It would be quite reasonable to maintain that Wagner has rather closed the Beethovenian period than inaugurated a new school; and that nothing can now proceed from the Nibelungen tetralogy but more or less grotesque imitations. The undoubted pause in the stream of German inspiration at this moment rather points to that view.

M. Pagnerre's treatment of the theories of Helmholtz, to whom, as a man of science, he does full justice, seems, like his opinions on Wagner, to be affected by that common indisposition to wholly resign previous acquirements and prejudices, even when we are anxious to separate ourselves from a vulgar conservatism. M. Pagnerre has, perhaps, lived sometime in the world, and in a particular part of it, and in the course of his lifetime may have accumulated a variety of lore from French, or, at least, familiar sources. He has written a learned book of travel in welltrodden regions, without stirring from his arm-chair. It is therefore not surprising that, without the slightest hesitation, he should inform us that Handel stole the melody of "God save the king" from Lulli. We have certainly heard the legend before; but M. Pagnerre's crude and positive manner of telling it might shock English anti-quaries. Still, we freely acknowledge that in his historical sketch of tonality, the incidental matter—whether it be church modes, the theory of Rameau, the Galin-Chevé system of notation, which he thinks fit only for popular singing-classes-or the subject of temperament, or passing criticisms on composers, are lightly but skilfully treated, without pedantry; and induce us to look forward with hope to his promised more complete treatise on Tonality, past, present, and future.

Novello, Ewer and Co.'s Music Primers. Edited by Dr. Stainer. No. 25. Musical Expression. By M. Mathis Lussy. Translated from the fourth edition, with corrections and additions by the Author, by Miss M. E. von Glehn.

[Novello, Ewer and Co.]

WE have already reviewed, at some length, the French editions of more than one work by M. Lussy, and much of the subject matter of the treatise on "Musical Expression," we think, amongst the rest. Its appearance in Messrs. Novello, Ewer and Co.'s series of Primers will be a great boon to many of our readers. The examples in music are beautifully printed, and the translation by Miss von Glehn is excellent. To musicians, the book has been well known for years past; but there must be a large portion of the music-loving and music-studying public to whom a great deal that M. Lussy has to impart on the value even of "marks of expression" in the notation of music, will amount almost to a revelation. His work is the only one of the kind. The happy idea occurred to him more than twenty years ago, whilst commencing the difficult and responsible duties of tuition, that what we are too often pleased to pass over as the unteachable power of performing on musical instruments with expression, must have a solid foundation in emotions and sensations, that are in themselves facts, subject to analysis, and their manifestations capable of being graphically represented. One great advantage in the method adopted by M. Lussy is that it does not consist in inventing new signs, but in the philosophic explanation and use of those already employed by composers—when they do employ them, it being one of the complainings of M. Lussy that composers grossly neglect the marks of expression at their command. On the other hand, performers, either from indolence or want of careful instruction in this branch of the art, not only do not attend to the composers' indications, but do not fully understand their meaning. There is not one amateur pianist in a hundred who knows what a "slur" signifies. It is supposed to mean that something or other is to be played more or less legato; but few have any conception how that familiar mark of expression, in point of phrasing, enters into the delicate and abstruse subject of rhythm. The question is often asked in an ordinary drawing-room-"How is it that no one can possibly dance to Mr. So-and-So's playing? and he is such a great musician." M. Lussy would answer in this way:—To the dancer, music is an affair only of metrical accent, representing the merest instinct and lowest form of the art. To the cultivated musician, music is not a question of bars, or of beats of the foot, but of long phrases, often varied in length, and determined by rhythmical accent, something similar to punctuation in language, but far less precise in notation, whilst it is far more exacting in regard to the sense of the periods and sections. "It is this frequent omission," says M. Lussy, "of the metrical accent which gives to many modern waltzes such an ethereal feeling. To musicians

we have underlined the word "time," because the dancer's opinion is that it is he or she who has the idea of "time, whilst it is the musician, who makes a muddle of the polka, who has none. Time in music is a question of speed, and also of rhythm in the true sense of the word, for which the best analogue is symmetry, as opposed to regularity, and not incompatible with those variations of Their sympathies tempo so embarrassing to dancers. usually incline towards the synchronous revolutions of a handle. And, indeed, musicians themselves, as M. Lussy remarks, are, in regard to tempo, still divided into twoschools of executants-the cold and accurate and the irregular and emotional. According to the views of M. Lussy, and his categorical division of the subject, the metrical accent must give way to the rhythmical, the rhythmical to the expressive accent, whilst all in the end vield to the "emotional element." In his book M. Lussy follows these several divisions in turn; and the most sceptical in regard to the possibility of teaching by rule an expressive style of playing, if only convinced against his will, may learn at least a great deal he never knew before from M. Lussy's annotated examples. As for the general musical reader, we can only repeat that this long accepted work is to him a mine of interest and instruction. M. Lussy's indications are not confined to "marks of expression." He tells us when and where an isolated note, a syncopation, a certain melodic passage, and even a chromatic chord or interval calls for specific accentuation. He also enters the realm of tonality as an element. in emotional expression, which it certainly is. know the enthusiasm with which M. Lussy is inspired by that marvellous growth we call the "staff notation." It may be his enthusiasm is that of a pedagogue only, but at a time when so many are working at simplifications of the system—simplifications which, as far as the staff notation itself is concerned, have not yet come to much—we cannot refrain from closing this short notice of M. Lussy's book by a quotation he gives in a note himself, from his own "Histoire de la Notation Musicale." He says-" It is evident that the exceptional must be distinguished from the normal. Musical notation depicts what is exceptional in an admirable manner. Nothing can escape the experienced eye; neither the short or long notes nor their ascending or descending, parallel or contrary motion, the multiplicity of the different parts, the interruption of the sequences, the wideness of the intervals, the destruction of the key or mode by the occurrence of accidentals, &c. It is only the augmented fourth, F to B natural, and the diminished fifth, B natural to F, which are not well depicted. The other augmented or diminished intervals are the consequence of the preceding note, admirably characterised by the presence of a sharp or flat." M. Lussy obviously revels in sharps and flats, and it seems a pity they should run the risk of being disturbed by simplifying inventors.

Richard Wagner. Personal Recollections. By August Lesimple. Translated from the German hy Carl Armbruster. [Stanley Lucas, Weber and Co.]

To the credit of the author of this little book, it must be said that his admiration for the great musical reformer of whom he records his recollections has not blinded him to his defects, although such defects, it is evident, were merely those arising from that irritability almost inseparable from the real artistic nature. "Not one of Wagner's friends," says Herr Lesimple, "will ever forget any hour spent in his company. For this reason, publications however modest in tenor and extent, if furnished by his friends, will, according to my opinion, form the only valuable materials to enable the future biographer of the deceased master to form a correct and unprejudiced estimate of his private character and domestic life. sincerely hope that such materials will be consulted by all who attempt to write the life of this remarkable man; for it is only recently that a light has been thrown upon the true character of Beethoven; the many who encountered him but in his irascible moments, having in their haste to record something of the great composer from their own experience, represented him to us as little better than an these waltzes are fascinating, though people who have little inspired savage. As an antidote, therefore, to the harm feeling for time think them detestable." In this quotation which might arise from a perpetuation of the impression of

Wagner's characteristics derived from a perusal of the writings of those violently opposed to his doctrines, we cordially commend Herr Lesimple's "Recollections"; for, although a warm friend and professed adherent of the composer's advanced theories, the book, as we have already said, sufficiently proves that its author has no desire to gloss over those peculiarities of temperament which he rightly fears have hitherto been greatly exaggerated by comparative strangers and artistic enemies.

Deserted (Poveretta). Song. Words by Leopoldo Marenco.

Nenuphars (The Song of the Opium-eater). Eastern Song; words by A. Renaud.

The Weary Spinner (La Filatrice). Song. Words from the Italian of Capranica.

Parting (Partenza); Tuscan Folk Song. Words from Tigri's Collection.

One Tiny Kiss. Song. Words by Capranica.

Invocation to Slumber. Love-song. Words by L. Rocca.

Composed by Philip Marchetti.

[Milan: F. Lucca. London: Novello, Ewer and Co.]

It is long since we have received a group of songs so fresh, melodious, and truly artistic in treatment as these by Signor Marchetti, who, although we confess unknown to us, can scarcely be long in making his way to the sympathies of all who love pure and unpretentious vocal music. "Deserted" has an attractive theme, charmingly accompanied; "Nenuphars" is just such a song, both in the voice and instrumental parts, as we might imagine to pass through the brain of an opium-eater; "The Weary Spinner," with its monotonous accompaniment in thirds on the oft repeated harmony of A minor, is almost painfully expressive of the words; "Parting" has an attractive theme, with a marked figure for the pianoforte throughout; "One tiny Kiss" is an effective setting of a brief and pleasing poem; and the "Invocation to Slumber" has a simple pathos in every note which faithfully reflects the words, and must make itself felt by every sensitive hearer. The warmest praise is due to Mr. Theo. Marzials for his able translation of all these songs, the beautiful poetry of many, indeed, materially aiding any composer in his task; and we may fairly congratulate Signor Marchetti, not only upon the success of his music, but upon the excellent taste he has displayed in the selection of his words.

The Harmonium: how to use it. By J. C. Grieve. [Edinburgh: Ernest Köhler and Son.]

THE author of this treatise says, in his preface, "I have tried to conduct the pupil, step by step, through the different stages of harmonium-playing, laying down rules for his guidance on every essential point, explaining minutely the nature and object of these rules, so that the pupil may come to understand for himself when and how to apply them." We are bound to say that this plan is most successfully carried out; and that apart from the excellent laws given for those who study the harmonium, the elementary part of music itself is more clearly explained than we generally find in instrumental instruction-books. We could wish that the pupil had been taught to couple the tonic, instead of the relative, minor with each major key; but we presume that the author did not desire to be innovative, and we must at least give him credit for exhibiting the varied forms of the minor scale. To all who wish to make solid progress on the harmonium we cordially commend Mr. Grieve's Tutor; for it not only contains the result of wide experience, but this result is, throughout the work, plainly and intelligently stated.

Album of Songs. Second series. Composed by Frederic W. Clarke, Mus. Bac., Oxon. Compiled and edited by his friends, Rev. W. Mann (Precentor of Bristol Cathedral), and Charles South, Esq. (Organist of Salisbury Cathedral). [Novello, Ewer and Co.]

This Album of ten songs is published "To the Memory of their Author"; and in the Preface the compilers of the work say, "There is little doubt that if this clever and enthusiastic artist had lived, he would have earned for world." Many of his songs are already well known; and certainly, judging from these and his planoforte pieces, we of thee," the best we have yet seen from his pen, and its can fully endorse the opinion we have quoted, even were it reception by vocalists will test their power to separate

not strengthened by the collection now before us. There is a simple beauty and an artistic feeling characterising the whole of the compositions contained in this volume which cannot but recommend them to lovers of eloquent vocal music. No. 1, "I wandered by the brookside," is a sympathetic setting of some charming lines by Milnes; and were we to name our other especial favourites we should point to No. 4, "A Match" (Swinburne), and No. 7, "A Dreamer's Song" (Barry Cornwall); but, as we have said, all the songs are certain to win the earnest attention of a musical audience. We are told that Mr. Clarke, who died at the early age of 31, was almost entirely self-taught, both in the theory and practice of his art. To those who knew him best his untimely decease was a sincere shock; and the issue of the volume "In Memoriam" is a graceful tribute to his worth, both as an artist and a friend.

Nehemiah. An Oratorio. The text selected and compiled from the Scriptures, and in part written by A. J. Foxwell. The music composed by Josiah Booth.

[J. Curwen and Sons.]

IT cannot be said that there is any striking or original thought in this work-which is evidently intended for unambitious choral Societies-but the Oratorio throughout is musicianly, and might appeal with success to a miscellaneous audience. Although unquestionably the main strength of the composition lies in the choral pieces, many of the solos are not only extremely melodious, but thoroughly sympathetic with the text, amongst which may be cited the air in the second part, "There is a river, for mezzo-soprano, which is really attractive enough to take its place apart from the work in which it appears. When sung with a pianoforte accompaniment only, however, the flute part, which occasionally occurs, ought to be played by the pianist; but we presume that the C, in the fourth bar of page 77, should be D. The libretto, which narrates the rebuilding of Jerusalem, is well compiled, some original matter, by Mr. A. J. Foxwell, being skilfully added to the Scriptural text. As the Oratorio is divided into three parts, and choruses predominate, it is difficult to name all those which would form especial features in a performance of the work; but the opening piece, "Weep, Israel," and the last chorus of the second part, "O sing unto the Lord," may be mentioned as containing some effective points, although in no place can we say that the composer has soared into the higher regions of sacred writing.

Arrangements for the Organ. By W. J. Westbrook, Mus. Doc., Cantab. [London Music Publishing Company].

Dr. Westbrook has made a name for himself as a transcriber for the organ, and the twelve books of arrangements before us therefore need no preliminary commendation in order to bring them under the notice of organists. It is not the editor's fault that the field is practically exhausted so far as the great masters are concerned. All the most likely movements from their works having been arranged and re-arranged, some of them many times over. Dr. Westbrook gives us three of Bach's forty-eight fugues, which were much used by organists in the old days, when the legitimate organ music of the composer was unknown. He has also drawn upon Corelli, giving us the Eighth Concerto in G minor, and the Sixth Violin Sonata in A, each of these occupying the whole of a book. Various minor pieces, by Beethoven, Arne, Dussek, Hummel, Spohr, Haydn, Schumann, Scarlatti, and Mendelssohn, are included in the series, and it is almost needless to add that the transcriptions have generally been made with taste and judgment.

Love's Legacy. Song. The words by Malcolm Charles Salaman. Music by Charles Salaman. [Stanley Lucas, Weber and Co.]

WERE we to say that this song will fully sustain Mr. Salaman's reputation it would be no mean praise, for his many contributions to the vocal music of the day are amongst the most melodious, refined, and artistic of any composer in this country. "Love's Legacy," however, is, with the exception of his setting of "I arise from dreams

good from bad. The figure, sustained throughout, in the accompaniment, adds much to the effect of a theme essentially vocal and sympathetic with the text, which is so far above the average of the conventional "words for music" as to claim a right to be heard on its own account. Amongst the many beauties of this composition we may mention the striking modulation from D to F major in the second page, and the highly poetical treatment of the concluding bars after the pause. Our copy of the song is in D, for tenor and soprano; and by being sent to us in this key, we suppose that its publication a minor third lower, for baritone and mezzo-soprano, scarcely represents the composer's intention. Presuming this to be the case, let us hope that the original idea will be respected as much as possible; for although good music must always be acceptable in any key, it cannot be denied that transposition thoroughly alters its character.

The Organ Library. Book VI. Edited by Walter Spinney. [Wood and Co.]

This is a serial of original organ compositions, each book containing four pieces. Of those in the one before us, none of which are of any great value, the most pleasing is a short March in G minor, by the editor.

Magnificat and Nunc dimittis in E, for Double Choir, unaccompanied.

O taste and see, and O love the Lord. Anthems. By A. H. Mann. [Novello, Ewer and Co.]

THE effect of voices unaccompanied is very impressive in a sacred building, and Dr. Mann's Evening Service ought to become popular in cathedrals and other places where the resources necessary for its execution are available. It should be remembered that a double choir is not the same thing as eight real parts. In great measure the decani and cantoris voices are employed antiphonally in this service, and the contrapuntal writing is modest, though broad and effective. The Anthems are simple enough for parish choirs, but are pleasing, and recall the chaste and dignified style of Goss.

Composed Six new Duets for Violin and Piano. especially for Amateurs by Angelo Costa. [F. Pitman.]

It is a sign of the healthy progress of music that compositions especially intended for amateurs should be original, instead of arranged from opera fragments which have been dinned into our ears from early childhood. The multiplication of such excellent pieces as those before us should be warmly encouraged; and we are glad to have an opportunity of commending them to the attention of those young violin students who, having passed through the instruction-book, are desirous of laying the foundation of a classical taste. Little, indeed, is attempted in any of the six duets contained in this collection; but there is scarcely one which is not really good of its kind and sufficiently melodious to give pleasure to a mixed audience. We may mention as our especial favourities No. 1, "Albumblatt," No. 3, "Abendlied," and No. 6, "Canzonetta," although all, as we have already said, have very decided

Magnificat and Nunc dimittis in G. Benedictus and Agnus Dei

By R. H. Turner. [Novello, Ewer and Co.].

Mr. Turner's evening Service may be warmly recommended to those who require a tuneful and easy setting in four-part harmony. It is at once musicianly, pleasing, and unpretentious. The same qualities characterise the communion pieces, which were composed for St. Paul's, Dundee, where Mr. Turner is Organist and Choirmaster.

O Salutaris, Agnus Dci (Op. 2). By Basil Harwood. Novello, Ewer and Co.]

THESE pieces have Latin words, and are, therefore, presumably intended for use in Roman Catholic churches. They are in simple four-part harmony and full throughout. Mr. Harwood's chromatic progressions occasionally savour of Spohr; but he has a curious fondness for avoiding a full close in any key save the tonic, and the want of relief makes the effect somewhat monotonous.

Magnificat and Nunc dimittis in F. By William Taylor. [Novello, Ewer and Co.].

THE composer of this service is Organist of the parish church, Kidderminster, and he is evidently a talented and accomplished musician. His music is characterised by a flow of pleasing yet dignified melody, and rich church-like harmonies. The style is by no means complex or elaborate; but we venture to think that the composer would have been wise had he avoided repetitions of words, which prolong the service and reduce its chances of acceptance by organists and precentors.

FOREIGN NOTES.

THE following enumeration of performances in commemoration of the recent bi-centenary of the birth of Johann Sebastian Bach, the recognised "father of the modern musical development" in the country of his birth, contrasts strangely, in its comparative insignificance, with that published in our last number concerning a similar tribute paid by his native country to the memory of George Frederick Handel. We again state the performances in alphabetical order, and with due reserve as to relative completeness,

BERLIN.—Bilse Concert (February 23): Ciaconna for

orchestra (arranged by J. Raff).

Brunswick.—Schröder's Choir (March 20): Fantasia and Fugue in G minor, for organ, Motett "Jesu, meine Freude," Adagio and Dolce from third organ Sonata, choruses from several cantatas, and Cantata "Ein feste Burg."

Breslau.- Sing-Akademie (March 17): Kyrie and Christe Eleison, from Mass in B minor, selections from

several Cantatas, and Magnificat in D major.

DRESDEN .- Conservatorium (March 23): Motett "Jesu, meine Freude"; Orchestral Suite No. 2; Cantata, "Schlage doch, gewünschte Stunde"; Concerto in A minor, for pianoforte, flute, and violin.

GLAUCHAU.—Kirchen-Sänger-Chor (March 22): Prelude and Fugue in G; Largo for violin and organ; Chorus from Cantata "Gottes Zeit"; and selections from "Passion Music."

HERRNHUT. — Gesang-Verein (March II): Cantata, "Gottes Zeit"; and Choruses from St. Matthew "Passion Music.'

HILDESHEIM .- Oratorio-Verein (February 28): Choral, "Lob, Preis sei Gott"; Magnificat; and Cantata for alto, "Schlage doch gewünschte Stunde."

Leipzig.—Riedelscher Gesang-Verein (March 6): Cantata "Gottes Zeit"; and Choruses from St. Matthew

" Passion Music."

The present season of the famous Orchestral Concerts under the direction of Herr Bilse, of Berlin (frequently alluded to in these columns), came to a close on April 30, the occasion being rendered special by the retirement of the Conductor from a post which he has occupied with so much credit to himself and advantage to the art for the last eighteen years. There was no lack of special recognition of the veteran Conductor's services, including a decoration conferred upon him by the German Emperor. The difficulty will be, now, to find a suitable successor in the generalship of a body of select artists whose performances have become a positive institution in the musical life of the German metropolis.

The music festival (already announced by us) to be held at Stuttgart, on the 17th, 18th, and 19th ult., under the patronage of the King of Wurtemberg, will include performances of Handel's Oratorio "Samson," Bach's Orchestral Suite, Schubert's Symphony in C, prelude to Wagner's "Tristan und Isolde," Pianoforte Concertos by Mozart and Schumann, Mendelssohn's Violin Concerto, Brahms's "Schicksals-lied," and Beethoven's C minor Symphony and Choral Fantasia. Among the solo performers engaged are Madame Rosa Papier and Herr Gudehus, the chorus will consist of the forces of the Hof-Theater and several choral societies of Stuttgart and its vicinity. The festival is looked forward to with especial interest as being the first of its kind attempted in this part of Germany.

Robert Franz, the well-known composer and musical savant (whose name is, moreover, most honourably associated with those of Handel and Bach, by his masterly

critical editions of some of their works) will enter upon the | hotel at the same time, both working till the very end. seventy-first year of his birth on the 28th inst. who resides at Halle, will doubtless find himself far more celebrated than celebrating on that auspicious occasion, both by the people of Halle and German amateurs gener-

The heirs of Richard Wagner, the Allgemeine Musik Zeitung informs us, have just purchased for the sum of 5,000 marks, the letters written some forty years ago by the poet-composer to Theodor Uhlig, of Dresden, the author of the pianoforte score of "Lohengrin."

The street at Bayreuth in which Wagner's villa is situate, hitherto known as "Rennweg," has been re-named "Richard Wagner Strasse."

Herr Angelo Neumann, the energetic and enterprising impresario, has quitted his post at the head of the Bremen Stadt-Theater, and is now actively preparing a series of interesting performances of opera at the German Theatre, at Prague, he having accepted the directorship of that

Herr Mühlenfeld, an ex-lieutenant in the army, and the possessor of, it is said, a splendid tenor voice, has just made his debût, resulting in a permanent engagement, at

the Royal Opera of Berlin.

Victor Nessler, the composer of the "Piper of Hamelin" and "Der Trompeter von Säkkingen," is engaged upon

the composition of a new opera.

For the information of those amongst our readers who have entered the prize-competition for a valse, initiated by our Dresden contemporary Das Orchester, we may state that the result will not be published until the end of the present month. The delay has been granted in deference to representations made on the part chiefly of transatlantic competitors, the matter having evidently excited some little interest amongst musicians and musical aspirants generally. The jury will be composed of such competent judges in this particular sphere of the art as Herren Eduard Strauss, of Vienna; Capellmeister Mannsfeldt, of Dresden; and Music-Director Bohne, of Magdeburg.

Herr C. F. Pohl, the well-known author of the (as yet incomplete) excellent biography of Haydn, and valued librarian of the Philharmonic Society of Vienna, has just published an interesting pamphlet commemorative of the twenty-fifth anniversary of the existence of this already

world-famed musical institution.

Herr Georg Ritter, the tenor singer, after a most successful Concert tour in Germany, where his exceptional qualifications, more especially as an interpreter of oratorio parts, met with a most flattering approval, is

about to revisit this country.

The rooth performance of Spohr's opera "Jessonda," took place on the 1st ult. at the Royal Opera house of Berlin. Spohr's most meritorious stage-work was first produced in 1823, and the above number of representations since that period is a relatively large one, considering that "Jessonda" has never been popular, in the sense for instance of Weber's "Freischütz" (brought out in 1821), whereof the 500th performance was recorded some few months since at the same leading operatic institution.

Victor Massé's posthumous opera "Une Nuit de Cléopatre" was produced for the first time at the Paris Opéra-Comique on April 25. The libretto, written by Jules Barbier upon the lines of a fanciful story by Théophile Gautier, deals with a brief amorous adventure (" une nuit," in fact) enacted between the courtesan queen and a humble fisherman, culminating in the latter's death, by poison, administered to him by order of the Royal enchantress upon the announcement of the return from a military campaign of Marc Antony. The subject presents scarcely enough of dramatic elements to fill three acts, but the work on the whole was nevertheless extremely well received. We extract the following from a very interesting account of the performance rendered by a correspondent of the Daily Telegraph—" Massé (when engaged upon the work) was already stricken with the disease from which he was to die. He went to Saint-Germains, and by a strange coincidence was working in one set of rooms at the Pavillon Henri Quatre, while Offenbach was in another, putting his finishing touches to the 'Contes d'Hoffmann,' an opera which its author was also destined never to see upon the stage. In fact, the two composers were dying at the same ring a similar risk. Thus, at the Teatro Carcano, of Milan,

first hearing inclines me to think that 'Une Nuit de Cléopatre' is the composer's chef d'œuvre, no less than his 'Chant du cygne.' He was always so essentially French in style that his life-work never became very well known beyond the frontier. Massé had no touch of the genius that distinguished Auber, Boïeldieu and Hérold in the past, and that marks Gounod and Bizet among the musicians of our generation. But among his own compatriots the composer of 'Galathée' and 'Les Noces de eannette' had a high reputation, which he had conscientiously striven hard to obtain. In 'Une Nuit de Cléo-patre' he is heard at his best. If the melodies are not distinguished by striking originality, they are always elegant and expressive; and are invariably set off by delicate and finished orchestration. ... The interpretation leaves scarcely anything to be desired. Madame Heilbron, in the very arduous part of the Queen Egypt, exhibits such passion as her most ardent admirers did not give her credit for possessing. Nor must a débutante, Mdlle. Reggini, who impersonated Charmian, be left unmentioned, for her charming mezzo-soprano and excellent method aided much in the general effect. The most original morceau of the work, a berceuse of quaint form, fell to her share, and also received the compliment of a genuine encore. M. Taskin was excellent, both as singer and actor, in an episodical character, and the general performance, as regards orchestra and chorus, was absolutely beyond reproach. 'Une Nuit de Cléopatre' will have a great success at the Opéra Comique, but not, I think, anywhere else." Similarly favourable criticisms have appeared concerning the work in the French art journals, and the opera continues one of the principal attractions of M. Carvalho's establishment.

The following has been the financial result of the leading Parisian operatic institutions in 1884, according to M. Soubier's almanack-viz., Grand Opéra, with 190 performances, 2,646,269 francs; Opéra Comique, with 160 performances, 1,734,137 francs; Opéra Italien, with 95

performances, 1,127,525 francs.

Dr. Hans von Bülow has created quite a furore during his recent visit to the French capital, where he gave several Concerts to overflowing audiences, besides being the pianist on two occasions at the Châtelet Concerts of

M. Colonne

During the continuance of the present International Exhibition at Antwerp no less than thirty grand Concerts are to be given on the part of the "Association des Artistes musiciens" (in addition to the usual performances of military and other bands) to be conducted alternately by MM. Benoit, Huberti, Lemaire, and some foreign celebrities. Two or three extra Concerts specially devoted to unpublished works by Belgian composers are likewise contemplated. Altogether, music, the most "international" of all arts, bids fair to be well represented at this new "world's fair." Franz Liszt is expected to arrive at Antwerp on the 4th inst., where a Mass of his will be performed, in St. Joseph's Church, on the 7th, under direction of M. Peter Benoit. In the afternoon of the same day a festival performance, devoted to works by the veteran pianistcomposer, will take place, conducted by Franz Servais.

The French diapason normale has just been adopted in Belgium by royal decree, and will be forthwith introduced in all state-subsidised musical institutions, as well as in

the music-corps of the army.

Rubinstein's Oratorio " Paradise Lost" met with a most enthusiastic reception at its recent performance at Pesth, many of the choruses having to be repeated, and the work generally being received with the most unqualified approbation.

A Wagner Festival is projected under the conductorship of Signor Sgambati, at Rome. An interesting number in the programme is the early Symphony of the master which, as will be remembered, was revived under the composer's direction, at Venice, shortly before he breathed his

The success of an opera on a first night, in Italy, frequently involves an amount of physical exercise on the part of its fortunate composer which may not unreasonably deter aspiring maëstri of a weakly constitution from incur-

a new opera by Signor Rastio, entitled "Il conde de pleased the audience so much that the young composer "had to appear before the curtain no less than thirty times." Why the audience should have limited itself to that number of recalls in token of its unbounded

enthusiasm is not stated.

The Neue Zeitschrift für Musik writes :- " Musicians all the world over will be interested to learn that the publication is in course of preparation at Moscow of a posthumous "Trio pathètique," for clarinet, bassoon, and pianoforte, from the pen of the Russian composer Glinka. It consists of four movements-Allegro moderato, Scherzo, Largo, and Allegro con Spirito-and from its combination of instruments forms an almost unique contribution to chamber The work bears the following motto:-" Je n'ai connu l'amour, que par les peines qu'il cause."

A Society has recently been founded in Russia, under the auspices of an influential committee, at the head of which stands the name of Tchaikowsky, for the purpose of creating employment for and granting relief to needy musicians. These laudable objects are to be attained by special Concert undertakings and the founding of music schools in various parts of the country. The Society is also concerned with forming a library, and establishing an asylum for the reception of decayed musicians in connection with its general scheme. Here, at any rate, is an instance of "Russian enterprise"—a topic so variously discussed of late-which will meet with universal approval

and hearty good wishes for its success!

The Berlin Allgemeine Musik Zeitung publishes an interesting letter of the late Dr. Damrosch (dated New York, Sept. 5, 1883), wherein the modest and retiring nature of the great organiser of successful musical institutions, about whom, previous to his untimely death, so little was known on this side of the Atlantic, appears to the best possible advantage. The letter is addressed to his friend and fellow-worker in the cause of the modern development of musical art, Herr Richard Pohl, and its contents may be summed up in a quotation from the able and sympathetic observations with which Herr Pohl prefaces its publication-viz., " For more than a quarter of a century Damrosch has been the champion in the United States, of the three great modern masters, Berlioz, Liszt, and Wagner, and in this capacity has shown a consistency of purpose, and an unfaltering perseverance which, taking into consideration the adverse circumstances by which his efforts were incessantly surrounded, must command universal admiration.

Herr Gericke, the successor of Herr Georg Henschel in the conductorship of the Boston "Symphony Concerts," has made himself very popular, both with the members of his excellent orchestra and his audience, during the season just completed, in the course of which he conducted twenty-

four Concerts, chiefly of a classical character.

It is said that Herr Hans Richter will be the future conductor during a limited portion of its season, at the new German Opera of New York, founded by the late Dr.

A quarterly musical journal, devoted to the interests of church music, has just appeared at Milan, under the suggestive title of Guido Aretinus.

statue has just been erected, at Schwerin, to F. Kücken, in front of the late musician's house. It is the work of Herr Brunow, of Berlin.

Herr Friedrich Kiel, the gifted German composer, is reported seriously ill, and grave doubts are entertained by his medical attendants as to the ultimate recovery of their of the Dean and Chapter? patient.

At Cremona died recently, at the age of seventy-three, Lauro Rossi, a composer of some thirty operas, one of which ("Biorn") was performed some few years since in Rossi was born at Macerata in 1812. He was a pupil of Zingarelli at the Naples Conservatorio, and subsequently became the principal of that institution as the successor to Mercadante.

Marie Cabel, a light soprano singer, who was chosen by Meyerbeer to create the part of Dinorah in "Le Pardon de Plöermel," and who was well known in London twenty years ago, died, on the 25th ult., at Maisons Laffitte, after a protracted illness. She had long ago retired from the

stage.

At Cologne died, on the 10th ult., Ferdinand Hiller, ged seventy-four. We specially refer to this event in our aged seventy-four. obituary column.

The death is also announced, at Vienna, of Otto Uffmann, the eminent teacher of vocal art, at the age of sixty-two. Madame Pauline Lucca was one of his most celebrated pupils.

CORRESPONDENCE.

LAY VICARS AND THE CATHEDRAL ESTABLISHMENTS COMMISSION.

TO THE EDITOR OF THE "MUSICAL TIMES."

SIR,—When the formation of this Commission first became known, there was a general feeling of hope amongst the Lay Vicars of our Cathedrals that their position would be improved-it could not well be made worse-and particularly that provision would be made in every case for their superannuation. The Dean and Chapter say in their replies to the questions of the Commissioners contained in a report of the proceedings in the case of our Cathedral, which now lies before me (after providing for the augmentation of the salaries of the Organist and Priest Vicars), "And also to provide retiring pensions for the superannuation of the Assistant Vicars-Choral (or Lay Vicars), and for other purposes connected with the Choir of the Cathedral, for all which purposes the Dean and Chapter believe there will be shortly, if not at present, ample funds.

Upon turning to the new statutes recommended by the Commissioners, I find, however, that not a single word is said about any pension to Lay Vicars; all questions of that sort stop short at the clerical members of the Cathedral and the Lay Vicars are referred to in the following terms: "They shall be appointed to hold office at the pleasure of the Dean and Chapter, subject to three months' notice of termination of the engagement on either side, with such stipends as shall be agreed upon. They shall perform such duties as the Dean and Chapter shall prescribe."
And the concluding clause is as follows: "No person who is expressed in these statutes to hold his place or office at the pleasure of the Dean and Chapter shall have any right

of appeal from their decision."

Now what I particularly wish to know is, Why should so great a difference be made between clerical and lay members of cathedral establishments? In the case of Priest Vicars provision is made by statute both for their preferment and superannuation. The Canons are irremovable even though quite incapable of performing their far from arduous duties. One of our own Canons, for instance, against whom, however, I should be sorry to say one word of personal disrespect, has not been to the Cathedral for three or four years, and is not expected ever to be able to do so, yet he continues to receive his annual stipend (about £700), out of which he provides a substitute during his term of duty (three months), at the statutable remuneration of one guinea a day, say £100 altogether, leaving him virtually in the enjoyment of an annual pension of £600. I may say that in addition to this he holds a living of something more than £400 a year.
Why, I ask, if this is right and proper in a Canon, should

a Lay Vicar be deprived of his whole income and office directly his voice begins to fail, or sooner, at the pleasure

From the nature of his appointment, a Lay Vicar seems to have an especial claim to a retiring pension; for, however talented he may be, his salary always remains at the humble £80 or £100 a year at which he began, and, if the arbitrary statutes before quoted should become law, this means that when his voice begins to fail, say at forty-five or fifty years of age, he may find himself, perhaps with a large family, suddenly deprived of his whole, or at least his main, source of livelihood, by the termination of his engagement at three months' notice, by the Dean and Chapter, without any right of appeal. And now let me make the following comparison :-

Canon Residentiary (probably with a good living in addition). Stipend, £700, with no fear of deprivation,

however incapable he may become. Duties-Read one lesson at each service during thirteen weeks, and preach

one sermon on thirteen Sundays.

Minor Canon or Priest Vicar (probably with either a living or chaplaincy in addition). Stipend, say £300. Duties—Chant half the prayers at each service during alternate weeks. Provision made for preferment or pension, or both.

Lay Vicar (other employment or source of addition to income most difficult to obtain). Salary, say £100. Duties-Every choral service throughout the year, with the exception of perhaps three weeks in summer and occasional special leave. Go whenever the Dean and Chapter

choose to send you, no pension, and no appeal.

In conclusion, let me hope that some abler pen than mine may be induced to take the matter up, in order that the claims of the Lay Vicars may be properly represented vin Parliament before the most disappointing recommendations of the Cathedral Establishments Commissioners become law; and I recommend every Lay Vicar to procure a copy of the Report of his particular Cathedral, which can be obtained through and pence.—I am, Sir, your obedient Servant,
A LAY VICAR. which can be obtained through any bookseller for a few

THE CONCLUDING VOLUNTARY.

TO THE EDITOR OF "THE MUSICAL TIMES."

· Sir,—Whatever may be the opinion of your readers as to either the utility or the final issue of this controversy, the letter it has elicited from the Rev. H. Greeves, will, I feel sure, meet with the warmest approval from that section of your readers who are desirous of retaining and more fully securing to the organ its right place in the Divine worship.

Musically, as well as otherwise, is it true that there is no new thing under the sun, for the objection to the use of the organ as a solo instrument in the services of the Protestant church dates at least as far back as the time of Bach, who, it is stated, once received a hint from his ecclesiastical superiors to the effect that his playing "confounded the people," the real fact being that the congregation was so struck by his wonderful choral-preludes as to

entirely forget to join in the hymns.

That the Concluding Voluntary has been shamefully abused by "thoughtless players" goes without saying, as does also the fact that the effect of a Voluntary depends to a large extent upon its applicability to the service. And here crops up an important aspect of the controversy, which seems very materially to have been lost sight ofviz., that what a conscientious organist (acting upon the principle that it his duty to incorporate into the Divine worship only the highest treasures of musical art) might deem highly appropriate would appear quite otherwise to a large majority of his audience, to whom classical organ music, or arrangements of the greatest musical in-spirations of past and present ages, would be as books "sealed with seven seals." As to the "irreverent entry of a fugue," that depends entirely upon the fugue selected, since, in my humble opinion, such fugues as Mendelssohn's No. 2, in G, Bach's B minor (Ed. Peters, Book III.), taken at a slow tempo, and hosts of others too numerous to mention, are highly calculated to intensify any religious impressions a service may have produced.

While giving Mr. Parratt and his supporters due credit for the honesty of their convictions, I cannot but think that were they confined to some more limited sphere of public performance they would be glad to avail themselves of an occasional Concluding Voluntary, if for no higher motive than to gain a relief from the monotony of continually accompanying, and to secure an opportunity of publicly performing a little genuine organ music.

If the clergy, choir, and congregation have their respective parts in our worship, to abolish the Concluding Voluntary would be to deprive the organist of the best of the few opportunities he possesses of demonstrating the harmony of his religious feelings with his artistic skill. With reference to the "impressive silence" before and after service, about which some of our opponents have so much to say, I must confess that, although I have been listening At a meeting of the Senate of the University of Cambridge, for it for years, I have never yet succeeded in finding it, on May 19, 1877, Mr. Sedley Taylor, M.A., Fellow of

not even in the most Conservative of Presbyterian Churches, where an organ might be regarded as savouring of Popery. On the other hand, even in churches where the Voluntary is prescribed, the conclusion of the Benediction is too often the signal for the "religious rush" so frequently made by the irreverent section of a departing congregation. I think enough has been said to show that a silence sufficient to be "impressive" is almost impossible at the close of any ordinary service, and with all due respect to the saying attributed to Mozart, that the greatest effect in music is "the cessation of music," I am inclined to question whether, in the event of silence being possible, it would be as "impressive" as an eloquent discourse from the " king of instruments."

Trusting that the result of this controversy may be alike beneficial to both organists and auditory, I beg to remain, Yours respectfully,

O. A. MANSFIELD, F.C.O., L.Mus., T.C.L. Fairlawn, Trowbridge, Wilts.

MUSICAL DEGREES.

TO THE EDITOR OF "THE MUSICAL TIMES,"

SIR,-Your correspondent in THE MUSICAL TIMES for May, who wrote under the nom de plume of "Quæro Justitiam," is much mistaken in his statement concerning the expense of a degree in music at Trinity College, Dublin University. The fee for the degree of Bachelor in Music to men who are Graduates in Arts is only £5, and to Undergraduates it is £10, and not £35 as stated by the above-named correspondent. The fee for the degree of Doctor in Music is £20, and not £45, as the same correspondent stated. Again he is wrong as to the requirement to be able to translate Homer, since under the present "Regulations for obtaining the degrees of Bachelor and Doctor of Music in the University of Dublin, a candidate for degrees in music may substitute for Greek, at the entrance examination, any modern language other than English." I have taken my information from the most recent issue of the Dublin University Calendar. It seems to me that, far from complaining that in order to take a degree in music, they have to pass the (by no means excessively severe) literary examination which every undergraduate has to pass in order to begin the course of study for any degree in the university; intending graduates in music have great cause to be thankful that they may graduate in music without residence, although many of them are very well-to-do persons; while intending curates or surgeons (often far poorer men as to pecuniary resources than the average music-master) are obliged to incur the heavy expense in time and money of many terms' residence, extending over several years, in order to obtain the degree of B.A. or M.B. If musicians are unwilling or unable to prove themselves men of general education and culture, they have no claim to "degrees," but can, of course, avail themselves of the examinations for diplomas or certificates open to them, such, for instance, as those of the "Royal Academy of Music," the "Society of Professional Musicians," or the "College of Organists," which will certify whether they can play or sing, or answer questions up to a certain point, upon the theory of music.

Degrees in any faculty are not meant for persons without an excellent general education, and it is too late, now that education is advancing rather than receding, to ask or expect that the Universities, or either of them, shall abrogate their function of fostering higher education by accepting, as qualification for their degrees, acquirements inferior in quality or extent to those they have hitherto exacted.

It is generally mentioned as redounding to the honour of Dublin University that her present Professor, Sir Robert Stewart, Mus. D., was the first to institute a literary examination for Graduates in Music, which he did in 1860. Many years afterwards, the Universities of Oxford (in 1877) and of Cambridge (in 1878) followed Dublin's Is it reasonable to suppose that either of them example. will lead the way back to the darkness of ignorance after having pursued the forward path to the light of learning.

Trinity College, Cambridge (speaking of the new regulations for Degrees in Music, then under discussion), is reported to have said, "It is not the business of the University to issue licenses to professional practitioners in music, but to attest the possession of a sound independent knowledge of the subject." In conclusion, let me express a hope that the now very high position in public estimation of Degrees in Music, obtained by examination at the Universities of Oxford, Cambridge, Dublin, and London, may not be lowered; that persons possessing technical acquirements only will obtain only technical certificates, and that degrees will remain to be in the future as they are now, the higher reward for higher knowledge.

I am, Sir, yours faithfully, Oxon., CANTAB., and T.C.D.

EDWARD HEESOM'S VIOLINS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I should be very glad if you spare me a line or two of your valuable space to ask those of your readers who are interested in violins and violin makers whether they can furnish any particulars respecting an old violin maker—viz., Edward Heesom, who flourished about 1750. I possess a violin by this maker, signed "Edward Heesom, London, Fecit 1749," and I believe the finish of the workmanship and quality of tone would satisfy the most fastidious connoisseur, or at least one who believes that an Englishman can make a good fiddle.

I have not been able to view the collection of violins at South Kensington, as it is not yet (May 18) open to the public; but I am anxious to find out whether this old English maker is represented there.

I am, yours faithfully, A. M. COLCHESTER.

TO CORRESPONDENTS.

. Notices of concerts, and other information subplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date to notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as pos-sible, as we cannot be responsible for any mistakes that may occur. Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscribtion is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

C. DE C .- You can doubtless obtain all information respecting the Frankfort Conservatoire by writing to the Institution.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABBRGAVENNY.—The members of the Choral Society gave their second Concert of the season in the Town Hall, on Thursday, April 23. Cowen's Cantata The Rose Maidan formed the first part of the programme. The soloists were Madame Bellamy, Miss Emilie Harris, Mr. Edward Kenp and Mr. D. Harrison; Conductor, Mr. Throne Biggs, Organist of St. Mary's, Abergavenny.

Intone Biggs, Organist of St. Mary's, Abergavenny.

BALTIMORE.—The last of the Peabody Concerts for the present season was given at the Peabody Conservatory on April 16, when Asger Hamerick's Symphonie Tragique formed the most important item in the programme. The American papers speak in the very highest terms of this work, which was most warmly received, and the composer called forward to receive the enthusiastic congratulations of pianoforte compositions by Liszt; Miss Ella Earle sang three songs by the same composer, and the Concert concluded with Berlioz's Overture to King Lear.

Overture to King Lear.

Belfars, "The Queen's College Musical Society gave its third Concert of the season in the Constitutional Hall, on the 6th ult. Amongst the choral picces were Eaton Faining's very clever composition called "The Miller's Wooing," and a chorus for female voices by Cherubini, "Blanche of Provence," both of which were admirably sung and much applauded. Herr Lauer played with excelent effect a solo by Vieuxtemps on the violin, and other pieces, which elicited enthusiastic marks of approbation; and vocal solos were contributed, several of which were unanimously encored. The Concert was conducted by Herr Beyschlag with his usual ability.

BEXLEY HEATH.—Mr. J. Flint gave an excellent Concert at the Albert Road Schools, on the 11th ult., assisted by the Choral Society, Mr. J. Turpin, Mus. Bac., and Mr. H. E. Hast. Mr. Turpin's pianoforte solos were exceedingly well rendered, and his duet with Mr. Flint elicited much applause. Praise must also be accorded to Mr. Hast, whose songs were admirably sung, and created a marked effect.

BURY.—An Organ Recital was given on April 28, at Christian Church, by Mr. David Clegg, Organist, Congregational Church, Bamford. The organ is an excellent two-manual instrument, recetted by P. Conacher & Sons, Huddersfield. An excellent programme was well rendered.

erected by P. Conacher & Sons, Huddersfield. An excellent programme was well rendered.

Canders.—The performance for the first time in Wales of Mackenzie's dramatic Oratorio The Rose of Sharow drew together a large and fashionable audience on the evening of April 20, the body of the hall not having a seat vacant. Miss Mary Davies, who represented the Sulamite, sang with that exquisite finish which, added to the charms of her flexible soprano voice, has made her such a general favourite, Very notable was her rendering of the parts comprised in the Temptation, and a species of invocation at its close. Miss Hilds Wilson, in the part of a Woman, made a remarkable commencement in the prologue, "We will open our mouths in a parable," and her singing throughout the work, especially in the solo "Lo, the King," was extremely fine. The tenor music had a very able exponent in Mr. Edward Lloyd as the Beloved. One of his choicest renderings was "Oh! my Dove," in the part representing Separation. So, too, in the portion signalising Victory, he sang with much effect "Open to me" and "My head is filled with dew," the last being most warmly appreciated. The part of Solomon was taken by Mr. Watkin Mills. In "Ere the day cool" he attained to a very high degree of excellence. The choir was admirably conducted by Mr. J. C. Davis, the singing showing enerally the result of most and the praise bestowed on the chorus may be extended to the band, led by Mr. J. T. Carrodus. When the close was reached, at a quarter after eleven, scarcely a dozen persons had left the sustained high character of the rendering of a pre-eminently high-class creation. The work was announced to be repeated on the 50th ults.

Carmanturen.—The Organist of St. Peter's, Mr. Videon Harding, was high with the seal the seal to the seal to the seal to the seal of the contraction.

CARMARTHEN.—The Organist of St. Peter's, Mr. Videon Harding, gave his sixteenth annual Concert in the Assembly Rooms, on the 7th ult., before a large audience. Misses Vinnie Beaumont and Marian Ellis, Mr. R. Andrews and Mr. Harding were the vocalists, and Miss L. T. Jones, R.A.M., accompanied. The efforts of the performers were well received, Miss Beaumont's solos being encored. The part-singing was particularly good.

CHELMSTORD.—The Chelmsford Musical Society gave an admirable performance of Costa's Oratorio Eli, on April 20, at the Corn Exchange. The chorus-singing was very good. Miss Jessie Royd, Madame Poole, Mr., Kenningham, Mr. Kempton, and Mr. de Lacy were the solicists. The choir numbered over 100, and there was an orchestra of about thirty performers, mostly professional. The conductor was Mr. F. K. Frye, F.C.O., who has brought the Society to a high standard of excellence

CLAY CROSS .- On Tuesday evening, April 28, the Musical Associa-CLAY CROSS.—On I tessage yeening, April 25, the Musicial Associa-tion performed Haydri's Creation before a large audience in the New Lecture Hall. The principal vocalists were Madame Clara Gardiner, Mr. E. Dunkerton, and Mr. Bingley Shaw, all of whom were highly successful. Mr. Walter F. Clare conducted with much ability. The Society purposes giving Mendelssohn's St. Paul for its first Concert

CLEVEDON.—On Tuesday, the 12th ult., the Choral Society gave as very successful performance of Barnett's Ancient Mariner and Van Bree's St. Cecitia's Day, at the Public Hall. The solos were using by members of the Society. An efficient band, led by Mr. Fr. Gardner, of Bristol, accompanied, and Mr. W. Haydn Cox, of Clifton, conducted.

CLIFTON,—On Thursday, the 7th ult, the St. Andrew's Choral Society gave a performance of Mendelssohn's Hymn of Praise at the Memorial Hall. The choruses were rendered with great firmness by a choir of about fifty voices. Mr. E. T. Morgan, of Bristol Cathedral, sang the two tenor airs, and the remaining solo parts were taken by members of the Society. At the close of the Concert Mr. W. Haydin Cox was presented with a handsome edition of Shakespeare's plays and a pair of vases, in recognition of his efficient services

Vascs, in recognition of his efficient services.

Dover.—The final Concert of the season was given by the members of the Harmonic Society, in the New Town Hall, on Tuesday, the study, it was the the third that the th ance, than any previously given.

EALING.—A miscellaneous Concert was given at the Lyric Hain, on the 13th ult, in which the following artists took part:—Miss Ellis Walton, Miss Pattie Michie, Mr. Ralph Dawes, and Mr. T. D. Christie, vocalists; Miss Pitts, violin; Mr. Sewell-Southgate-accompanist, and Mr. W. H. Treffry, Conductor. The well-known duet "Maying," by Miss Alice Mary Smith, was extremely well sung by Miss Ellis Walton and Mr. Ralph Dawes, and a new song, "The child and the autumn leaf" (Ralph Dawes), was very favourably received. EALING .- A miscellaneous Concert was given at the Lyric Hall,

Ersom.—The Choral Society, under the able conductorabip of Mr. G. E. Good, gave an excellent Concert in the Public Hall, on the 1st ult. The first part of the programme was devoted to Mendelsaeohu's Lauda Sion, and the second to Sterndale Bennett's May Queen. The solo vocalists were Miss Hilda Coward, Miss Lily Turpin, Mr. Kenningham, and Mr. J. Hailes, all of whom were highly efficient. The pianoforte and organ accompaniments were played by the Rev. S. J. Rowton and Mrs. J. Hailes respectively.

GATESHEAD FELL.—The usual invitation Concert at the close of the Spring session was given by the Amateur Vocal Society at the Low Fell on Thursday, the 7th ult. The principal work performed was Macfarren's Cantata, May Day, in which the choir sang with good effect. The solo was sung by Miss May Catcheside, who surmounted its difficulties with great ease. The other solo vocalists were Miss Upton and Mr. Fred Mace. The violin solos of Mr. J. H. Beers, whom we have never related to greater dynamage, were descreedly with the control of the cont piano, and Mr. Rowley conducted as usual.

GEORGETOWN, DEMERARA .- A highly successful Organ Recital was Gleen in St. Andrew's Church, on Saturday, April 24, by Mr. W. K. Colbeck, the recently appointed Organist. The programme was varied and well selected, Mr. Colbeck rendering all the items in his well known masterly manner. Vocal solos were contributed by Mrs. Wicting and Mr. J. F. Alson Williams.

Wieting and Mr. J. F. Alston Williams.

GRENOCK.—An Organ Recital and Concert of sacred music was given at Finnart United Presbyterian Church on April 27, before a large and most appreciative audience. The organ solos of Mr. Methwen and Mr. W. E. Duncan, A.C.O., and scholar of the Royal College of Music, were well chosen and excellently rendered; vocal solos and several pieces by the Church choir being also included in the programme.—An excellent Concert was given by the Orpheus Club, in aid of the Eye Infirmary, on April 30, at the Town Hall. Some organ solos, introducing various national airs, well played by Mr. Channon Cornwali, gave rise to very decisive political demonstrations on the part of the large audience assembled, the disturbance being quelled by the performance of "God Save the Queen." All the partsongs were finely rendered; and solos were effectively given by two gentlemen, who made their debut on the occasion. Mr. Middleton conducted with his accustomed ability.

HADLERGH (SUPFOUK).— Judas Maccabaus was performed in the

HADLEIGH (SUFFOLK).— Judas Maccabæus was performed in the Parish Church, on April 29, by a band and chorus of about 100 performers. There was a large congregation. Miss Vinnie Beaumout and Messrs. Hanson and W. Winn were the vocalists engaged. Mr. G. Pratt acted as organist, and Mr. Hardarce conducted. On the following before a large audience.

HAVERPORDWEST.—A very successful Concert, organised by Mr. Harding, Organist of St. Peter's, Carmarthen, was given, under distinguished patronage, on the 8th ult. Misses Vinnie Beaumont, Annie Harding, Marian Ellis, Mrs. W. Jones, and Messrs. Harding and R. Andrews were the solo vocalists. Miss James and Mr. Harding presided at the pianoforte.

Harding presided at the pianoiorte.

HEBLEN, PARR SEMFFIED.—The members of the Amateur Harmonic Society gave their eighteenth Subscription Concert, on the 1st ult., in the Vestry Hall. The first part of the programme consisted of Gaul's Cantata Ruth, conducted by the composer, at the conclusion of which Mr. Gaul thanked both band and chorus for the very efficient rendering of his work. The principal characters were represented by Mrs. Nicholson (Ruth), Miss Booker (Naomi), Miss Foxon (Orpah), and Mr. Hardman (Boaz). The band was led by Mr. G. Marsden, Mr. J. A. Rodgers presiding at the pianoforte. The second part consisted of vocal and instrumental pieces under the direction of the Society's Conductor, Mr. William Chapman.

HERNE BAY.—The Choral Union, under the direction of Mr. E. A. Cruttenden, gave a miscellaneous Concert on the 1th ult. The first part consisted chiefly of choruses from Elijāh and solos by the Misses Falkenburg and Mr. Power. The second part comprised solos and part-songs. The singing of the choruses and part-music was worthly part-songs. The

rof commendation.

HERTFORD.—The members of the Choral Society of this town gave their annual Concert on April 24, in the Corn Exchange, when Sterndels Bennett's Woman of Samaria and a miscellaneous second part were performed. The soloists were Madame Worrell, Miss Jeanie Rosse, Mr. Henry Guy (who was very successful in his songs), and Mr. Franklin Clive. The accompaniments to the Cantata were supplied by planoforte (Miss F. Crawley) and harmonium (Mr. J. L. Gregory, F.C.O.). Mr. Malcolm Heywood, A.R.A.M., was Conductor, and besides accompanying the solos, gave a good readering of Bennett's Barcarole from the Fourth Pianoforte Concerto, for which he was heartly appliaded. The choruses in the Cantata gave evidence of the careful training the Society has had by the Conductor.

Husching.—On Monday evening, the 1th hilt, the members of the

HINCKLEY.—On Monday evening, the 1rth ult, the members of the Choral Society gave a miscellaneous Concert, under the direction of Mr. C. F. King, their Conductor. The principal performers were Miss Alice Hope, Mr. A. E. Hawley, Major Davis, Mr. Pridmore, Mr. T. Baxter, Mr. King, and Mr. Bingley Shaw. The accompaniments were played by Mr. J. Buswell. There was a large audience.

KETTERINO.—On the 4th ult, the Members of the Choral Society gave their final performance of the season. The Messiah was the work performed, the soloists being Miss Amy Aylward, Madame Florence Winn, Mr. Henry Cooper, and Mr. William Winn. The performance Hroughout was very successful, and the choruses were rendered with power and finish, reflecting great credit on the Conductor, Mr. H. G. Gotch.—Messrs. Marshall and Palmer organized an excellent Concert on the 12th ult, the artists being Madame Norman-Néruda and Mr. Charles Hallé, whose playing was thoroughly appreciated. The vocalist was Miss Jeanie Rosse.

KIDDERMINSTER.—The first Concert of the third season was given by the members of the Amateur Instrumental Society, in the Town Itali, on Thursday, the yth ult. The vocalist was Mrs. Mason, Mr. C. F. Hayward led the band, Mr. H. T. Everist accompanied, and Mr. W. E. Wadely conducted. The Concert was most successful.

LEAMINGTON.—A series of Concerts is being given during the summer months, in the Jephson Gardens, under the direction of Mr. Frank Spinney, for which the band of the Coldstream Guards, Messrs. Spinger and Gilmer's Military Band, and the band of the fourth battellon Royal Warwickshier Regiment, have been engaged.

LLANDILO,-Mr. Videon Harding, Organist of St. Peter's, Car-marthen, gave an excellent Concert in the Shire Hall, on the 6th ult.

assisted by Misses Vinnie Beaumont, Marian Ellis, and Mr. R. Andrews, vocalists; two of Mr. Harding's pupils, Misses Thomas and Lockyer, presiding at the pianoforte.

Lockyer, presiding at the planoiorie,

Loughnoonuch.—On the 3rd ult, the occasion of the Annual Sunday School Sermons, a special Musical Service was held in the afternoon at All Saints Church, "If with all your hearts" (Elijah) was well rendered by Mr. D. Leuty, and Mr. W. James sang in good style "Arm, arm ye brave." Several choruses were well given by the choir. Special hymns and chants were selected; and at the evening Service Clarke-Whitfeld's setting of the Magnificat and Nunc dimitts in E was used, some of the music sung in the morning being repeated. Dr. C. H. Briggs presided at the organ, and gave a good selection of Voluntaries during the day. Voluntaries during the day,

Lower Norwood—The Norwood Philharmonic Society gave a miscellaneous Concert on the 13th ult, the principal artists being Miss F. Thompson, Miss Mitchell, Messrs. H. Bromley, Hughes, and E. A. Williams. Miss Thompson was recalled, and Mr. E. A. Williams was encored in "The Owl," the same honour being accorded to Mr. Angless for his corner solo. Mr. T. C. Carey conducted the orchestra with his usual care.

LYNDHURST.—The Annual Festival of the United Choirs of the Vale of Avon Church Choral Society, was held on Thursday, the 21st ult., and proved a great success in every respect. The number 21st uit., and proved a great success in every respect. In a number of choirs taking part in the services was twenty, with an aggregate of 450 voices. The principal musical items were Te Deum and Benedictus in E Hat (Stainer). "Lift up your heads" (Messaish), Offertory Sentences (G. C. Martin), and the Anthem "O how amiable "(Barnby). The Rev. J. Marshall, Minor Canon of Winchester Cathedrai, intoned the Service, and Rev. H. M. Wilkinson, the Secretary of the Society, conducted; and Mr. E. Hammich presided at the organ.

conducted; and Mt. E. Hammen presured at the organ.

Manchester—On Sunday afternoon, the tyth ult, the Sacred
Harmonic Society gave another Service of Sacred Song (this being
the tenth since December last) at the Church of United Friends,
Higher Cambridge Street, Chorlton-upon-Medlock. The services
consisted of selections from The Messaha, &c., including several fine
old congregational tunes, accompanied throughout with a band of
eighteen performers selected from Mr. De Jong's and other orchestras,
the solos being sung by Mrs. Newton, Mr. Pearson, and Mr. Owles,
Much praise is due to Mr. Stokes, the Musical Director, for his careful
manner of conducting. Mr. Cunliffe ably presided at the organ.

MARKET RASEM.—The members of the Ladies' Choral Union gave a very fair rendering of Smart's King Reme's Daughter in the Corn Exchange on April 27. The solos were taken by Misses Vinnie Beaumont, Skipworth, Seagrave, and Gillyatt. Mr. Hemsley con-

Newcastle-on-Tyne.—Mr. Alderson gave a Concert in the Town Hall, on the 1st ult., when Cowen's Cantata St. Ursula was performed. The work was well rendered. The solo occalists were Miss F. Moody, Miss A. Foster, Mr. Armstrong, and Mr. Goodhead. The second part of the programme was miscellaneous. The choruses and part-songs were admirably sung by Mr. Alderson's Choir.

NOTINGHAM.—The Concert given in the Albert Hall on April 28, by the Amateur Orchestral Society was, in every respect, a decided success. Under the able direction of Mr. Henry Farmer, an excellent selection of instrumental pieces was performed, including Mendelssohn's Italian Symphony, the same composer's Cornelius March, and the Overtures to The Merry Wives of Windson and Stradella. Mr. John Dunn's violin playing, and Miss Golfschmidt's rendering of a pianome and Mr. Bradley and Mr. W. F. Bromley contributed songs with much effort. vith much effect.

with much effect.

OxFORD.—An excellent Concert was given in Merton College Hall, on Tuesday, the 19th ult., by the members of the Mecton College Musical Society, before a large and fashionable audience. The first part of the programme consisted of Schubert's Unfainshed Symphony in B minor, which was well rendered by the orchestra, led by Mr. M. Abbott, and Mackenzie's Bridae. The choruses were well sustained throughout, and the solos were admirably sung by Miss J. Hyde and Mr. A. Castings. The second part included Mendelisohn's Kuy Blas Overture, Schubert's Serenade, by Mr. G. Simmons, who sang with much feeling, and Klee's Romanze, played by Mr. H. M. Abel, who is a clever violinist. Miss Max Muller received great applause for a new song, by Mr. Herbert Brewer, entitled "The power of night." The Choral Ode, by Goring Thomas, The Sun Worshippers, was a great success, and formed an excellent ending to a very enjoyable evening. Mr. Herbert Brewer, Organist of Exeter College, conducted.—The Concert given at Queen's College, on Friday evening the 22nd ult., was unusually interesting. Dr. Iliffe's new Cantata Lava, for mena' voices, with orchestra, being given for the first time. The Composer conducted, and received an enthusiastic ovation at the Conclusion of his work. The programme also included Mendelssohn's Violin Concerto in E, with orchestra.

PEWSEY, WILTS.—The Choral Society gave a morning and evening performance of a selection from Samson, on Tuesday the 5th ult, in the New School. The band and chorus numbered upwards of sixty. The solos were sung by Miss Mary Bliss, Miss Laumann, Mr. J. Hayden (of Salisbury Cathedral), and the Rev. S. H. Lushington. Lady Constance Pleydell Bouverie presided at the piano, and Miss. Dixon at the harmonium; Mr. Alfred Foley led the orchestra, and the Rev. W. H. Weekes conducted.

PRESTON.—The last of a very successful series of Concerts, arranged and conducted by Mr. E. Holland, bandmaster of the 1st Northampton-bire Regiment, was given in the Public Hall, on Saturday, April 25. The vocalists were Madame Anderson, Madame Emile Young, and Mr. Josef Cantor.

REDCAR.—C. H. Lloyd's Hero and Leander was performed, on April 29, under the direction of Mr. Felix Corbett, by the Saltburn and Redcar Choral Societies. A special feature of the performance was a duet for soprano and baritone, rendered by Mrs. Godman and Mr. F. Bickerton Williams with much finish and delicacy of expression. The programme also included Mendelssohn's 13th Fsalm, and in addition

to the duties of Conductor, which were discharged with admirable skill and judgment, Mr. Corbett played Raff's March from the Suite, Op. 91, so well as to secure a triple recall.

Op. 91, so well as to secure a triple recall.

Rushers.—The biscentenary of Bach and Handel was commemorated by the members of the Harmonic Society, assisted by friends, on Tuesday, the 5th ult., in the New Hall. The first part of the programme was devoted to Bach's Canatata God's time is the best, and the second part consisted of selections from the works of Handel. The Paradest of the soles were effectively sung by Miss A. Parker, Miss FT. Tirrell, Messra, Clarke, Farey, and Nichols. The Concert was arranged and conducted by Mr. J. E., Smith, Organist of the Parish Church, Mr. Patenhall led the band, and Mr. J. Jolley accompanied.

Church, Mr. Patennali led the band, and Mr. J. Jolley accompanied.

SEASCLA.—The new organ at Ponnouby Parish Church, built by
Messrs. John Stringer and Co., of Hanley, was opened on the 15th
ult., by Mr. C. E. Jager, Organist of St. John's Church, Hensingham,
Mozari, Scotson Clark, Mendelssohn, Batiste, Dr. Spark, and Wély.
There was a full and appreciative congregation, and Mr. Jagger fally displayed the capabilities of the instrument. Special music was sung by
the combined choirs of Ponsonby and Haile.

SHERBROOKE (P.Q.), CANADA.—The first Concert of the Choral Society was given on April 23, when Bennett's May Queen was successfully performed before a large and appreciative audience. The society were well sung by local amateurs. The second part of the programme was miscellaneous, the choruses and glees being rendered with a precision and finish highly creditable to the Society and its Conductor, programme and the first programme and Mr. William Reed, Organist of the English Church

nor. William Keed, Organisto! the English Church.

SOUTHAMPTON.—Haydn's Creation was performed in St. Luke's
Church on the 7th ult., the principal vocalists being Miss Edith
Phillips, Mr. John Probert, and Eghet: Roberts. Miss Phillips's
sympathetic sopro Probert, and Eghet: Roberts. Miss Phillips's
sympathetic sopro Probert and To much advantage in the air
special control of the Company of the Art of the Willips's
sympathetic sopro Probert was equally successful in the wir
land of the William Source of the William Source

Southend.—An Organ Recital was given at the Congregational Church, on the 6th ult. by Mr. Angelo Forrest, when a highly interesting programme was provided, and most efficiently rendered. Vocal selections from the standard Oratorios were successfully contributed by Miss Hughes, R.A.M., Mr. Townshend, and Mr. Allen.

cy Muss Hughes, K.A.M., Mr. Townsnend, and Mr. Allen.

SOUTH SHIELDS.—A Concert and Musical Demonstration was held
at the Circus, Ocean Road, on Monday, April 27. The Concert was
given and organised by Mr. J. R. Cummings, who deserves much
feating the properties of the second properties of the second properties of music. The choir, which consisted of 350 voices
drawn from the public Elementary Schools of the borough, the tenor
and bass parts sustained by members of the various choirs of the town,
gave an excellent rendering of a lengthy and interesting programme.

gave an excellent rendering of a lengthy and interesting programme.

Swinners.—The Fourth Annual Concert of the Musical College of Wales was given with much success at the Albert Hall, on the 7th ult. The pianoforte playing was exceedingly good, and the vocal pupils showed great efficiency. Dr. Rogers presided at the organ. The prizes were awarded by Dr. Rogers as follows:—A Friend's Instrumental Scholarship of £0 to Miss Field, and medals to/several others. The Penllergare Vocal Scholarship of £20, for three years, to Miss T. Jenkins. Other competitors received silver and bronze medals. The Stephen Evans Instrumental Exhibition of £5, for two years, to Miss The Jones. Medals were given to Miss Davies and Master D. Thomas. The James Jones Harmony Exhibition of £5, for two years, to Miss Pisher. The Theory Prize of £2, for two years, to Miss Dennis. Dr. Rogers, in his report, warmly eulogised Dr. Parry, and said that his caching was most thorough, all the pupils being grounded in both the theory and practice of music.

SWINDON,—An excellent, performance of C. H. Llowde Contents.

Swindow.—An excellent performance of C. H. Lloyd's Cantata Hiro and Leander, with orchestral accompaniments, was given by the Hammonic Society at the Corn Exchange, on April 29, the sol ovocalists being Mr. and Mrs. Brereton. Madame Harrison and Mr. Arthur Jenkins, members of the Society, contributed songs, and the instrumental portion of the programme consisted of an overture by the band, De Beriot's Concerto for Violin, Op. 76, and another solo, by Herr Berndt, and Beethoven's Trio, Op. 11, for violin, cello, and riano, by Herr Berndt, Messrs. Saunders, and Whitchead, Mr. Whitchead, under whose tuition the Society has attained considerable proficiency, conducted. proficiency, conducted.

Proficiency, conducted.

TEMBY.—The Musical Society gave the second Concert of the season, on April 30, when Cowen's Cantata The Rose Maiden was performed with orchestral accompaniment. The soloists were Miss Annie James, of Llanelly, who rendered her music in a very artistic manner, Mrs. Gordon Leslie, Mr. P. G. Harris, Dr. Knowling, and Mr. J. R. Rowlands. There was not a large attendance, but those present were very gratified at the result of the Society's work. The orchestra, numbering sixteen performers, was composed of members of the Pembroke Dock Orchestral Society, sassisted by bandsmen from the Royal Munster Fusiliers. Miss Hall acted as accompanist, and Mr. W. Terence lenkins conducted.

UCKPIELD.—The Choral Society gave a successful Concert on April 30. The first part consisted of Rogers's Cantata, Beauty and the Beats, and the second part was miscellaneous. The artists engaged were Miss Kate Norman, Mr. E. Harper, and Mr. Seymour Kelly, whose powerful and well-controlled bass was heard to great advantage. Miss Cardele and Mrs. Revely presided at the pianoforte and harmonium respectively, and Mr. H. R. Revely conducted with much ability.

WANSTEAD.—The members of the Congregational Church Choral Society gave their first annual Concert, on Thursday evening, April 20. The first part of the programme comprised selections from The Messiah, Creation, &c., and the second part, Maciarren's May Day. The principal vocalists were Madame Clara West, Miss Rose Dafforse,

R.A.M., Mr. Frederick Williams, and Mr. Thomas Lawler; leader of the band, Mr. H. Bayaton; Organist, Mr. F. S. Wykes; Conductor, Mr. R. A. Slater. The Concert was highly successful.

Mr. R. A. Slater. The Concert was highly successful.

WARR, HERTS.—The Musical Society gave its fifth Annual Concert at the Town Hall, on Tuesday, April 28. The first part consisted of Sir Sterndale Bennett's Pastoral The May Queen, and the second part of a Miscellaneous Sciection. The artists engaged were Madame Litta Jarratt, Miscellaneous Sciection. The artists engaged were Madame Litta Jarratt, Miscellaneous Sciection, All 1997. The Choruses were well rendered by the members of the Society, and the performance reflected great credit on the Conductor, Mr. James L. Gregory, F.C.O. There was a small though efficient band, and the hall was well filled by an appreciative audience.—The usual monthly Organ Recital was given in the Parish Church, on April 30, by Mr. George Herbert Gregory, Mus. B. (of Boston), and Mr. James L. Gregory, F.C.O. Both artists were highly successful in all their performances, and Mr. G. H. Gregory gave songs by Cowen and Gaul with much effect.

Waswick.—The members of the Musical Society wave a Concert.

gave songs by Lowen and Gaul with much effect.

Warwick.—The members of the Musical Society gave a Concert at the Court House, on the zoth ult., when Gaul's Holy City was perfused, and the Court House, on the zoth ult., when Gaul's Holy City was perfused, and the Court House at the warm of the Court House of the Cou

WATERBURY, CONN., U.S.A.—On the evening of Easter Sunday, the Choir of the First Methodist Episcopal Church, after a short service, sang Dr. Stainer's Cantata The Daughter of Jairus, under the direction of the Organist, Mr. Edward Witherspoon. The work was finely rendered. The solos were sung by Miss Jessie Wadhame, Mrs. Edward Witherspoon, Mr. A. J. Bishop, and Mr. Frank Tripp.

York.—The annual Meeting of the Instrumental Society was held on April 27 in the Kenrick Room, Spen Lane. Mr. George Bradley presided and Mr. John Thorpe read the report, which showed that the Society had been, both musically and financially, a success. Thirty-six rehearsals had taken place during the year, the average welds attendance at which had been thirteen, the balance sheet showing a favourable amount in the hands of the treasurer.

ORGAN APPOINTMENTS.—Mr. W. H. Morgan, to St. Catherine's Church, Gloucester.—Mr. Leonard Butler Wrightson, to St. Olave, Hart Street, City.—Mr. W. H. Treffry, Organist and Choirmaster to the French Protestant Church, Bloomsbury Street.—Mr. Percy H. Fell, Organist and Choirmaster to St. Mark's, South Norwood.—Mr. A. W. Dolby, F.C.O., Organist and Choirmaster, to St. Oswald's, Chester.—Mr. Reginald Down, Organist and Choirmaster to St. Polyurch, Bournemouth.—Mr. Vincent E. Green to St. John's, Keswick,

CHOIR APPOINTMENTS.—Mr. Edward Branscombe (Tenor) to the Catholic Church of St. Mary, Chelsea.—Mr. W. Hughes (Tenor) to Carlisle Cathedral.

MARRIAGE.

On Tuesday, April 28, at St. Paul's, Withington, by the Ven. Archdeacon Anson, William J. Young, of Longsight, to Mary Emma, only daughter of the late John Boddan, Esq., of Heaton Moor, Stockport

DEATHS.

On April 27, at Warblington, Havant, after a short but painful illness, KATHLER O'REILLY, only child of the late WILLIAM O'REILLY, of Grove Road, Southsea, aged 20.
On the rith uit, at The Laurels, Gipsy Hill, Bennett Gilbert,

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16. Whoso hath this world's good.
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CONTENTS.

Let your light so shine.
Lay not up for yourselves.
Not every one.

4. Zacchæus stood forth.
5. { If we have sown.
Do ye not know. He that soweth little.

To do good.
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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JULY 1, 1885.

SIR JULIUS BENEDICT.

THE last of the links that bound together the present of music with the era of the great classic masters has been severed. While one lived who had received instructions from Weber, and had looked Beethoven in the face, we were reminded how rapid after all had been the modern development of our art, and how rash were the assumptions of those who preached the doctrine of finality before the true significance of the work done by the composers named, and others of the same epoch, could be guaged by the calm light that history sheds. But the death of Benedict materially increases that atmosphere of far-removedness which serves to cast a halo upon those who come within its influence. The epoch which closed with the death of Beethoven is no longer connected with our own by any personality, and the labourers therein must henceforth be regarded solely by their written utterances. We can no longer learn from living witnesses how they spoke and looked while yet in the flesh. Such is one of the considerations forced upon the mind of the thoughtful musician by the death of Sir Julius Benedict. Another, and one more deeply interesting in a national sense, arises from the contemplation of the wonderful changes in the nature of musical work in England since Benedict elected to cast in his lot with us. In 1835, when at the advice of Malibran he came to London, music as an art, apart from oratorio, was an exotic in this country; and even in the special domain just mentioned things were done which would make amateurs creep with horror at the present day. foreigner was paramount everywhere, and young Benedict found no difficulty in obtaining recognition for his exceptional talents. But he was profoundly astonished at the low status which the professional musician occupied in the social circle at that time. We remember him relating his experiences at the first private musical performance in which he was called upon to take part. If we think of Costa, it is as a conductor, notwith-The artists, instead of being received as equalsnay, as honoured guests—as they would have been But it would be hard to say in which department in his own country, were penned off in a corner of Benedict gained most of his reputation. He made the room lest they should by accident rub shoulders essays in all, and in all he won distinction. Perhaps with my lords and ladies. The youthful musician it cannot be said that he was ever a great confelt inclined to resent this treatment, but his ductor, but he would scarcely have been suffered practical common-sense restrained him, and he to wield the $b\hat{a}ton$ for so many years at the Norwich lived to see the aristocracy of art placed on a Festival and the Liverpool Philharmonic Society level with the aristocracy of birth on all points had he not proved himself competent to discharge where equality ought to prevail. It is said that the duties appertaining to his office in these un-Benedict has in great part written an autobio- dertakings. As a teacher he was at the head of

graphy, and if his manuscript is sufficiently advanced to be given to the world it cannot fail to prove a most valuable and entertaining contribution to the musical history of our country. This is not the place to enter at length into the matters with which such a work would deal; but we have approached the subject before speaking of the personality of the dead artist, because in considering the latter it is necessary to observe whether the time and the man were suited to each other, and whether if a new Benedict were to settle in our metropolis and naturalise himself he could hope to gain similar ascendancy in all the musical councils of the nation. Probably not to the same extent, though no amount of patriotism can blind us to the fact that we are still in great measure indebted to foreign talent and enterprise for the machinery by which the art is kept before the public. In some of the obituary notices of Sir Julius Benedict it has been complacently observed that although we owe a lasting debt of gratitude to him and to the great Neapolitan conductor who expired a year ago, yet now they have gone to their rest musical England is strong enough to run alone. It may be so, but on reflection we fancy the writers would be forced to admit that the sudden disappearance say, of Mr. Manns, Mr. Charles Hallé, Mr. Carl Rosa, and Herr Richter would leave some very ugly gaps which it might prove impossible to fill.

Turning now to the more satisfactory subject of the life and labours of Sir Julius Benedict himself, we are at once struck with profound admiration at the spectacle of talent supplemented by industry almost without a parallel, at any rate, in the records of art. If Goethe's definition of genius, as the capacity of taking infinite pains, were correct, then would Benedict have been one of the greatest musical geniuses the world has ever seen. But an arbitrary thesis such as this, though it may contain a truth, is seldom, if ever, the whole truth. It is not as a creator but as a worker that the deceased musician has earned a right to a niche in our national arttemple. Unlike others, he did not follow the bent of any natural guidance and devote himself to some one sphere of labour with perhaps occasional excursions into neighbouring art territory. standing his unquestionable success as a composer. his profession for very many years. To be able to write the words "Pupil of Sir Julius Benedict," after his or her name, was an honour coveted by almost every young musician, and the spell of the name was so potent that it was far from an idle desire. At one period his skill as a solo pianist was very great, and many who have scarcely yet attained middle age, remember the charm and delicacy of his touch. But, in the capacity of accompanist, or as it was then termed, "conductor," he was absolutely without a rival. For the first twenty years of their existence he fulfilled this office at the Monday Popular Concerts with complete acceptance by the subscribers and public. It is not too much to say that no one dreamed of giving a concert during the fashionable season without securing the nominal if not the active co-operation of Benedict. Taking into consideration the immense amount of work he managed to accomplish in the directions already named, it is a matter for surprise that he found any time for composition. But throughout his extended career his pen was ever active and prolific, and in respect of quantity he must be accounted one of the leading composers of his time. Here again we note the many-sided nature of his powers. He began by writing operas for Naples, Stuttgart and London, and his lyric works composed for our own metropolis-"The Gipsy's Warning," "The Crusaders," and "The Brides of Venice"-achieved no ordinary measure of success. They are now forgotten, save for isolated airs which are still sometimes heard, but "The Lily of Killarney," composed for the Pyne and Harrison management at Covent Garden, chef d'œuvre. In sacred choral works his success has been no less conspicuous. "The Legend of St. Cecilia," composed for Norwich in 1866, and "St. Peter," produced at Birmingham in 1870, contain much beautiful music. Musicians who by common consent, deserved to take very high exhibit genius it is certainly an outcome of sorrow, and he had quietly resigned all his imporand the lighter branches of composition, in reward.

which may be included songs, part-songs, original pianoforte pieces, and transcriptions, were enriched continuously by his untiring efforts. It is understood that he has left a large quantity of music in manuscript, among which, no doubt, will be found some efforts which may with advantage be given to the world. For this a competent editor will be needed, who will carefully select only such pieces as will maintain the reputation of a composer who, if he never succeeded in producing a masterpiece, never associated his name with failure in any definite line of musicianly labour. Whether the next generation will accept the verdict of his contemporaries with regard to his productions, either large or small, is not a matter on which any dogmatic opinion should be given at the present time. Posterity must judge for itself in this particular; all that it behoves us to assert is that if natural ability, cultivated and applied with the utmost intensity of purpose, can accomplish lasting results, then the name of Benedict will not quickly disappear from concert programmes.

In his personal habits and method of living Sir Julius Benedict offered a stern but wholesome example to his brethren in art. He was never in any sense a society butterfly; abstemious to a fault, he generally declined the hospitality of those with whom he was brought into professional contact, and the veriest trifles of his daily life were ordered with undeviating precision and exactitude. To many it will doubtless appear surprising that such a hard and successful worker should not have accumulated wealth steadily if not rapidly. Unfortunately his wonderful business capacity yet survives, and may be accounted his operatic did not prevent him from embarking in art speculations which promised well but ended disastrously. It is unnecessary to enlarge on this point; enough, that during the time he enjoyed the sunshine of public favour his purse strings were always unloosed when charity claimed his aid, were present at the first performance of the and no musician has left behind him a better repuformer work, or when it was subsequently given tation for gentle courtesy, kindness to young and in London by the Sacred Harmonic Society, struggling members of his profession, and all the will remember the effect created by the finale, graces which should adorn an artist than he, with the late Mdlle. Tietjens in the title rôle, whose death was unexpectedly announced on the "St. Peter" unquestionably suffered by reason 5th ult. We say unexpectedly, but, in truth, his of the unsatisfactory libretto furnished to the life's work was fairly finished-far more so composer by Chorley, but in spite of this draw- than that of his beloved master, Weber, who back he succeeded in producing a work which, preceded him exactly fifty-nine years to the very day. Had Benedict been called away rank among oratorios of the present generation. thirty, twenty, or even ten years ago, musical It is difficult to define the exact border line work in London would have been seriously dewhich separates genius from mere talent. But ranged; but he had attained to those fourscore if the storm scene in "St. Peter" does not years when man's strength is but labour and the very highest order of talent. Symphonies, tant earthly labours. He had worthily employed quartets, and, in fact, all forms of classical the talents committed to his charge and we are music engaged his attention from time to time, permitted to hope that he has entered upon his

MUSIC AT SOUTH KENSINGTON.

No apology is needed for returning to the subject of the Inventions Exhibition and its relations to musical art. The undertaking is attracting a larger share of public attention than has been bestowed on any enterprise of any kind in London since the International Exhibition of 1862. That would not in itself constitute a reason for paying any heed to it in our columns; but as music forms one of the leading features in the plan of the show, as much in a technical as a popular sense, it behoves those whose duty it is to maintain a watchful care over all that concerns the interests of the art to scrutinise with the utmost closeness everything that is done, to applaud and encourage every well-advised act, and to point out in the clearest manner whatever seems out of keeping with the true aims of an affair of this kind. Last month it was our painful duty to censure the authorities for having, as it seemed to us, neglected their proper functions, partly, it may be, with a view of filling their coffers, and partly from sheer ignorance, or at any rate heedlessness, of the right course to pursue. There is no need to qualify in the slightest degree anything that was then said, and, in fact, the experience of the past month has tended to confirm the views formerly expressed. On the present occasion we will deal with the unpleasant side of the picture first, as something may fairly be said in the

way of approval of future arrangements. The first appearance of the much talked of Strauss Orchestra was evidently regarded with great interest, the gardens being thronged with people, while the strangers received a hearty welcome, as was fit and proper as a matter of national courtesy. They came, they saw, but it can scarcely be said that they conquered. Indeed, the opening piece in their first programme, an overture of Balie's, tended to show that there was a very weak place in their armour, and it was not until they started work on the Strauss repertory of dance music that the listeners began to recognise any merit whatever in their playing. What followed we all remember very well. press almost unanimously gave the Austrians credit for their singularly piquant rendering of waltzes, polkas, and galops, but told them with cruel bluntness that, as regards all other kinds of music, they might as well have stayed at home. Naturally Herr Eduard Strauss was nettled at this kind of criticism, and the Council had its amour propre equally wounded by the suggestion that it had wasted its money. What was to be done? The situation as it stood could not, of course, be accepted, so it was cleverly suggested that it was all the fault of playing in the open air. Now, we have it on the authority of Berlioz, that "there is no such thing as open air music," his opinion probably being the result of the complete failure of his Symphony "Funèbre et Triomphale," as it was first given in front of the Bastille. So it was given forth that the Albert Hall was the proper place for the "finer portions" of the Strauss répertoire, and special invitations were issued for a Concert in the huge Rotunda on the 9th ult. The occasion was probably unique in its way. Certainly we can call to mind no similar instance of critics and musicians being called together to pronounce a serious verdict on such a programme as was then put before them. The "finer portions" consisted of fairly good transcriptions of an old English air, and Schubert's "Ave Maria," and a most cruel distortion of Chopin's Marche Funèbre. At Promenade Concerts this kind of thing may be heard in abundance, but the managers of such entertainments do not ostenta-

they do. It is their business to cater for the million. and if they please their patrons no one outside has any reason for complaint. Similarly with regard to the Strauss orchestra. It has its peculiar functions, and it performs them right well. We may go further, and assert that dance music, as well as any other kind, may be rendered in an artistic or an inartistic way. But about the "finer portions" the less said the better, from an art or any other point of view. Herr Strauss is reported to have said to an interviewer that he found the English public did not understand Wagner's music. Here we might paraphrase the answer given by Claude Melnotte in "The Lady of Lyons," when Damas accuses him of not understanding his own language-" Not as you play it." But enough on a subject which necessarily exercised all interested in music, and which has therefore been discussed more exhaustively than its merits warrant. The Strauss orchestra is giving pleasure to an enormous number of people, and the main point of our contention is-not that its engagement was a mistake in itself, but that the Council are to blame in having made it the principal feature in their musical arrangements. At least an equal sum of money should have been expended on native talent, and we have no hesitation in asserting that had this been done the English executants would have more than held their own against the foreigners.

We are glad to note that the arrangements are in active progress for the historic Concerts in connection with the Loan Exhibition in the Albert Hall. The Music Committee announced a performance of the Court Band of His Majesty the King of Siam on the 22nd ult., and one by the Round, Catch, and Canon Club on the 24th. The former can scarcely be included with fitness among historic Concerts, but as a curiosity it was remarkable enough. It is said that these Asiatic minstrels, who play upon strange and primitive instruments, and make odd noises not in the least degree resembling western music, have no claim to the title of "Court Band," but are merely a miscellaneous collection of players sent over by the Siamese Government to represent the music of the country. However this may be, their performances are singular in the extreme, and in their way by no means unpleasing. Some of the Concerts yet to come will be more interesting than these. Supposing the Committee to be desirous of rendering these performances really useful in an educational sense, the question would naturally be discussed where to commence; but on this point not much difference of opinion could be entertained. Amateurs are taught to regard Palestrina as the father of modern music, but musicians are aware that prior to the great Italian who saved Church-music from the ruin with which it was threatened by the decree of the Council of Trent, there existed in the Low Countries a remarkable art development, the most noteworthy exponents of which were Josquin Des Près and Orlando di Lasso. The founder of the Netherlands school may be said to have been Willem Dufay, who flourished in the latter part of the fourteenth century. He wrote masses on the air "L'Homme Armé," as did most of his successors until the thing became a scandal to art as well as religion. Other composers who distinguished themselves during this period, and whose works are still extant, are Johannes Ockeghem, Obrecht, Clemens non Papa, and finally Jan Pieters Sweelinck. We have drawn attention to this period in musical history because it is gratifying to note that the Music Committee have made arrangements with a party of Dutch artists to give a series of three Concerts on the 15th, 16th, and 18th inst., the programmes of which will consist of tiously ask for a severely judicial opinion on what extracts from the works of the composers above

named and possibly others. The vocalists will be Miss W. Gips, Miss C. van Reunes, Miss C. Esser, Miss C. Veltman, and Messrs. T. T. Rogmans, M. T. Keba, T. M. Messchaert, and A. Spoel, with Mr. S. de Lange as Organist, and M. D. de Lange as Conductor. We fancy those who attend these performances will be astonished at the amount of feeling and expression in some of the music of this remote epoch, particularly in the works of Josquin. Other arrangements have likewise been made, and some are still in progress. On the 1st, 2nd, and 4th inst. there will be "Concerts of ancient music on ancient instruments," carried out by fourteen members of the Brussels Conservatoire. Harpsichords, spinets, regals, various kinds of viols, flutes, &c., will be employed at these performances, which can scarcely fail to prove highly interesting. On the 8th the Bristol Madrigal Society will give a Concert of English and Italian madrigals. There will also be Concerts of Italian and English vocal music of the 16th and 17th centuries, on the 14th and 22nd instant. After all, the artistic outlook at South Kensington is not so dreary as it seemed a few weeks ago. We hope next month to be able to chronicle a more distinct advance.

OBSERVATIONS ON MUSIC IN AMERICA

By Joseph Bennett.

V .- MUSIC IN CHICAGO .- THEATRE MUSIC, &c.

My experiences of music in the great city on Lake Michigan should have been told under the head of "Orchestral Music," but were held over for considerations of space. Let me now make haste to say that I have only pleasant memories of Chicago. One day saw me reach the city a total stranger to everybody in it; the next installed me among those whose cordiality, and obvious desire to make my stay agreeable, might have been an outcome of old friendship. I mention their great hospitality and my own gratitude at the risk of having it said that I permit the fact and the feeling to tinge my musical impressions

with a very natural rose colour.

Chicago was not musically active during my stay there in the early part of last December. I was fortunate enough, however, to catch two concerts on the wing - the one a Pianoforte Recital given by Herr Joseffy; the other a performance of the "Stabat Mater" (Rossini) and "Lobgesang," by the Apollo Musical Club. Regarding the first I am free to keep silence, since the merit of an Austrian pianist who happens to be in America scarcely comes within the range of these observations. At the same time, I must not forget that Joseffy appears to have settled himself in the United States "for good and all." He is a man of mark there, and makes himself known throughout the Union by comprehensive tours, which cannot but exert an influence upon public taste, and, to some extent, perhaps, upon the culture of the instrument he plays. My own reading of American musical criticism goes to show that Joseffy's status as a first-class pianist is by no means universally conceded. Some guides of popular opinion laud him all round; many others deny his possession of the high qualities required by an exponent of classic art. On which side Chicago amateurs range themselves as a majority I have no means of knowing. A moderately large audience attended the Recital in the Central Music Hall, and the performer's efforts were received with varying favour, regulated, as it

ments than as an interpreter of classic masterpieces. He can charm by brilliant playing, and he presents the pretty trifles by "society" composers with all the attractions adapted to enhance the pleasure they give. But he should let Beethoven alone. His performance of a Sonata by that master was quite superficial, and at once disposed of any claims to leading rank he, or his friends for him, may have made.

The Apollo Musical Club is a Society formed rather on the model of our Philharmonic than on that of our Sacred Harmonic, although, like the second and unlike the first, its chief raison d'être is the performance of choral works for mixed voices and orchestra. Its organisation is somewhat elaborate. There are six "officers"—president, vice-president, secretary, treasurer, librarian, and musical director. The "Board of Management" consists of five gentlemen, and the "Music Committee" of three. In addition, there is an "Advisary Board," thirty-five strong, while the "Associate Members," ladies and gentlemen, make up a total of two hundred and sixty-six. Curiously enough, the list of Associate Members contains a singular proportion of names in some way or other prominently connected with music. I find in it Arnold, Adams, Attwood, Aldrich, Bacon, Bishop, Berger, Carey, Clark, Dwight, Green, Jones, Morley, Purcell, Root, Wagner, and Whitney. If there be anything in a name, the Apollo Musical Club should possess it certainly. The organisation is leavened with the nomenclature of artistic eminence. Its practices are carried on, I believe, in an upper room of the Central Music Hall-a building erected, mainly for the purpose its name suggests, at the instigation of a young journalist, whose memory—he died prematurely—is perpetuated by a marble bust. No one who remembers what a fiery trial this phœnix city went through some years ago, and who now looks upon its stately streets and noble avenues, feels surprise at the existence of the Central Music Hall, or at the beautiful and commodious room which forms its chief apartment. Money can always be found for such a purpose, and our cousins do nothing by Hence it is that Chicago possesses an edifice halves. which, having regard to the object it serves, even mighty and wealthy London cannot match. Hall was well filled on the occasion of the Club Concert, but I was struck then, as on other occasions in the United States, with an absence of the "dress" effects to which Englishmen are accustomed. Our transatlantic kindred follow the custom of Continental audiences rather than that which prevails in the mother isle, their theatres and concert-rooms presenting, consequent upon the prevalence of morning dress, a more homely aspect than our own. By this practice justice is hardly done to the handsome interiors of American places of entertainment, but it may be urged, in reply, that the game of full dress is not worth the candle, and that it is better to leave the public at liberty to study their own convenience in a matter which should be so entirely personal as clothes. Before describing the performance of the Apollos,

as a first-class pianist is by no means universally conceded. Some guides of popular opinion laud him all round; many others deny his possession of the high qualities required by an exponent of classic art. On which side Chicago amateurs range themselves as a majority I have no means of knowing. A moderately large audience attended the Recital in the Central Music Hall, and the performer's efforts were received with varying favour, regulated, as it were received with varying favour, regulated, as it does not not me, with perfect justice, and bespeaking for those present the possession of good taste and sound discernment. I had no difficulty in making out that Joseffy excels more in technical acquire-

That presently began to take a leading position. position he now distinctly holds, not in Chicago alone, but also in the-for America-adjacent cities of Milwaukie and Detroit. I have just read that Mr. Tomlins is no longer connected with the Apollo Club, but whatever the-to me unknown-reason for separation, we may be sure that he retains the rank to which his ability and industry entitle him. That the Club has lost a good conductor I know, since the man must be a fool who, after many years' experience of choral performances, cannot distinguish where a competent trainer has been at work. Speaking with the reserve imposed by limited observation, I must pronounce the Chicago chorus to be one of the best in America; further than this, its rendering of Rossini's and Mendelssohn's music on the occasion of my visit was absolutely the finest choral performance I heard during my stay in the country. The quality of the voices, their just intonation, firm attack, and precise execution satisfied me that here was unquestionable excellence such as might chal-lenge the verdict of any musical community in the world. Note should be taken of the fact that the work in hand was familiar, and I should not expect to find as much merit in the rendering of a novelty. But, after making all fair allowances, the chorus of the Apollo Club is a credit to the city and to American

The remark just made cannot be applied to the orchestra—a body of German performers who supply the wants of a large district of the lake region. They are not remarkably for merit, but, perhaps, are as good as can reasonably be expected under the circumstances. It should be said, also, that Mr. Tomlins is not an orchestral conductor in the degree that he is a chorus master. For the one position he lacks the training and experience which have fitted him for the other. Hence my criticism of this German band is made subject to fair allowance on an important score. The solo vocalists who assisted were Miss Emma Juch, some time ago heard in London, Miss Emily Winant, Mr. Whitney Mockridge, Mr. Clarence E. Hay, and Mr. Clarence Eddy. I can say nothing better of these artists as a body than that they were fair. Miss Juch is a capable soprano, likely to improve her position as time goes on, and Miss Winant has a good voice marred by an apparently invincible tremolo. As for the gentlemen, they were neither bad enough nor good enough to call for special remark.

With regard to other musical organisations in Chicago, I must be silent. The English reader would scarcely thank me for presenting him with a list of names, which is all I could do in the matter. Enough that the great metropolis of the north-west, possesses abundance of artistic life and has, to all appearance, a noble future before it. May Chicago go on and prosper.

In England praiseworthy attempts have lately been made to improve theatre music. There was, and still is, need of them. What person of taste has not found the obstreperous band, with its vulgar cornet, dear to the gallery, and squeaky fiddles an intolerable nuisance, and a serious drawback to his evening's enjoyment. The pieces performed are, in their way, little better; common-place dance-music, played, perhaps, on the royalty system, having the lion's share of preference. In this respect, Mr. Carl Armbruster is setting an example of reform at the Court Theatre, and has found one or two imitators else-Hence there is hope that, in time, we shall hark back to the position taken up by the theatrical orchestras forty or fifty years ago, when it was by no means unusual to hear movements from Haydn's

acts of a piece. America, at present, is no better situated than England. Indeed, my first experience of an American theatre suggested that the position must be infinitely worse. Soon after arriving in New York I visited the pretty house in Madison Square, where the "Private Secretary" was having a successful "run." Looking for the orchestra in its usual place, I could discover no sign of such a thing, nor did any visible opening indicate that the players were immured under the stage. The architect of the theatre, I found, had carried out a bold idea, and made room for the band in a kind of Moorish gallery situated over the arch of the proscenium. The effect was pretty enough to the eye, curtains and hangings of Eastern stuff giving colour and finish to the picture. The orchestra, however, would have been better on the roof, or anywhere out of ear-shot. Its music was simply detestable-miserably out of tune, and wanting everything to recommend it. Moreover, the pieces performed were of the commonest kind-and this, be it remembered, in one of the most fashionable theatres of the Empire City. It is not surprising that, arguing from the known to the unknown, I formed a very low opinion of American theatrical music, which opinion, however, I soon had occasion greatly to modify. The orchestra at the Star Theatre, where Mr. Irving's company were then playing, was fairly good, and the selections performed had at least some reference to the piece represented on the stage. I found also a tolerably satisfactory state of things at one or two other houses in New York, while a representation of the "Beggar Student" at the Casino-a beautiful and comfortable theatrecompared favourably with that of similar works in London. It was no fault of the performers if the piece dragged somewhat; they did their best for it, and were in all respects up to the average-not a high one-of comic opera doings. The theatrical orchestras in Boston, as far as I know them, are of an ordinary character, neither very good nor very bad. No claim to artistic rank can be made by any of them, and the usual run of selections is in favour of dance music, played with more vigour than taste. In Washington I found a much worse state of things, and "than lowest depth a deeper still," in San Francisco, where the best I heard would hardly have been tolerated at a Dime Museum in the Eastern States. To my mind, therefore, it is clear that matters will bear mending in the United States as in England. As a matter of fact, it is far more important that there should be a change across the Atlantic than here. Our cousins are essentially a theatre-going people. Every "one-horse" town throughout the length and breadth of the land actually does possess, or aspires to have, an "Opera House," or an "Academy of Music"-so called on the lucus e non lucendo principle-where the citizens can meet on the common ground of a universal amusement. It is different with us. London and the great towns have flourishing theatres, but there are scores of minor places in which not one can be found, or, if found, is discovered to be more often shut than open. The theatre in America is therefore, as compared with the theatre in England, an institution of far greater and more wide-spread influence. It might be made a powerful means of spreading a taste for good music. Suppose, for example, that the manager of a theatre in a comparatively isolated place like Omaha or Denver were to form a small drawing-room orchestra, and place it under a competent man, with instructions to introduce good music little by little. In working reforms of this kind it is well to remember the proverb, "More haste, less speed." Public taste, whatever its character, should never be affronted by Symphonies, and other classical works, between the those who wish to raise it higher. Beginning with

some of the lively and genial movements of Haydn's Symphonies and other works of the same school, and gradually proceeding to modern pieces in which, as in Gounod's "Meditation" or Schubert's "Ave Maria, attractive melody is predominant, the conductor would soon find public appetite coming round to the food so discreetly presented. The experiment has been tried in England with success. I believe that it would prove no less happy in America, and pre-sently transform every theatre into a place where

popular musical training goes on. With regard to some other forms of music, I regret that opportunity was not given me of arriving at an opinion. Had the good ship Oregon reached New York two days earlier than she did, it would have been in my power to descant upon the bands of the Empire City, as they gave the stimulating effect of music to political demonstrations. After the Presidential election had been determined, it seemed as though the "organisations" in question had gone in for a complete and, no doubt, well earned rest. At any rate, I heard none of them. This is the less important because English amateurs remember the visit of Gilmore's band to their country, and their appearance at the Crystal Palace and elsewhere. They will have in mind, also, that the performance in question very creditably represented a popular form of American art. During the whole of my travels in the Union, I heard but two bands; the first being that attached to West Point Military Academy. One of the attractions for visitors to the beautiful and historic spot on the Hudson is the evening parade of the cadets. I shall not soon forget the pretty spectacle which, in company with Mr. Archibald Ramsden, of Leeds, I witnessed on one charming day late in the "Indian summer." From the far side of the picturesque parade-ground marched the band, playing as they came. Then the national colours were borne, under escort, to the centre of the open space, and presently the cadet battalion followed, by independent companies, forming up in line with admirable precision. The band played during the calling of the roll and inspection, but did not impress me as a very favourable specimen of its class, certainly not as entitled to the honour of a comparison with similar bodies in Europe. It wanted both the delicacy and precision which the best military bands on our side have little difficulty in attaining. My second observation in this class of music was made at New Orleans within the Exhibition building. For several days during my stay in the Crescent City no note of music had enlivened the few visitors to the "Great World's Show," as the newspapers, with questionable accuracy, were fond of calling it. At length a band connected with the town offered its services, and I went to hear-not only so, but to find a considerable amount of gratification. The performers, many of whom, I understood, were amateurs, executed the music of a well-selected programme in good style, especially a selection from "Lohengrin," wherein more than ordinary merit was shown. Let me add that, in the pretty town of Los Angeles (Cal.), a quartet of brass instruments playing outside a small theatre, or Dime Museum, gave me more satisfaction than many efforts of greater pretence. The performers were men of taste, and had been together long enough to secure perfect unity; they had full control humble musicians had at least one very attentive auditor during my stay in the place.

I shall close this series of papers next month, with some remarks upon elementary musical education as

carried on in Boston.

(To be continued.)

THE GREAT COMPOSERS

By Joseph Bennett.

No. XVII .- SEBASTIAN BACH (continued from page 325).

SPITTA makes some curious comments upon the fact that Sebastian Bach was almost the only one of his race to marry a relative. They distinctly belong to the order of facts and observations which the German created, who, when required to describe a camel, evolved one from his inner consciousness. The ingenious biographer remarks:-" If we are right in regarding the marriage union of individuals from families not allied in blood as the cause of a stronger growth of development in the children, Bach's choice may signify that in him the highest summit of a development had been reached, so that his instinct disdained the natural way of attempting further improvement, and attracted him to his own race.' Spitta makes this very speculative observation well knowing that Bach took his second wife from a family other than his own, and that the theory upon which it is based is opposed rather than supported by the fact that Bach's first marriage produced the most gifted children.

Sebastian's work at Arnstadt came to an end before his marriage. We have seen that his relations with the Consistory and the choir were not happy, while it would seem that he allowed a desire for change to become known. This naturally brought applications for his services from various quarters, amongst them one from Mühlhausen, where the organ seat in the Church of St. Blasius was vacant. A succession of able men had made illustrious the post in question. None but a master of the highest rank would serve for it, and Bach, of all others, best answered the description. His appearance as a candidate at once drove all others from the field, and one trial of his ability so far convinced the Church council that shortly afterwards (May 24, 1707), Bach appeared before them to discuss the question of On this point an agreement was arrived at which failed materially to improve the intending bridegroom's worldly position. He consented to take eighty-five gulden, with-as an equivalent for certain land formerly attached to the office-three coombs of corn, two cords of wood, and three trusses of brushwood. In addition, it was the custom at Mühlhausen to present the organist annually with three pounds of fish. Bach made but one stipulation beyond the foregoing-he demanded the loan of a waggon to transport his furniture from the old place to the new, and the council graciously assented. All this took place while the parish of St. Blasius was under afflic-tion, caused by a great fire. We are told that "many members of the churchwardenry were houseless, and when the clerk of the council brought them the agreement to sign, pens and ink were lacking, and they declared that they had just then no thought for music, and that they were satisfied with the decisions of the council." These were not auspicious circumstances, but Bach's spirits were not affected by the spectacle of a parish in ruins. He cheerfully presented himself at the Arnstadt council house on June 29, to apply for dismissal, and give up the key of the organ. So eager was Bach to get away that he did not even stop to receive some arrears of salary, while, as though to accentuate this confidence in over their instruments, and used them with a degree the future, he pressed five gulden upon a needy of expression that exerted a powerful charm. These cousin then living in Arnstadt without any work to do. It was with high spirits that he shook the dust of the old town off his shoes; but not for ever. Three months later Bach returned to marry the "stranger maiden," by whose visits to their organ loft the worthy churchwardens were so scandalised.

The wedding took place (October 17, 1707) at Dorn-

heim, a village less than a mile out of Arnstadt. Curious persons may still see in the parish register a record of the event. Its translation thus runs :-

"On October 17, 1707, the respectable Herr Johann Sebastian Bach, a bachelor, and organist to the church of St. Blasius at Mühlhausen, the surviving lawful son of the late most respectable Herr Ambrosius Bach, the famous town organist and musician of Zisenach, was married to the virtuous maiden, Maria Barbara Bach, the youngest surviving unmarried daughter of the late very respectable and famous artist, Herr Johann Michael Bach, organist at Gehren; here in our house of God, by the favour of our gracious ruler, after their banns had been read in Arnstadt."

No doubt, it was a "very respectable wedding," conducted with decorum, and in all respects worthy the blessing of the Church, and "the favour of our gracious ruler." On this point, however, history affords no assurance. We can only surmise that all went merry as a marriage bell, rung with true German Protestant sedateness-none the less so because one of Sebastian's relatives had died just before, and left him fifty gulden, which came in right handy for

" feathering the nest."

Once settled in his new home, Bach began work in earnest to improve music at St. Blasius. He strengthened the choir, introduced a large and more varied collection of works, and did not fail to make additions from his own pen. This, indeed, was his bounden duty, since Mühlhausen had a curious corporate custom affecting the organist of St. Blasius. It appears that the city business was managed by a council of forty-eight members, divided into three sections of sixteen; and that to obviate continuous party squabbles, these sections held power in turn for a year at a time. At every change it was the custom to hold a Church Festival, for which the occupant of the organ seat at St. Blasius had to provide a new work, his reward being its publication at the cost of the municipality. While concerned with all these duties, Bach did not forget an organist's obligation to agitate for a bigger and a better instrument. "Mr. Goss," said the Rev. Sydney Smith on an occasion of the kind, "do you know why you organists resemble a cab horse?" "No, I do not, Mr. Smith." "Because you are always wanting another stop." Bach wanted many stops, and sent into the church council a specification which must have astonished those worthy authorities not a little. In this, as in everything, the master was thorough-going. He asked for three new bellows, a thirty-two feet stop, a new bass trombone, a new Glockenspiel on the pedals, a sixteen feet bassoon, viol-de-gamba, and what not beside. All that he demanded the council conceded, yet Bach soon found that Mühlhausen was not likely to prove his permanent residence. A stranger to the town he was looked askance by the citizens, who cared little for imported talent; his new ways were not liked by sticklers for the ancient lines; while he failed to agree with the clergy, who, as often before and since, insisted on meddling with, and muddling matters they did not understand. When, therefore, the organist's post at Weimar became vacant, Bach resolved to visit the ducal court in view of obtaining it. On this occasion he combined pleasure with business; his purpose being to attend the second marriage of a clergyman who had officiated at his own wedding not long before. The more to honour this solemnity Bach composed a cantata, "The Lord hath been mindful of us," the performance of which, it is to be presumed, was conducted by him.

Bach obtained the Weimar appointment, and there-

hausen. The document in which he did this has been preserved in the archives of the town. The interest attaching to every word of so great a man must be our excuse for giving a complete translation:

"Magnifice, High and very noble (Burgomaster), High and very learned (town-councillors), and respected Gentlemen (citizens). Most gracious

Patroni and Gentlemen:-

"This is to represent to your Magnificenz, and to my highly esteemed patrons, who, of your grace, bestowed on me, your humble servant, the office. vacant a year since, of Organist to the Church of St. Blasius, and of your favour granted me a better subsistence, that at all times I desire to recognise your favours with obedient gratitude. But although I have always kept one end in view, namely, with all good will to conduct well-ordered church music to the honour of God, and in agreement with your desires, and otherwise to assist, as far as was possible to my humble ability, the church music which has grown up in almost all the parishes round, and which is often better than the harmony produced here, and to that end have obtained from far and wide, and not without expense, a good collection of the choicest church pieces, and no less have, as is my duty, laid before you the estimate of the defects necessary to be remedied in the organ, and at all times and places have with pleasure fulfilled the duties of my office. Still, this has not been done without difficulty, and at this time there is not the slightest appearance that things will be altered, although in the future at this church, even I have humbly to represent that, modest as is my way of life, with the payment of house-rent and other indispensable articles of consumption, I can with difficulty live.

"Now God has so ordered it that a change has unexpectedly been put into my hands, in which I foresee the attainment of a more sufficient subsistence and the pursuit of my aims as regards the due ordering of church music without vexation from others, since his Royal and Serene Highness of Saxe-Weimar has graciously offered me admission to his

Court chapel and chamber music.

"In consequence of this privilege, I hereby, with obedience and respect, represent it to my most gracious patrons, and at the same time would ask them to take my small services to the church up to this time into favourable consideration, and to grant me the benefit of providing me with a good testimonial. If I can in any way farther contribute to the service of your church I will prove myself better in deed than in word so long as life shall endure.

"Most honourable gentlemen, most gracious patrons and gentlemen, your most humble servant, Johann Sebastian Bach."

The document above given was addressed "To all and each respectively of the very high and highlyesteemed gentlemen, the ministers of the Church of St. Blasius, the memorial of their humble servant.

No deduction unfavourable to Bach should be drawn from the fulsome style of this letter. The writer simply adopted the fashion of the day, besides which, the Germans were, and still are, fond of highsounding addresses and extravagant protestations of humility. We see from the contents that Bach had no quarrel with his lay superiors, but only with those "others" who vexed him in the discharge of his duties by continual interference. The Council reluctantly accepted their organist's resignation, stipulating that he should continue to direct the repair of the instrument. This Bach had no difficulty in promising, and so the great master left Mühlhausen, whither another member of his ubiquitous family, Johann Friedrich Bach, went to succeed him. Sebastian upon hastened to demand his dismissal from Mühl-lat once entered upon residence at Weimar, and

remained there nine years-according to Spitta, "the period of his most brilliant activity as an organist and composer for the organ."

The biographer just referred to enters, after his wont, into many details regarding the Prince who now became Bach's master. These are interesting, as giving proof of the existence of thoroughly congenial surroundings. Duke Wilhelm Ernst was a staid, sober, God-fearing ruler; a staunch Lutheran, much given to religious exercises, but not a Puritan in the sense of considering art as inimical to religion. He was, indeed, well disposed to art, and, though not a fanatic for music, kept at his Court "sixteen welltrained musicians, who, dressed in the habit of heyducs, at times delighted his ear." Spitta remarks :- "The Duke had the deepest conviction that the religion of the Protestant Church was the first of human blessings, but that it did not exclude the other aspects of life in all its manifestations and relations, but merely concentrated them and raised them to a purer ideal. Artistic efforts within the jurisdiction of the Church must therefore have seemed to him something exceptionally praiseworthy and deserving of promotion, particularly when he observed what a gifted musician this was who applied the greater portion of his splendid powers to the problem. On his views were moulded those of most of the men who surrounded him, and Bach could at once be convinced that his music would meet with sympathetic appreciation, if only because it was church music." The master, entering upon his new position under such conditions, must have felt that his lines had at length fallen to him in pleasant places—the more, no doubt, because he was, comparatively speaking, well paid. His work was two-fold—viz., that of Court Organist and chamber musician. This involved presiding at the organ in church and playing an instrument, dressed as a heyduc, at the ducal entertainments. For the double work he received a salary of 156 gulden 15 groschen, raised, in three years time, to 225 gulden, and, a year later, still higher. It appears that he took the clavichord and the violin in the Court band, of which he speedily rose to be leader, or concertmeister. The organ it became his duty to play is described as a small instrument, having two manuals of eight and nine stops respectively, with a powerful pedal of seven stops including a "32 feet." This specification, as regards balance between pedals and manuals, seems out of all proportion, but probably Bach did not think so. With him the pedal organ could hardly be too full of resources.

At Weimar Bach met, and formed a friendship with, Johann Gottfried Walther, an organist and musician best known now by his "Musical Lexicon" —the first work of its kind. Walther had, so to speak, counterpoint in his blood. He was the very incarnation of musical science, and could perform the most astounding feats in canon writing, such as giving a cantus firmus to the pedals, and accompanying it, on the manuals, with a two-part canon on the octave at the distance of a crotchet. Such a man and Bach would naturally gravitate one towards the other. Bach's natural genius, however, was proof against any temptation to his friend's mere ingenuity. "Although," says Spitta, "he had much greater ingenuity than Walther, he never allows himself to be carried away by it to the injury of the ideal, but remains grand and simple even through the most complicated forms." In other words, while Bach mastered forms, he did not allow them, as did Walther, to master him. So far did the intimacy of the two men proceed that Bach stood godfather to one of

story which may be apropos, there being good reason for concluding that the "friend" who takes part in it is Walther. On this authority we are to believe that Bach became rather puffed up by his prodigious ability in playing at sight, and boasted to the friend in question that he really believed he could play anything. To test the point, Walther "invited him to breakfast one morning, and laid on the desk of his instrument, besides other pieces, one which at first sight looked insignificant. Bach came in, and, according to his custom, walked straight to the instrument, partly to play and partly to look through the pieces which lay on the desk. While he was turning over the pages and trying them, his host went into another room to prepare breakfast. In a few minutes Bach came, in its turn, to the piece prepared for him and began to play it, but not far from the beginning he came to a standstill. He studied it, began again and again, came to a stop. "No," he exclaimed, rising to leave the instrument, while his friend was laughing to himself in the next room, "no one can play everything at sight; it is not possible." A somewhat similar story is told of Haydn and Mozart, showing how the younger master set a trap for the elder, into which he did not fall, for when Haydn found his hands at the extremes of the scale and a note to be struck in the middle, he took it with his prominent nose. The Bach anecdote may be apocryphal, as that of Haydn-Mozart almost undoubtedly is, but it points to the origin of the quarrel between the two Weimar masters. The dispute, though we know nothing of its precise ground, must have been a bitter one, since Walther treats Bach very scurvily in his Lexicon, dismissing him, indeed, with what Spitta rightly calls "a worse than meagre article.'

Fairly settled in his new home, Bach began to work hard upon organ compositions and in his own development as an organist. Mattheson, writing in 1716, said: "I have seen things by the famous organist, Herr Johann Sebastian Bach, of Weimar, which, both for church use and for keyed instruments, are certainly so conceived that we cannot but highly esteem the man." Spitta adds: "His works, of which the technical difficulties remain unsurpassed even at the present day, exist to testify that as time went on he achieved the most unlimited mastery over the mighty instrument; and as with him the external form was always the handmaid merely of an inward purpose, we may conclude that the demands made by them upon executive skill never rise to the utmost height of his own technical capabilities as exhibited in free improvisation when display was the first object, or when trying some new organ." At this time Bach passed under the influence of Italian art, with which he was thrown in contact by his duties as chamber The Italian masters were then very musician. popular at German courts for good and sufficient reasons, such as the lucidity and elegance of their music, in these respects so far ahead of all other. Bach seems to have been greatly attracted by the sonata and concerto forms, and few amateurs need telling that he spent a good deal of time in transcribing Italian compositions of these kinds for the organ. He thus arranged no fewer than sixteen of Vivaldi's violin concertos, treating one twice in this manner. The process was something very different from a mere transfer to the repertory of another instrument. "By giving more movement to the bass," says his best biographer," by adding animation to the inner parts, by supplementing the solo passages of the violins with counterpoint; by resolution of the Walther's children. Eventually, however, they became estranged—no doubt on some point of musical principle or procedure. As to this Forkel tells a genuine work for the clavier, and at the same

time essentially added to the musical value of as to my station (work and pay) I will present mythe piece." From adapting Italian concertos, the master soon went on to original composition in the same form. Hence his works for the organ, which have a slow movement interposed between the customary prelude and fugue. In some of these there are indications of the Italian "binary" form—rudimentary ones, it is true, but definite enough to show that Bach was attracted by the idea of using two contrasted subjects in the same movement. The whole question of the influence exercised upon him by Italian music is most interesting, and has been treated by Spitta with characteristic, but not undue, The nature and extent of that influence shows what might have happened had Bach, like his great contemporary, Handel, resided for a time in Italy, and otherwise moved in the world of music outside Germany. There is reason to believe that he had not the great adaptability of Handel, but we may safely conclude that a larger and more varied experience would have affected his music in the direction of popularity, and, perhaps, have increased its actual worth.

If our master did not venture beyond the boundaries of his fatherland, he made, during the Weimar period, many excursions within them. There were autumn holidays in those times, and Bach was wont to visit courts and towns for more or less of professional reasons. Amongst other places, he visited Cassel, where a newly-restored organ and a musical Crown Prince attracted him. Bach, we are told, played the organ to the Prince, who was so amazed by his execution that he took a ring from his finger and presented it to the master. "His feet flew over the pedal-board as if they had wings, and the ponderous and ominous tones pierced the ear of the hearer like a flash of lightning or clap of thunder; and if the skill of his feet alone earned him such a gift, what would the Prince have given him had he used his hands as well?" Halle, the birthplace of Handel, also came within one of Bach's autumnal tours, his object there being to try a large, new organ of sixtythree sounding stops, belonging to the Church of the Holy Virgin. He liked the instrument, and as the post of Organist happened to be vacant, serious thoughts of applying for it occupied his mind. In point of fact, he actually interviewed the authorities to inform them that he was disposed to accept the appointment, in view of which he remained at Halle for some time, and composed a Cantata there by way of formal proof of ability, though hardly could a test have been required in the case of so renowned an artist. Soon after his return to Weimar, the Chapter at Halle sent him a "vocation," or call, to which Bach, writing under date January 14, 1714, made answer as follows :-

"Most noble, most respected Sir,-I have duly received your favour with the vocation in duplicate. I am greatly obliged to you for sending it, as I esteem it a happiness that the whole of your most noble Collegium condescend to call me, your humble servant, who had determined to follow the guidance of God shown in this vocation. Still, most honoured Sir, I beg you not to take it amiss that I could not hitherto notify to you my final resolution by reason that I have not yet received my final dismission, and (2) because in one or two things I should be glad of some alteration, both as to the salary and also as to the service, all of which shall be specified in writing Meanwhile, I remit to you one exemplar; this week. and since I have not yet received my entire dismission, I pray you, most honoured Sir, not to take it ill that still at this time, I cannot engage myself, by subscribing my name or otherwise, before I am actually

as to my station (work and pay) I will present any self in person, by my signature, to prove that I have really and truly intended to bind myself to your service. Meanwhile, most honoured Sir, I would beg you to commend me most respectively. fully to all the elders of the Church, and to make my excuses for that want of time has hitherto not possibly allowed of my giving in any categorical resolution, for certain preparations at court for the prince's birthday, and also the regular church services have not suffered it. but it shall without fail be done circumstantially this week. I received your favour with all due respect, and I hope the illustrious Collegium of the Church will be graciously pleased to remove certain difficulties which appear. In the hope of an early and happy issue, I remain, most noble and honoured Sir, your devoted servant, Joh. Sebast. Bach."

The master's second letter, formulating his requirements, has not been preserved, but we know that the Halle Chapter refused to grant them, and wrote This he did; whereupon it was said by the disappointed authorities that Halle had been simply made a cat's-paw to draw from the Weimar Grand Duke an increased salary. How false this was, and tunity of showing.
(To be continued.) how Bach resented it, we must take another oppor-

MY TEACHERS.

Nowadays if one ventures so far to depart from the conventional decorum of journalism as to express decided views on a subject, or to lay down the law in any save the vaguest and most general terms, one is instantly challenged by someone holding the opposite opinion. There must be two sides to every question, but discussion is apt to be an anti-climax to the author and a bore to the reader. At the same time, the maxim of audi alteram partem is just, and I myself would be the last to claim the title of Sir Oracle. Wherefore I intend to set a noble example of selfsacrifice.

Some readers of THE MUSICAL TIMES may remember that a few months ago I gave in these columns a fancy portrait of the typical music-pupil-a portrait drawn, I solemnly protest, from actual experience. A young lady claiming—with what justice others may decide—to be a representative specimen of her class, has since communicated to me en revanche her experience of music-teachers, and at her request I publish the narrative in her own words, refraining from all comment.-F. C.]

I think much of the disheartening toil and failure of which some music-teachers complain is their own fault, and arises from their misunderstanding or ignoring what is required of them. There are certain enthusiasts who, because they happen to have had a Conservatorium education, fancy that they have a mission to try and make all their pupils into virtuosi, when all that these poor sufferers demand is to be enabled to respond to the eternal appeal of the drawing-room, "Do play us something, Miss Smith!" I myself, thank heaven, do not quail now before that dread demand, but what have I not gone through to attain to that state!

I believe mamma taught me my notes when I was about ten years old, but I have no remembrance of the fact. I first began really to learn the piano when I went to boarding-school at the age of thirteen. A governess gave some five-and-twenty of us halfan-hour's lesson twice a week, and with all that out of service. And so soon as we shall be agreed raw material to experiment upon she must cer-

tainly have found the best mode of grounding beginners. She was, however, rather listless and apathetic in her manner and I fear her heart was not in her work. I did not stay under her very long, for my health was too delicate for boarding-school. I had a governess at home for some time after that and my education pursued the usual routine. But there were always difficulties over my music lessons, though I am sure I cannot imagine why. I think we were peculiarly unfortunate in our governesses. One was a stout elderly lady, whose great recommendation was that she had known Chopin. Her enemies said that he had lodged for a week in a boarding-house which she kept. I never heard her play-I do not know anyone who did-but she was very good tempered and used to praise my playing very much. But she always used to be taken "fainty" as she called it, at the end of the lesson and had to be restored with two glasses of sherry and a sandwich. This was submitted to for some time, but at last she got to require three glasses and then mamma thought a change of teachers would be desirable. Then we had a young lady from the Royal Academy who was rather nice, but she was always getting up a concert or a recital and worrying us to take tickets, besides wanting to rehearse her pieces before me. Mamma said that she thought too much of herself and too little of her pupils, and so we changed again. I was now old enough and advanced enough to have a master, so enquiries for one were instituted. We were then residing in a country town and it appeared that there were only two professors of music available. One was an old man, the parish organist, and the other a quite young man just returned from Leipzig, where he was reported to have received a brilliant musical education. On enquiry it appeared that his terms were considerably lower than those of the aforesaid organist, and accordingly mamma determined to patronise him. Mr. N. was certainly a beautiful player and a most painstaking teacher, but he had certain drawbacks. Firstly, he was nervous and shy in his manner, which is most objectionable in a master. Then he was too exacting and over-critical, never seeming satisfied with anything that I did. If I played ever so correctly he would complain that some note was not held down long enough (as if that mattered so long as it sounded rightly), or that I played in too level a tone, or used the pedal wrongly, or fingered improperly, or something, until I got quite impatient and longed to cry, "What does it matter so long as the piece goes smoothly?" Then, too, his pieces were always so dreadfully classical and ineffective. If he ever gave me any modern music at all it was by some German composer with an unpronounceable name, and so bristling with accidentals that when once learned it never would keep learnt, but got fresh mistakes in it every time one played it. But the worst was his persuading me to play studies. wanted me to practise scales and finger-exercises, but there I flatly rebelled. I had done with the nursery, thank you! He declared that he played them every day himself, but I took the liberty of quietly disbelieving him. Still, the studies were bad enough. Mr. N. assured me that they would improve my touch and execution; I never found that they did, and they certainly did not improve my temper. To think of the time I wasted over those dreadful things, when I might just as well have been practising something that I could play to people! Six mortal times a day did I wade through that tangle of notes, and by next lesson it was as full of wrong during my own playing by their whispering and tittering notes and things as ever. As I could only spare an hour a day for practice, I thought it too bad to waste

release from my toils; but after six months we again changed our place of residence, and I my master. Still, I fancy I did make progress with Mr. N., and should have liked him very much had it not been for the above-mentioned drawbacks, and also a way he had of seeming uncomfortable all the time of the lesson, shrinking or wincing when I played a wrong note. This, if not an affectation, was an unpleasant mannerism, besides showing inferior breeding.

Many of my subsequent changes of teachers were caused by our frequent changes of residence, and of course there were spaces during which my studies were neglected. I think the next was MI. R., an energetic and rather hot-tempered man. He used to walk up and down the room or stand away against the mantelpiece while I played, and shout out when anything went wrong; but he would never correct me, however long it took me to find out my mistake. I think this was a very good plan. When I was stupid, which happens occasionally to everyone, I suppose, he did not scruple to call me names, even "Stupid head" and "Wooden fingers"; but I am not easily made nervous, I am glad to say. Hischief fault was that he gave his pupils scarcely anything but his own compositions. They were nice drawing-room pieces enough, but one does like a change. After him I had a delightful man, Signor A. He was not at all one's idea of an Italian, being tall, slender, and fair, with a full beard like floss silk, and oh! the most heavenly pair of blue eyes. He taught some of his own compositions, too, but they were soft and dreamy as himself—"Baiser d'amour," "Battements du cœur," "Les soupirs," and the like. He would sit down to the piano and play one of these pieces so tenderly, with his eyes upturned towards. me all the time with a pathetic, beseeching look that reminded me exactly of my darling Skye terrier, Nelly, who died the year before. Somehow mamma took a strong dislike to Signor A., and after I had had six lessons made some excuse for discontinuing. The next was a German, Herr Z., a very singular person. He was one of those crashing, smashing players, and used to give me pieces far too difficult, all octaves and big chords, such as he loved to play himself. He persuaded mamma to pay him for the twelve lessons half way through the term, as his wife lay on a bed of sickness. Then at the next lesson he came in tears, and related how he had become security for a friend, who had run away and left him Unless he could raise ten pounds by next Thursday he would be thrown into a debtors' prison. Mamma never can resist a person who weeps, so she gave him the ten pounds, and we never saw him again, nor Uncle Henry's overcoat and umbrella either, which were hanging in the hall, and which, in his distress, Herr Z. must have mistaken for his

About this time we came to live in London, and economy being an object, it was suggested that I should go to a class. Accordingly I was entered at the South Belgravia College of Music, where pupils were promised two lessons per week in piano or singing, besides an hour's class harmony and a lecture, all for two guineas a quarter. This was not a success, for after all one hardly got money's worth. The piano lessons were only fifteen minutes in length, and one was expected to sit out the lessons of two other girls, as if that could do any good. So I had the tedium of gazing at two dreadful ill-dressed objects of girls for half-an-hour while they stumbled through their pieces, and then of being disturbed as they doubtless exchanged ill-natured remarks upon my appearance and performance. The weekly leemy time thus, and should at last have demanded a ture was usually a dull and uninteresting affair-at least. I only went once, for the room was so stuffy and crowded that it gave me a headache. But the harmony class was really too ridiculous for anything. We learnt first a quantity of hard names for the notes, such as supertonic and submediant, as if A, B, and C were not far more convenient and easy to remember. Then there were mysterious figures which represented chords, how or why I do not know, nor what was the good of them when they were done. I only remember one thing distinctly of it all, partly because it was so frequently repeated, and partly because it seemed so utterly incomprehensible and meaningless as to have the effect on my mind of a spell or prophecy in a foreign language. This was, "A chord of five-three becomes in the first inversion a chord of six-three." At last I summoned courage to ask the professor, one day after he had given up as hopeless the correction of my exercise, what influence all this could have upon my playing, or what benefit I was likely to derive from it? replied (in a moment of irritation, I admit), "Not the slightest." And, as I shared his opinion, I left the College at the end of the term.

I was now eighteen, and my education was nearly completed. Aunt Jane, therefore, generously offered to pay for a dozen finishing lessons for me with one of the very best London professors. That year Herr Blitz, the great Icelandic pianist, was all the rage. I had heard him play, and imagining that he would suit the purpose, mamma and I called upon him. He was one of those regular foreigners whose clothes seem all creases and faces all hair; he had a pair of very staring light grey eyes, made more staring by almost childish good-humour and ill-bred brusquerie. Instead of asking me to play, he took my music case from me, and, after rapidly fluttering over the leaves of the half-dozen pieces it contained, uttered some exclamation-in Icelandic, I presume-which sounded like clearing his throat, assuming at the same time a strange, half-despairing expression of countenance. He then asked me to play him the scale of G minor, of all things in the world, first in single notes and then in octaves; and after I had complied to the best of my ability, he asked me several questions about keys, and time, and things of that sort, which I confess I never did or shall understand. Having done this, he rose and - without hearing me play, to mamma, in the odious broken English which I will not attempt to reproduce:-

"My artistic position enables me to be frank with you, madam, and to tell you the naked truth, un-pleasant though it may be. Your daughter has simply wasted the most valuable seven years of her life, and will never play so as to give herself or others pleasure. She has neither knowledge, technique, nor talent "—the monster!—" and for me to give her lessons would be robbing you, wasting her time, and making myself unhappy."

"But, Herr Blitz," gasped mamma, almost stag-

gering under this outrageous speech, "I assure you she plays very nicely indeed. You have not heard her yet. If you only would. Of course, I don't mean that she plays like a professional, but her playing has been greatly admired by all our friends," regaining courage to stand up for me as she went on.

"Then in that case I will withdraw my opinion to the contrary," replied the hateful man, grinning; 'and I should advise you to, as you say in English,

let well alone.

"But I thought, if you would give her a little finish," began poor mamma (as if I would have taken a lesson of him after such rudeness).

"I should have to give her a little beginning first," he answered, ringing for the servant to show us out; and I regret to be obliged to decline.

"I think there is perhaps some misunderstanding," I ventured to put in, wishing to give a little sting in return before leaving; "Herr Blitz is not to suppose that I wish to qualify for a mere music teacher.

Quite unmoved, he bowed us out with the reply-"Every lady should be able to teach two things to her children-the Lord's Prayer and the elements of music.

I need not pursue my experiences; they have always been the same. I have, however, found the proper course to pursue now that I am old enough to think and act for myself. Every year I collect a few pieces which have struck me on hearing them, and then I take half-a-dozen lessons of anybody who will undertake to teach me those and nothing else. So I get what I want, and at least avoid being imposed upon. I play dear mamma to sleep every evening, and most of the girls I know are jealous of my playing, so it cannot be very bad; I have even played at two Fancy Fairs and a Working Men's Temperance Concert. I find my piano a great solace and pastime for the winter evenings, so I do give pleasure both to myself and others, whatever Herr Blitz may say.

ONCE more the vexed question of Musical Pitch has cropped up, the initiative on the present occasion having been taken by the Royal Academy of Music. Whether any tangible result is likely to accrue from this re-opening of a subject which has been discussed at various previous times to the point of exhaustion, we may be permitted to doubt, judging by the light of past experience. It is a great thing, no doubt, to possess freedom from State control in all matters relating to art, but even freedom has its disadvantages, and we present a laughable spectacle to foreign nations by indulging in floods of idle talk on a subject which with them may be settled with a stroke of the pen. On one point there is general agreement; the present confusion, as regards pitch, is excessively inconvenient, and uniformity would be hailed as a boon by all classes of musicians. When we find an eminent firm like Messrs. Broadwood and Sons stating officially that they adopt three varying standards of pitch, the Diapason Normal C, 518, the Society of Arts or Stuttgart C, 528, and the Philharmonic C, 538, the absurdity of the situation must be evident to the meanest comprehension. But directly the question comes, in which direction shall we move, a very Babel of jarring opinions results, and the real difficulties in the way of any settlement are not approached owing to theoreticians quarrelling among themselves. This was amusingly illustrated at the meeting convened by the Royal Academy at St. James's Hall, on the 20th ult. The first resolution, affirming that a lowering of our pitch was desirable, was carried all but unanimously. But when it was further proposed that we should adopt the Diapason Normal, many present pronounced for the Society of Arts standard, which was the outcome of a serious discussion twenty-five years ago; while others declared the difficulties attending any change insuper-Now it may be admitted that, from the scientific point of view, neither of the standards named is thoroughly satisfactory, because both are arbitrary and artificial. But it is quite obvious that any settlement of the question in this country must be the result of compromise, and the French pitch being firmly established by authority in a large section of musical Europe, commends itself to impartial observers as the most reasonable under

all circumstances. The vast majority of vocalists entertainments, however, constantly come before us: the initiative then taken has not been generally followed, and the muddle is even worse now than it was at that time. The committee appointed by the St. James's Hall meeting to consider and report on the matter will, of course, make some recommendation, but we are far from sanguine that this newly planted tree will bear any fruit. Nor, supposing we had a Minister of Fine Arts sincerely desirous of acting in the interests of music in making his sovereign decrees, could he hope to learn what is needed by questioning those most interested in the subject. Theoretical chaos and practical difficulty surround the matter of pitch, and seem to bar the way to a reasonable arrangement.

FROM the many "curiosities of musical criticism" now in our possession we extract the following. In a notice of the performance of Gounod's "Redemption" at a Church Service, where it is said that it "took the place of the anthem," we are told, "For the present occasion the prologue is taken at the opening of the service, and the introduction to the prophetic choir, or some other interlude is taken during the collection, while the performance is otherwise shortened by leaving out orchestral scenas." The appearance of Jesus to the Apostles "makes another demand upon the tenor in the top notes of benediction; when the Saviour ascends there is another easy chorus of good harmony, 'Unfold, ye portals everlasting," and the accompaniment to the work, by the organist, "was characterised by great judgment in the subdued tones that supported the solos, and the play of suitable pipes according to the sentiments of the choruses." Another critic, writing upon Mendelssohn's "Hymn of Praise," says "the composition is better than we remember for some years, each class of voice being well represented, and the balance being as nearly equal as possible, though one or two bass voices might improve it." The chorus, "Let all men praise the Lord," is described as "a stately alternation of hymnic strophes and symphonies"; and the band, on the occasion, was led by the Conductor to the Society "with the first violin." A leading paper of the district treats a Choral Service at the Parish Church as a Concert, saying "The programme consisted of responses, hymns, canticles, psalms and anthems, and the entertainment was conducted by the Choirmaster." In the notice of an Organ Recital, the Overture to "Athalie," it is recorded, was given by the organist "in all its intense grandeur and delightful phraseology"; and at the conclusion of the performance "every one present left with feelings of sincere regret." And, although we have by no means exhausted our collection, we conclude with a criticism upon a young violin player, who, in addition to the rendering of a Fantasia, gave a piece called "Intro-duzione a Gavot." The "manipulation of his instrument," we are informed, "was almost perfect, its tones being fully and clearly produced, the appoggiatura being extremely delicate and sweet."

WHATEVER truth there may be in the opinion held by many who desire the healthy spread of music, that bad as well as good compositions should be included in a "popular" programme, it seems strange that any person should believe in the benefit of admitting items in a Concert which cannot be classed under the head of music at all. Notices of such examiners.

are in favour of lowering the existing stan-dard, and their views have been carried into carefully organised, and "kindly patronised" by a effect at certain times, notably when the Oratorio lady, whose presence, we presume, must be accepted Concerts were established sixteen years ago. But as a guarantee of her approval of the scheme. In the newspaper critique upon this Concert, after saving that the various pieces were well rendered, "showing unmistakable talent in the vocal, instrumental, and recitative parts"-whatever this may mean-we are told that a singer "created roars of laughter with his Irish song, 'Macnamara's band,' whistling his own accompaniments on a pair of bellows"; and that in his next contribution to the programme he caused "great amusement by requesting the audience to join in the chorus, which was sung so fast and was such a confused jumble as to render it absolutely impossible to do so." Unconsciously, of course, comic effects can be introduced in a really serious performance, as an instance of which we are informed that on one occasion the "' Hallelujah Chorus' was marred by the gentleman in charge of the drums, who, probably wishing to have a solo to himself, was intercepted by one of the bass, and both seemed to strive which could hold out the longest in the rest at the end, and when their services were not required." But this "gentleman in charge of the drums," although throwing discredit upon the Concert, was not engaged for this purpose, like the vocalist who performed upon the bellows; and any degradation to the art, therefore, rested not upon those who framed the programme. There is a man who plays upon a coffeepot in the streets; but we have not heard that he has yet been secured for a "Popular Concert."

> WE have not a word to say against Musical Examinations. They have done, and are still doing, a very large amount of good in directing the studies of young pupils towards the works of the classical, instrumental, and vocal composers, and in spreading a knowledge of the true principles of the art. But since we last made a few observations in this journal upon the subject of "Coaches," many facts have come to our knowledge which, in the interest of the cause, should not be ignored. We happen to know that in several instances students "pass" these ordeals-at least in the theory of music-solely by answering questions in words, the meaning of which they are never taught, simply because it is presumed that the examiner will be satisfied with this conventional reply. It is part of the business of a "Coach" to find out what institution he is preparing his pupil for, so that he may procure former examination papers as a guide to the questions almost certain to be asked. Of course, the remedy would be to require that a candidate shall not only explain certain chords, but point out specimens of them in a piece at first sight; for it is obvious that instruc-tions from the cleverest "Coach" would be of no service in such a case as this. "Dear me," said a service in such a case as this. Dear he, said a college professor at an examination, "has no one ever heard of Lucifer?" "Oh yes," said the most advanced of the class, "Lucifer was the man that started the German Reformation." Now if this hopeful pupil had luckily happened to get hold of the right name, he might perhaps have been thought very clever, although it is certain that he would have known no more of the matter under discussion. So, at a musical examination, when a candidate "passes" by explaining chords with the right words, and yet could not, if asked, tell the signification of these words (which we can positively say has been the case), the pupil is satisfied, and the "Coach" triumphs, but a fraud has been practised on the

WE have often given scraps of news from continental and American journals respecting passing musical events in England; and as few men know their own affairs so well as their neighbours seem to do, we are not surprised that much of the information we read in these periodicals published at a long distance should perfectly astonish those who live on the spot. One of these paragraphs, which we commented upon at the time, told us that the banjo had now become one of the most fashionable instruments in English drawing-rooms. Never having heard a composition for the banjo either at a public or private Concert, we had the curiosity at once to make enquiries on the subject, and cannot find that this very decisive statement made in an American paper is borne out by fact. It is evident, however, that in the United States the epidemic is rapidly spreading, for in a New York musical journal a semi-humorous paragraph appears expressing a hope that some specific may be discovered for curing "Banjo on the brain." The disease, it is said, is raging most furiously among the higher classes, especially among the ladies, many of whom are nearly wild. Piano dealers are getting frightened, for many are resigning that instrument in favour of the banjo; and if a cure can be found, everybody will buy-" Fathers, mothers, sisters, brothers, aunts, and uncles, next-door neighbours, people overhead who wish to sleep, and people underneath who can't." In an American periodical now before us we see the advertisements of three makers of these instruments—one tells us that all the leading banjoists use his "world-renowned Parlor, Concert, and Orchestral Banjos"; another that he is "Banjo Maker for the Profession, Experts and Teachers," and the third that he is "indorsed by the profession as the Banjo Maker of the West." We have searched in vain for any catalogue of works patronised by the performers upon this instrument; but that, as a rule, they are resolved to move with the times may be sufficiently proved by the following remarkable paragraph: "A young lady in Philadelphia has had several Wagner selections arranged for the banjo."

A LETTER from Mr. Charles Hallé has been addressed to the London papers, the purport of which needs not the writer's powerful pleading to enlist the sympathies of all musicians. Stephen Heller, the eminent composer, whose name, as Mr. Hallé says, is a "household word to all lovers of music," has become almost totally blind, and the pursuit of his art, his sole happiness, is henceforth closed to him. Although never resident in this country, his works are well known, and thoroughly appreciated throughout England; and when we say that, presuming the necessary funds can be obtained, it is hoped that a small annuity may be purchased to smooth the declining years of the afflicted artist, there can be little doubt that such announcement will meet with a ready and liberal response. Subscriptions to the "Heller Testimonial Fund," will be received by Messrs. Coutts, 59, Strand, London, and a committee, composed of Sir Frederic Leighton, P.R.A., Mr. Robert Browning, and Mr. Charles Hallé, has been formed to carry into effect an undertaking which we earnestly trust will result in the presentation of a fitting tribute of gratitude and esteem from musical England.

HANDEL BI-CENTENNIAL FESTIVAL.

ONLY for the most serious reasons should the ordinary course of a musical Festival be interfered with. These things have their order, which, in time, acquires the

nothing worse. But the directors of the Crystal Palace were quite justified in anticipating, this year, the solemnity which, but for the occurrence of the bi-centenary of Handel's birth, would still be twelve months ahead. It was almost an obligation upon them to "keep the feast," and, with their wealth of resources, bring to a climax a long course of celebration. They did this, and did it well; they found the public in sympathetic mood, and the result was a gratifying success all round. The country of Handel's adoption thus discharged her plain duty, and preserved her honour, for it would have been humiliating had not the most imposing demonstration taken place in the land of his labours and his final rest.

So complete is the organisation of the Sydenham Festivals that the managers have only to touch a spring and the whole machinery begins to work with smoothness. This time extra precautions were taken within the department ruled over by Mr. Manns, and, as a result, nearly a thousand new voices were engaged, replacing others which, it is in many cases to be presumed, had lost their power and freshness. Moreover, both the number and scope of the rehearsals were increased. Sir M. Costa never considered a trial of "The Messiah" music necessary. He had an extraordinary degree of reliance on himself and his performers—enough, at any rate, to warrant him in defying the whole chapter of accidents. The result, it must be said, never convicted him of undue temerity. Mr. Manns is a different person altogether. He believes in obtaining as strong a guarantee against ill-fortune as possible, hence "The Messiah" choruses were as carefully prepared as the less familiar ones in the Selection. This work went on in town and country for some time previous to the holding of the Festival; while, as regards the orchestra, the professional element was strengthened-also a wise and prudent step in the nature of an investment certain to yield profit. The following solo vocalists were engaged: Madame Albani, Madame Valleria, Mrs. Clara Suter, Madame Patey, Madame Trebelli, Mr. Lloyd, Mr. Maas, Mr. Barrington Foote, Mr. F. King, Mr. Bridson, Signor Foli, and Mr. Santley. Of these, it will be observed, all save two—Madame Valleria and Madame Trebelli—are British subjects by birth.

The composition of the band and chorus rightfully claims attention, though differing little, it may be, from former procedure in this regard. There were 100 first violins, headed by Mr. C. Jung; 102 second violins (Mr. A. Reynolds); 61 violas (Mr. Krause); 60 violoncellos (Mr. R. H. Reed); 53 double basses (Messrs. Progatzky and White); 4 piccolo flutes, 11 flutes, 16 oboes, 10 clarinets, 8 bassoons, 6 trumpets, 4 cornets, 14 horns, 9 trombones, 3 ophicleides, 3 pairs of drums, 2 side drums, and 1 bass drum. To this battalion of instruments has to be added the great organ played by Mr. A. J. Eyre; the grand total being 468. The majority were, of course, supplied by London, but the great provincial towns sent up a goodly representation. The chorus, numbering hard upon 3,000 voices, including 672 sopranos, was also largely drawn from metropolitan sources, with a fair contingent of about 770 voices from the rest of Great Britain. It thus appears that the national character of the celebration was not lost sight of, though some may argue that London had more than its fair share of amateurs in the orchestra. The fact may be as stated, but we should not forget that a metropolitan choralist costs less than one brought up from the country; and that the Festival-to put the matter delicately-is not unconnected with an enterprise having shareholders who expect dividends. The personnel of the Festival should not be dismissed without reference to the experienced gentlemen who again came forward to assist the Crystal Palace people as stewards and in other capacities. Many of these were officially connected with the late Sacred Harmonic Society, and it is pleasant to note with what readiness they take upon themselves an onerous if familiar task.

The general rehearsal held on Friday, the 19th ult., was not so largely attended as on some former occasions—a fact that damped the hopes of not a few who wished the Festival well. It then seemed that the ill luck of the musical season would extend to its greatest event, but, as will in due course appear, the result proved better than our fears. Mr. Manns, who was a model of punctuality all force of a law, and to break it is to cause confusion, if through, had his army of performers in their places precisely at noon, and started the rehearsal with two choruses
—"Hallelujah" and "Amen"—from "The Messiah."
This, we need not say, is the regular practice. It serves
to test the ensemble with familiar music, while giving the
audience the pleasure that comes from the grandest
examples of Handel's art. The test, let us add, was
eminently satisfactory; showing an admirable balance of
parts and fine quality of tone. Where all are so good
it is invidious to particularise, but place aux dames, the
sopranos made a powerful impression by their mingled
extremely and sweetness.

strength and sweetness.

From the "Messiah" selections, Mr. Manns proceeded to the works chosen for performance on the second day, nearly all of which were rehearsed: the exceptions being those set down for Madame Albani, who was not present Much interest attended the compositions for orchestra alone: the audience receiving both the Concerto for two orchestras, and the Violin Sonata in A, with great favour, deserved not less by their execution than by their character. The vocal solos were also much applauded; above all The vocal solos were also much applauded; above all those sung by Mr. Lloyd, Mr. Maas, Mr. Santley, and Madame Valleria. The rehearsal ended with eight numbers from "Israel in Egypt," a liberal allowance of Handel's double choruses being always expected by the public. There is no need to enlarge upon these matters in a paragraph devoted to mere preparatory exercises, especially as Mr. Manns severely acted up to the idea of a rehearsal, stopping the performers often and repeating passages no less carefully than he would have done had he and his multitude been alone. One result of the prolonged trial was to make the least sanguine confident of a good performance. Both chorus and orchestra came up to the desired mark, the former showing, if anything, an advance upon previous festivals. Indeed, it was wonderful to note the steadiness and precision of those 3,000 voices, the firmness of their attack, and the unity of all their movements.

Despite dull and threatening weather, indications of a large attendance at "The Messiah" performance were obvious at the railway stations and along the road to the Crystal Palace on the 22nd ult. It was clear that the fidelity of the public to the sacred oratorio had not yielded a bit to newer and diverse attractions. These signs were far from belied by the figures afterwards published, the number of persons who passed the turnstiles showing an advance upon those present during the corresponding day The attendance had, moreover, the merit of punctuality; and Mr. Manns gave the signal for beginning, not only with all his performers in front of him, but nearly all his audience behind. Under these happy circumstances, the overture to "The Messiah"—so seldom heard apart from the disturbance caused by late arrivals, was listened to in peace and comfort. So good a beginning gave favourable augury, which subsequent proceedings justified, since a smoother and more equal rendering of Handel's masterpiece has seldom come under our observation. Manns's reading of the work departed nowhere from tradition, and differed very slightly indeed from that adopted by Sir Michael Costa. In at least one of the few changes there was no improvement. It will be remembered that Costa made a somewhat prolonged pause before entering upon the magnificent finale to "All we like sheep," thus enhancing by previous silence the effect of the stately bass lead, "And the Lord hath laid on Him." Mr. Manns observed no pause, but went straight on. We distinctly prefer Costa's perceptiveness to his in this particular case. The choral numbers were, without exception, well given; and all the familiar effects, so eagerly anticipated, came in due course. "For unto us" went steadily, with an amazing outburst on the "Wonderful"-a word which the audience might have echoed with a different application. The "Passion" choruses were not less successful; and the same must be said of "Lift up your heads." When the vast audience rose to receive the "Hallelujah," thus paying homage to a divine inspiration, the effect conjoined with that of the music was most moving; even the spectacle alone might well have excited emotion. How splendid a climax was put to the choral performance by "Worthy is the Lamb" and "Amen," it is easy to imagine. It crowned the day's proceedings with the laurel of success, and sent the audience away impressed with the conviction that they had assisted at a triumph of creative and executive art-

as, indeed, they had. Though less effective than the choruses, the solos were given in a manner worthy of all praise by Madame Albani, Madame Patey, Mr. Maas, Signor Foli, and Mr. Santley. The popular soprano made her mark, as usual, in "Come unto Him" and "I know that my Redeemer liveth"—airs which well suit her fervid manner. Madame Patey was no less successful in "He shall feed His flock" and "He was despised," while Mr. Maas showed an advance upon previous efforts by a rendering of the Passion solos, which was as notable for pathos as his delivery of "Thou shalt dash them" was for power and energy. Signor Foli's airs were those of the first part, Mr. Santley taking those of the second. Each artist fully sustained his reputation; the baritone receiving an unusual "ovation" after "Why do the nations." Mr. Manns, nothing but good can be said. With firm, clear beat he perfectly controlled the vast mass of performers; his tempi were correct, and he extended to the chorus all the help in a Conductor's power.

It was expected that the Selection Day (24th ult.) would show a material falling off in attendance. Bad times scarcely affect "The Messiah" and "Israel"; but if there be weakness about anywhere it tells on the Selection, for reasons we need not stop to indicate. Gloomy predictions were, however, entirely falsified by the result. mustered more than 22,000 strong, and thus assured the How relieved by this success of the Festival as a whole. were the officials and, indeed, all interested in the result, it is very easy to imagine. The proceedings began once more with extreme punctuality, and, again also, not a hitch occurred to mar the satisfaction of performers or audience. This time the chief interest did not spring from the choruses, which, sooth to say, fell short of the usual attraction. They were only nine in number, and of these but one—"Love and Hymen" ("Hercules")—was an addition to the repertory. The names of the others sound very familiar in connection with Handel Festivals: "How very familiar in connection with Handel Festivals: "How excellent" ("Saul"), "Ye sons of Israel" ("Joshua"), "Blest be the man" ("Joseph"), "We never will bow down" ("Judas"), "We hear" ("Judas"), "See the conqu'ring hero" ("Judas"), "Haste thee, Nymph" ("L'Allegro"), "As from the power" ("Ode on St. Cecilia's Day"). This group might have been improved upon, especially as some of them are heard more often than is fair considering the neglect endured by many agently confair considering the neglect endured by many equally good examples of the master's genius. Their performance left hardly anything to desire; nevertheless it was felt that the centre of attraction had shifted from the chorus to the orchestra and soloists, who had more important work in hand. The purely instrumental pieces were four, beginning with an old acquaintance in the shape of the overture to "Saul." This was played with great breadth of style and precision, the violins especially distinguishing themselves in the respects just named. But a greater success attended the performance of the Concerto for double orchestra, which held rank as principal novelty in the Festival scheme. We are told that this work was discovered among the composer's autograph scores at Buckingham Palace by Mr. W. S. Rockstro, when engaged in making researches for a Handel biography. It is said, moreover, that no record of its performance exists, but that it was played in public during the master's life-time may be assumed. So important a thing was not likely to remain on the shelf throughout the years when Handel was labouring like a giant to produce novelties. Its date is supposed to be about 1740, the period of his greatest need; Italian opera having failed him, and oratorio not yet come to his rescue. The concerto is written for two wind bands, consisting of oboes, flutes and bassoons, with supplementary strings, &c. It contains five movements, of which decidedly the most noteworthy are the fourth and last. These are an Allegro, chiefly founded upon an energetic ground bass for unison strings, and a Tempo ordinario noticeable for the ingenuity of its counterpoint and the manner in which the two sets of oboes are employed to answer each other, or move in thirds throughout long "runs." Both movements are uncommonly fine, and exhibit the composer at his best as a writer for the orchestra. But the whole work may be described as in-teresting and valuable. It was played remarkably well and evoked loud applause, much of which might have been in-

tended for the oboes, by whom the "runs" were given with great clearness and quaintness of effect. The Concerto in B flat for organ and orchestra came next, Mr. Best presiding at the solo instrument. A composition so well known on paper need not be discussed here. It is said not to have been heard with orchestral accompaniment since Handel's death, and the fact may be as stated. The more credit belongs to the Festival managers for reviving it in a complete form after so extended a sleep. Mr. Best showed his usual skill in executing the solo part, and received a special round of applause as he retired from the organ seat. The last orchestral number was the favourite Violin Sonata in A, played by 200 violins, with an accompaniment as arranged by Ferdinand David. We have nothing to say on behalf of this treatment of a work intended for a single instrument. Indeed, we repudiate it altogether as not only inartistic, but mischievous in tendency. Where is this sort of thing to stop if it be sanctioned in any particular case? It must be said, however, that Mr. Manns was justified in laying upon his violins so delicate a task. The 200 played almost like one, their unity being as remarkable as the fulness and beauty of the tone produced. Evidently the audience, who made no question of the procedure, were much impressed by the effect. Their applause was loud and long sustained. Turning to the airs, we have first to speak of "Angels ever bright and fair" and "Sweet bird," as sung by Madame Albani. The first-named is familiar on her lips, but not the second, which she took for the first time, using a cadenza for voice and flute, written years ago for Jenny Lind, who made the song from "Il Pensieroso" one of her favourite selections. Madame Albani created a great effect with this example of decorative art, and had a skilled supporter in Mr. Alfred Wells. "From mighty kings" and "But oh! what art can teach," were well sung by Madame Valleria, who also joined Madame Trebelli in the duet, "We never will bow down." "Ombra mai fù" (Xerxes) was entrusted to the safe hands of the contralto just named, and thus appealed in its original form to a public many of whom were familiar with Hellmesberger's transcription. "Waft her, angels" and "Love in her eyes" were as acceptable as ever from the hands of Mr. E. Lloyd, Mr. Maas doing justice to "Sound an alarm" and a very beautiful air. "Tell fair Irene," from the opera of "Atalanta." "His sceptre is the rod of righteousness" and "Nasce al bosco" had every advantage from Mr. Santley's fine singing, as had the solo in "Haste thee, nymph," from Mr. Barring-ton Foote's appropriate delivery. With all this excellence of subject and manner, the success of the Selection was not for a moment in doubt.

On Friday (26th ult.) the Festival ended with a fine performance of the colossal "Israel in Egypt"—a work never heard elsewhere to such advantage. With this the climax of sublimity was reached. To the audience it really seemed as though nothing could possibly transcend the effect in grandeur and majesty, or so deeply move the feelings. Eloquent words have been said about "Israel" at the Crystal Palace, but attempts at description are as hopeless as in the case of Niagara. The impression made is incommunicable through the medium of language; but at least we can express gratitude for the gift of such a phenomenal work, and for the skill which makes possible its presentation under unique conditions. In "Israel," more, perhaps, than in any other oratorio, lies the immortality of Handel. Such a demonstration of genius cannot be challenged, but must remain a power while ability to recognise greatness belongs to the human race.

Concerning the performance of "Israel" there could hardly have been misgiving. The first thought of presenting the work under Handel Festival conditions was certainly bold, even to rashness, but now success is almost as sure as in the case of "The Messiah." This speaks volumes for the skill of our amateur choristers, who might fling down their rendering of the double choruses, as a gage of battle, to the entire musical world. There was scarcely a weak point of any importance on Friday; but, as usual, the most risky effort was made in "And with the blast of thy nostrils"; the tenors, in one place, very nearly coming to grief. How impressively the greatest of the choral numbers were given can be

imagined. The "Hailstone" fairly took the audience by imagned. The "Haistone fairly took the audience by storm, and had to be repeated in compliance with an enthusiastic demand. "He sent a thick darkness," "But as for His people," "But the waters overwhelmed," "Sing ye to the Lord," and "The people shall hear!"—all these, to speak of no others in the mighty chain, were magnificent, the execution being worthy of the composer's music, to which it lent a moving power that Handel himself could scarcely have conceived. Thus, happily, did the Festival resources bear the strain upon their completeness, and win another triumph for an enterprise whose good fortune has been unbroken. The few solo numbers were in the hands of Madame Valleria, Miss Annie Marriott, Madame Patey, and Mr. Lloyd; Messrs. Bridson and King taking "The Lord is a man of war." These and King taking "The Lord is a man of war." These artists did justice to their task, but we need mention only Mr. Lloyd's rendering of "The enemy said," which met with extraordinary success. The favourite tenor never sung with more power; indeed, he roused absolute enthusiasm; the storm of applause continuing till he consented to repeat the air. At the close of the performance "God save the Queen" was sung to Sir M. Costa's arrangement, and then orchestra and audience joined in giving proof of admiration for Mr. Manns, whose labours during the week had been brilliantly successful. When the conductor answered a loud "call" he was applauded on all sides, but not a whit more than he deserved. The demonstration had been fairly earned by arduous labour, and exceptional ability in controlling masses of performers. That principals, orchestra, and chorus bravely supported him need not be said. Enough that all worked well together, and made the result memorable for its completeness. We may add here that the additional the late Sir M. Costa, which have now been printed for general convenience. There remains to state that the attendance at the Rehearsal was 17,829; at "The Messiah," 22,721; and on the Selection Day, 22,161. At the time of writing, just before going to press, the figures for "Israel" had not reached us, but it was expected that they would almost, if not quite, equal those of the corresponding day in 1883.

ROYAL ITALIAN OPERA.

A BRIEF season of Italian Opera, arranged by Mr. Mapleson, was announced to commence at Covent Garden Theatre on the 16th ult.; but, unfortunately, Madame Adelina Patti was too ill to sing, and as the whole undertaking rested solely upon her exertions, the opening was postponed until the following Saturday, when she appeared as the heroine in "La Traviata," singing perhaps even more finely than we have heard her for years. fors è lui" was simply one of the most perfect renderings of a show vocal piece that can possibly be imagined; and in her great duet with the elder Germont, and the whole of the final scene she elicited from a brilliant audience the most enthusiastic marks of approbation. Neither Signor Giannini's Alfredo nor Signor De Anna's Germont produced any remarkable effect, although the latter has a good, robust baritone voice; but Madame Patti atoned for all the defects of the opera-even the unsympathetic singing of the conventional Italian Opera chorus—and the result was a triumphant success. On the 23rd ult., "Semiramide," with Madame Patti as the Assyrian Queen and Madame Scalchi as Arsace, was given, the charm of Rossini's music, despite its ill-assorted union with the libretto it is presumed to illustrate, again asserting its power over all hearers. The thankless part of Assur was fairly well sung by Signor Del Puente. Signor Rinaldini was Idreno, and Signor Cherubini Oroe. Signor Arditi has proved, as usual, an excellent Conductor. There have been rumours of Madame Patti's appearance as Carmen, but up to the time of our going to press the opera has not been announced.

GAIETY THEATRE.

Those who closely observe the outward phenomena or musical life in our metropolis cannot fail to note the curious ebb and flow of particular schools and forms of art from

Three years ago German opera, or, more time to time. properly speaking, Wagnerian opera, occupied a foremost place in public attention, whereas at the present time it is the lyric drama of France that is mostly in the ascendant. Some profess to see in this a general re-action in favour of light tuneful works as opposed to those which call for a severe exercise of the intellectual faculties. All such notions, however, may be dismissed as absolutely preposterous. It is merely owing to a series of fortuitous circumstances that French opera has gained a temporary prominence, and if any one believed that Wagner's music was declining in favour the experience of the recent series of Richter Concerts must have satisfactorily dispelled the idea. It is entirely to the public advantage that the graceful and purely legitimate form of art known as opera comique should have a hearing, and for that reason we are glad to welcome the production of such works as the "Manon" of M. Massenet, and the "Lakmé" of M. Léo
"Délibes. If neither of these is such a masterpiece in its
way as, for example, Bizet's "Carmen," both are worthy
examples of a school which attained its brightest exempli-Though the name of fication in the works of Auber. Délibes has only become familiar in this country during the last few years, and merely on account of his charming ballet music, he is by no means a young musician, and it does not seem likely that his talent will undergo any further development. According to Pougin's Supplement to Fétis (there is no mention of him in Grove's "Dictionary") his first stage work, an operetta called "Deux sous de Charbon," was produced in 1855, when he was nineteen years of age, and during the next eleven years he wrote many similar trifles, which were more or less successful. But his first real triumph was in the ballet "La cessful. But his first real triumph was in the base Da Source," of which he composed the greater part, and which was produced at the Grand Opera in 1866. This was followed by "Coppelia" and "Sylvie," the music of which quickly gained widespread popularity apart from the stage. His first efforts at the Opera Comique, "Le Roi l'a dit," and "Jean de Nivelle," made no particular impression, but "Lakmé," produced on April 14, 1883, was once hailed as a chef d'œuvre, and the verdict of Paris has been ratified elsewhere. Part of its success was doubtless due to the clever and charming impersonation of the leading rôle by Mdlle. Van Zandt, and it remains to be seen whether it will retain its vitality apart from the gifted young American artist. Certainly the favour accorded to the opera is not in any sense due to the libretto. MM. Gondinet and Gille cannot possess much sense of humour, or they would not have woven such a tissue of nonsense, in which the usual Gallic ignorance of English character and manners is but one of several features which do violence to our notions of probability and common sense. The plot of "Lakmé" has been so well discussed in the ordinary journals that we do not propose to reproduce it But it may be noted that an improvement in the flow of the work has been effected by the removal of the prim English governess, Miss Bentson and her two charges, though if the change was made out of regard to our fancied susceptibilities it need not have been under-The average Briton is egotistic enough on certain points, but foreign caricature only excites his risible faculties; it does not wound him as it does the sensitive

In speaking of the music of "Manon" last month, we remarked that " it cannot be said that the colouring of the lighter portions of the work is ever striking, or that more is attempted than a melodious and appropriate setting of the words; but the music is always agreeable, and passes along so pleasantly that we care not too critically to dissect it." These words will apply with equal fitness to "Lakmé." Indeed the treatment in the latter work is even more light and delicate, nothing approaching to grandeur of ensemble being attempted from first to last. In his endeavour to impart what is known as local colour M. Délibes has been highly successful. Whenever the Indian maiden or her friends are on the stage the melodies and orchestration are tinged with Oriental feeling, though only once does the composer introduce a genuine Hindoo This occurs in the second act, when Lakmé, at her father's command, endeavours to attract her English lover by the sound of her voice. Among the most pleasing which he conveys impressions of country life. It alone,

morceaux in the opera may be named a little duet for the heroine and her attendant Mallika, "Sous les dômes Apaie", the first duet of the lovers, "C'est le dieu de la Jeunesse"; an expressive air for Nilakantha, Lakme's father; in the second act, the heroine's fascination aria, with carillon accompaniment-a very clever piece of vocal display; and a love song for the tenor at the beginning of the third act. In brief, "Lakmé" is an opera that one can listen to with satisfaction, though there is nothing in it to stir the higher intellectual or emotional faculties.

The reports concerning the talent of Mdlle. Van Zandt have scarcely been exaggerated. Since she last appeared in London, a mere child, she has developed into a soprano of more than ordinary technical attainments. Her voice is not powerful and her method is not free from reproach; but she is a complete mistress of her scales, and her acting is marked by extreme charm of manner and considerable command of expression. The company engaged by M. Mayer to support her is generally efficient, M. Dupuy (tenor) and M. Carroul (baritone) demanding especial mention. The orchestra, selected almost wholly from the late Italian Opera band, is admirable, and Signor Bevignani is a capable Conductor.

MR. HENRY LESLIE'S CHOIR.

THE announcement that Mr. Henry Leslie would resume the direction of his choir must have given satisfaction to a large number of music lovers, and we hope that the mischief wrought by his retirement has not gone too far to be repaired. It is easy to understand that Mr. Leslie saw with profound regret that the class of music to which he had devoted his energies for twenty-five years was likely to suffer greatly owing to his withdrawal from the field. The cause in which he laboured was, as he justly observes in his address to his choir, truly national in its character, and it would be a thousand pities were the rapidly growing popularity of instrumental Concerts to result in a diminution of favour towards the madrigal and the part-song. In concluding his address the conductor uses these significant words: " If Mr. Leslie's desire meets with support from the public, well and good. But if his re-entrance into the active musical work of London is proved to be not required, he will accept the verdict whatever it may be." aspect of St. James's Hall, at the Concert on the 4th ult., was certainly not encouraging, but hasty conclusions should not be drawn from this. June is not a favourable time to commence a new musical undertaking, and if Mr. Leslie will make a fresh trial next winter we do not doubt but that public interest in his enterprise will quickly revive. It was pleasant to see that the members of the choir had rallied round their old chief, and it is only just to say that every item in the programme was rendered with that rare finish of style and perfect refinement which made the Leslie Choir so famous in past years. At the same time we would point out the necessity of infusing fresh blood into the ranks, particularly in the female department. This surely would be a task of no great difficulty at the present The scheme of the 4th ult. was of the usual pattern, and included two new items by the Conductor-namely, a Shakespearian Madrigal, "O let me play the fool," and a Serenade "Golden slumbers." Both of these are cleverly written, but for musical effect we prefer the second, a charming little piece piquantly harmonised. Other items in which the excellence of the choir was prominently displayed, were Weekkes's Madrigal "As Vesta was," Pearsall's "Lay a garland," and Wesley's Motett "In exitu Israel." The second and last Concert was announced for the 27th ult.

RICHTER CONCERTS.

AT the sixth Concert, important works by Beethoven, Wagner, and Liszt were presented; the greatest of the "Pastoral" Symphony. These gave general satisfaction, were admirably played, and much applauded. No composition of Beethoven's receives more justice at the hands of Richter's orchastes than the heautiful gameloany though of Richter's orchestra than the beautiful symphony through

as thus given, would make a Concert, so much enjoyment is compressed into the space occupied by its performance. The Wagner piece was Siegmund and Sieglinde's love duet from "Die Walküre," beautifully sung by Madame Valleria and Mr. Lloyd, who were rewarded with hearty applause. The Liszt selections need not long detain us. These were two in number, both from his Oratorio "Christus." The first—a pastoral entitled "Singing of the Shepherds at the Manger," founded, like Handel's "Messiah" movement, upon a Pifferari melody—illustrates the dexterity and effect with which Liszt can use the orchestra when he has not to call upon his own powers for ideas. The movement is quite pretty, and charmingly scored. The second piece, "March of the three Holy Kings," is pretentious but weak, and even commonplace, though the composer tries hard to lift it out of the ruck of things open to such epithets. Both movements were well played. The audience, however, showed little regard for them. It is curious to see how stubbornly indifferent those who here acclaim

Wagner remain to his friend and father-in-law. Two novelties were presented at the seventh Concert (the 8th ult.), in company with Mozart's Symphony in E fitte deliciously played) and the Overture and Venusberg music from "Tannhauser." The first took the form of an Overture to Hölderlin's "Hyperion," by Eugene d'Albert, the young musician who distinguished himself sometime since in so unhappy a manner. In estimating his music we must forget Mr. d'Albert's contemptuous references to the land of his birth and training. It is, nevertheless, permitted to marvel greatly that the young composer should have allowed his music to be played before an audience representing a country so utterly lost to art as England. There is a greater wonder still; namely, that Mr. d'Albert should have taken the trouble to write so hopeless a work as this Overture. Its inordinate length; its utter disregard of artistic canons; its excruciating harmonies, and want of cohesion and intelligibleness are, combined, a truly astonishing whole. Yet there is plenty of ability manifested in it—ability which, like the splendour of Milton's Satan, makes its inevitable destiny the more ignominious. Mr. d'Albert's Overture is not without a use. Its serves to show young composers towards what a gulf certain modern teachers are leading them, and it exemplifies to the public the "bitter end" of principles which many are thoughtlessly tolerating. We are glad to say that Mr. d'Albert's Overture met with the fate it deserved. Faint applause and unmistakable sibillation combined to extinguish it beyond hope of revival in this country. The second novelty was the Symphonie "Funèbre et Triom-" composed by Berlioz for the burial of the victims of phale," composed by Berlioz for the burner of the July. Written under special conditions for an orchestra designed to perform in the open air, this work must submit to material modification when its execution in a room is contemplated. But, in a modified form, it loses the characteristics that chiefly make it interesting, and enjoys no particular raison d'être. Played and heard as a pièce de circonstance it made but little serious pretension. There are, however, some most melodious phrases in it, while the orchestration, even as modified, is superb, and the movement with trombone solo absolutely impressive. The Symphony was received without enthusiasm.

At the eighth Concert (the 15th ult.), but one novelty was presented—to wit, R. Fuchs' Symphony in C (Op. 37). This work is an example of a class of music which Wagner connected with Kapellmeisters, and treated with lofty scorn. Classical in design; well written for the orchestra, easily understood, and pleasant to hear, Fuchs' Symphony possesses everything save the distinction which ideas can give. The composer is a good musician; but, like so many of his class, he has nothing to say beyond the ordinary commonplaces of musical talk. A man so situated should keep quiet. Whenever he opens his mouth he only adds to the vain gabble of a loquacious world. Herr Richter has been charged with preferring his countryman over the heads of several English composers, who could write just as well. The accusation is scarcely just, because the place filled by Fuchs was kept open for a native musician as long as hope remained of one coming forward to take it. The programme of this Concert was completed by the "Leonora" Overture, Glinka's "Komarinskaja,"

and two vocal selections from Wagner, sung by Herr Henschel.

The season—which, we regret to hear, has not been financially successful—ended with the ninth Concert (the 22nd ult.), at which were performed Stanford's "Elegiac Ode," written for the last Norwich Festival, and Beethoven's Choral Symphony; Mr. Lloyd singing the Trial Songs from "Die Meistersinger." There is no need to dwell upon subjects which have been so frequently discussed. Enough that the performance was worthy of them, and that the series of Concerts ended in a manner which must have satisfied those most concerned for its character. A short autumn series is already announced.

SEÑOR SARASATE'S CONCERTS.

At the fourth of these remarkably successful entertainments, on May 30, the popular violinist performed the solo part in Lalo's Symphonie Espagnole, a work that suits him to a nicety, as indeed it should, having been written expressly for him. Why the composer bestowed the title of Symphony rather than Concerto upon it is difficult to say, as the treatment of the orchestra, though important, is not more so than is usually the case in modern Concertos. But, its title apart, the work is full of clever effects, the Spanish character being well maintained. At this Concert Señor Sarasate also introduced a Ballad, by Henschel, and a Rhapsodie Hongroise, by Leopold Auer, the last being a showy piece in the form invented by Liszt, that is, a slow movement, or "Lassan," leading to a quick one, or "Frischka." Mendelssohn's Italian Symphony, Rubinstein's ballet airs from "Feramors," and the Overture to "Le Domino Noir," were also included in the programme. The public interest in these Con-certs being far from exhausted, an extra performance was given on Saturday, the 13th ult., which was as well attended as its predecessors. On this occasion the Spanish virtuoso brought forward two works by Saint-Saëns; namely, a Concertstück and an Introduction and Rondo. Neither of these pieces has any special character, but both are effectively written for the solo instrument. Raff's Suite was also performed, the rendering of the final moto perpetuo in this work being one of Señor Sarasate's most brilliant pieces of display. The orchestral works were Beethoven's C minor Symphony, two movements from the "Midsummer Night's Dream" music, and the Overture to "The Merry Wives of Windsor." We understand that the number of Concerts will be increased to six next season,

MADAME FRICKENHAUS AND HERR LUDWIG'S CHAMBER CONCERTS.

THE third of this highly interesting series of Chamber Concerts took place at Princes' Hall, on the 11th ult., when the programme included Dvorák's Pianoforte Trio in B flat major, Op. 21 (Madame Frickenhaus, Herr Ludwig, and Mr. Albert); Mendelssohn's "Variations Serieuses," for pianoforte (Madame Frickenhaus); Schubert's "Rondo Brillant," for pianoforte and violin (Madame Frickenhaus and Herr Ludwig); violin solos by Spohr and Bach (Herr Ludwig); and Haydn's String Quartet, Op. 46, No. 3 (Herr Ludwig, Messrs. Collins, Gibson, and Albert). Miss Ambler was the vocalist. With the fourth Concert (25th ult.), the present short season has come to a most successful close. Both the Concert-givers appeared to be in their "best form"; Madame Frickenhaus distinguishing herself with a very spirited reading of a selection from Schumann's "Kreisleriana," and Herr Ludwig adding to his previously scored successes by a masterly performance of the well-worn Nocturne in E major, by Ernst; a performance which leads us to expect a higher flight of this artist's ambition in the répertoire of his instrument on future occasions. Herr Ludwig was associated with the lady pianist in a con amore performance of Schumann's "Fantasiestücke," the Concert having opened with Brahms's Pianoforte Quintet in F minor (Madame Frickenhaus, Messrs. Ludwig, Collins, Gibson, and Albert) and concluding with Mozart's String Quartet in B major

(Op. 15), in which the above-named gentlemen took part. Miss Hope Glenn contributed vocal solos—viz., a seldom heard air, "Pupille sdegnose," from the opera "Musco Scavola" (Handel) and two songs by Dr. Arne; Miss Bessie Waugh being a rather nervous accompanist. These Concerts have met with an increasing patronage during their short progress, and fully deserve, from their intrinsic excellence, to be added to our regular institutions during the season.

HERR FRANZ RUMMEL'S RECITAL.

Among the comparatively few Pianoforte Recitals given this season that of Herr Rummel, at St. James's Hall, on the 17th ult., will rank as one of the most interesting. not an executant of phenomenal ability, Herr Rummel must be regarded as a master of his instrument and an artist who interprets works of the highest calibre with a full intellectual perception of their meaning. In other words, he does not merely play the notes, but gives a definite reading of the music without extravagance or any obtrusive assertion of his own personality at the expense of the composers. Occasionally his artistic earnestness gets the better of his manipulative powers, but this is the only defect noticeable in his performances. The programme provided was an excellent one, the most important items being Schumann's magnificent Fantasia in C, Op. 17, Mendelssohn's masterly Variations Sèrieuses, Beethoven's Sonata in C sharp minor, and Handel's Suite in E with "The Harmonious Blacksmith "variations. The Schumann and Mendelssohn works were very finely interpreted, the latter especially being as admirable a piece of execution as the most fastidious could desire.

MDLLE, KLEEBERG'S SECOND RECITAL.

JAMES'S HALL was well attended on Saturday, the 6th ult., when Mdlle. Kleeberg gave her last Pianoforte Recital for the present season. Her programme contained but one important work, namely Weber's Sonata in A flat, which in common with its companions is not now heard so often as its merits deserve. Its performance was therefore welcome, although the pianist's reading was open to question. It is necessary to protest against the growing tendency to distort the works of classical masters, except the very highest. Beethoven is safe from such treatment, for any adornment (!) of his music would be deemed a sacrilege, but poor Weber is made to suffer terribly at the hands of editors and executants. Mdlle, Kleeberg made no important alterations in the text of the A flat sonata, but she indulged in tricks of style, especially unauthorised changes of tempo, for which no excuse could be pleaded. Most of the smaller pieces by Bach, Haydn, Handel Bennett, Bizet, Mendelssohn, Chopin, and other composers were charmingly rendered. Mdlle. Kleeberg's abilities are so great that there is not the slightest occasion for her to seek for effect by illegitimate means.

FAWCETT MEMORIAL CONCERT.

A HIGHLY interesting performance was given in the Connaught Hall of the new Albert Palace, Battersea Park, on the 20th ult., in aid of the funds of the Fawcett Memorial Committee. It will be remembered that the late Postmaster General was afflicted with blindness, hence there was something particularly and specially appropriate in the fact of the Memorial Concert being held under the auspices of the Royal Normal College and Academy of Music for the Blind, Upper Norwood, S.E., where the labours of Mr. F. J. Campbell, L.D., and his painstaking staff, have been so successful of recent years in ameliorating the condition of, and opening up new fields of outward light appear to possess a compensating sense, for which our terminology supplies no exact equivalent; perhaps it may be best expressed as the sense of locality. In principle, the fulfilled oarsman, an excellent pedestrian, and an ardent angler, who could pop a fly just over the nose of a wary trout as

the pupils of the Normal College; they play the pianoforte with as much brilliancy, and certainly with as much precision as those who are able to see where their fingers are going. It is a triumph of preceptive art, and it only shows how the natural aptitude of the blind can be developed under competent training. The Concert was to have been conducted by Herr Klindworth, who, it is understood, had accepted the invitation to visit London expressly for that purpose; but, almost at the eleventh hour, it transpired that the Teutonic Professor had thought better of the matter, and had retracted his promise. Fortunately, help was at hand, and Mr. A. C. Mackenzie, consenting to officiate as Herr Klindworth's substitute, threw himself into the breach with courage and determination, and, by sheer force of talent, contrived to bring the Concert, though with insufficient rehearsals, to a successful issue. Perhaps, after all, it was as well that things fell out as they did; we have had over much of German musical importations of late, and the emergency on the present occasion proves that we have no necessity to send out of the country for a thoroughly efficient Conductor. The programme included the first movement of M. Guilmant's Symphony for organ and orchestra, No. 1, in D minor; Schumann's Pianoforte Concerto in A minor; and Liszt's First Pianoforte Concerto in E flat-all entrusted, as far as the solo instrument was concerned, to Mr. Alfred Hollins, who recently had the honour of performing the same selection before H.I.H. the Crown Princess, in Berlin; Sterndale Bennett's delightfully fresh and graceful Capriccio, for pianoforte and orchestra, Op. 22—charmingly rendered by Miss Jeannie Gilbert; Mr. A. C. Mackenzie's Scotch Rhapsody, No. 2 ("Burns"); and vocal works, solo and concerted, sung by Misses Campbell, Gilbert, Carson, and Hyde, Messrs. Atkinson, Fairchild, Moncur, Pryde, West, and a select choir. Of these the most notable were Mendelssohn's Psalm xliii., "Judge me, O God"; and the same master's Psalm ii. for double quartet and double choir-given with faultless precision, and singular delicacy of nuance; and, moreover, with a fervency of expression which these works too frequently lack. Gibbons' madrigal, "The Silver Swan," and Mr. A. J. Caldicott's humorous glee, "The House that Jack Built," also displayed the good qualities of the choir to advantage. There is something very pathetic, if not absolutely painful, in witnessing these sightless singers lift up their voices for the behoof of an audience which they cannot see, in a world they know nothing of; but closing one's sensibilities to this fact, the real musical result is very admirable. Mr. Hollins, though very young, is already a most accomplished organist and pianist, there apparently being no such a thing as 'difficulty" for him in connection with the keyboard. Mr. Mackenzie, both on making his first appearance in the orchestra, and at the conclusion, was applauded with a heartiness which left no doubt of the sincerity of the visitors' approval of his endeavours.

BALFE MEMORIAL CONCERT.

THE particular appropriateness of the present season for a "Balfe Memorial Concert" is not apparent, but the entertainment of Wednesday, the 10th ult., at the Royal Albert Hall, gave obvious satisfaction to many thousands of people, and thus no doubt answered the object of its promoters. It consisted of lengthy selections from the popular composer's operas, "The Talisman" and "The Bohemian Girl," and a dozen miscellaneous items. We shall not be expected to criticise such a programme as this. Enough that it served to present Balfe's genius in the most favourable light, the performers being almost exclusively artists of the highest eminence. Madame Christine Nilsson, Madame Trebelli, Mr. Sims Reeves, who was in remarkably fine voice, Mr. Maas, and Mr. Crotty, among others, appeared, and there was a full orchestra and chorus under Mr. Cusins. We may regret that Balfe did not more worthily employ his musical gifts, but on the utilitarian principle of the greatest good of the greatest number, he fulfilled his mission right well, for his name is still a power with many to whom that of Mozart or Schubert is a

MUSICAL ARTISTS' SOCIETY.

THE thirty-seventh Meeting of this Society, which took place at Willis's Rooms, on the 6th ult., and concluded its work for the present season, was of more than ordinary interest. We may pass over the miscellaneous portion of the programme with a word of approval for a song, "It is not because I love you," by F. S. Southgate, and some Irish Dances for pianoforte duet by Algernon Ashton. That which made the occasion important was the first performance of a Cantata for male voices, entitled "The Red King," by the late Mrs. Meadows White, who was a member of the Society. The work is a setting of Kingsley's spirited poem descriptive of the death of William Rufus. We are inclined to rank this among the best of Mrs. Meadows White's compositions. The music is characterised throughout by boldness of manner and a rude swing admirably in keeping with the subject. It does not flag for an instant, and the climax is really stirring in effect. Unfortunately the performance left very much to desire. We do not refer to the soloists, Mr. Harper Kearton and Mr. Ernest Birch, who were all that could be desired; but the choir were quite unequal to the dis-charge of its duties. We hope that so admirable a work will be heard again shortly under better auspices.

CHOIR BENEVOLENT FUND.

A VERY successful Festival was held in aid of this Fund in Norwich, on Thursday, the 4th ult. The weather being very propitious, the attendance throughout the day was exceptionally good, large numbers of visitors coming into the town from the surrounding neighbourhood. The Festival opened with a service in the Cathedral, when the following anthems were sung: Croft's "Cry aloud and shout," Mendelssohn's "Why rage," Goss's "Almighty and merciful God," and Bach's "Blessing, glory," with Gibbons's Service in F. Owing to the alterations which are being carried on in the choir of the Cathedral, the service was held in the nave, and the whole of the music was given without accompaniment, the effect created by the large number of trained voices being remarkably fine. Mr. F. C. Atkinson, the Organist of the Cathedral, conducted. The sermon was preached by the Dean of Norwich.

In the afternoon an Organ Recital was given in St. Andrew's Hall by Mr. Walter Parratt, whose remarkable executive powers were employed to great advantage in a well selected programme, notably in Bach's Toccata and Fugue in C major, which created a marked impression with

the large audience.

St. Andrew's Hall was again well filled in the evening, when a Concert of glees, madrigals, &c., was given. A special feature in the Concerts given by this Society is the part-singing, and this was fully exemplified in the rendering of the "Young Musicians" (Kücken) by the Norwich choir, Cooke's "Strike the lyre" by the Ely choir, "Return, blest days," by the Windsor choir, and most notably in "The cloud-capped towers" by members of St. Paul's Cathedral choir, which stood apart as an unrivalled specimen of part-singing. The youthful choristers of the Chapel Royal and Westminster Abbey distinguished themselves in Roberti's three-part song "The nights," which was enthusiastically encored. Encores were also awarded to Madame Florence Winn in Parker's "Jerusalem" (with organ accompaniment by Dr. Bunnett), Miss Eleanor Farnol in Bishop's "Tell me, my heart," Mr. Gawthrop in "Alice, where art thou?" and Mr. Brockbank in "Hybrias, the Cretan"; while Mr. Kempton's rendering of Benedict's fine song "Rage, thou angry storm," and Mr. Hanson's "Where'er you walk" were received with unqualified approbation. Mr. Atkinson did admirable service as accompanist throughout the evening, and the part-songs were conducted by Mr. Winn. We must not omit to state that the Mayor, who took the warmest interest in the Festival, attended the service, with the Corporation, in state, and was also present at the Concert. We understand that the receipts for the day were about £210, and considerable praise is due to the Local Secretary, Mr. J. H. Brockbank, for the admirable manner in which the local arrangements were carried out.

CAMBRIDGE UNIVERSITY MUSICAL SOCIETY.

THE Cambridge University Musical Society gave its 185th Concert, before a crowded audience, at the Guildhall, on Thursday afternoon, the 11th ult. The programme -a special one, framed in memory of the bi-centenary of Bach and Handel—consisted entirely of works by those two great masters. The first part comprised Bach's Cantata "Ein feste Burg" (sung to the Rev. Dr. Troutbeck's English translation, "A stronghold sure"), and the Violin Concerto in A minor. The second contained Handel's Organ Concerto in A major and the "Ode for St. Cecilia's Day." A noticeable feature in the performance was the peculiar constitution of the orchestra, the arrangement of which was made to correspond as nearly as possible with that which prevailed in the first half of the eighteenth century. The only instruments employed were those indicated in the respective scores. The violin parts were reinforced by oboes in the proportion of two to three, and the part for the first trumpet was played upon an instrument of Handelian form, with contracted bore and exceedingly narrow mouthpiece, made (we were informed) expressly for this occasion. On this interesting instrument Mr. Morrow produced the B, C sharp, and D in alt with a silvery clearness quite unattainable on our modern trumpets, and with as little apparent effort as that manifested by an ordinary flute-player. In Handel's "Ode" the effect of the higher notes, accentuated by a more than ordinarily artistic interpretation of the important drum part, was particularly happy, and convinced all present that the result obtained was precisely that contemplated by the composer. The solo parts in Bach's Cantata were conscientiously rendered by two promising young artists, Miss Jannings (of the Royal College of Music) and Mr. Shore. In Handel's "Ode" the trying soprano part, and the equally important tenor, were given with excellent effect by Miss Carlotta Elliot and Mr. W. Marshall. Mr. Gompertz gave an effective rendering of Bach's Violin Concerto; and in the Organ Concerto, and the organ accompaniments generally, Mr. Parratt proved that the art of effectively accompanying a Handelian figured-bass is neither lost nor in abeyance.

We may accept this Concert as a conclusive proof, not

We may accept this Concert as a conclusive proof, not only that it is possible to produce the works of Handel and Bach in accordance with the indications furnished by the composers themselves, but that, when so produced, these works are infinitely more effective than when their manifest intention is obscured by the introduction of modern instruments and modern orchestration. The result of the performance, under Mr. Stanford's able direction, was most satisfactory; and we trust that we may ere long witness a repetition of the experiment on

a still larger scale.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

THE plans of musical societies for the ensuing season are, of course, as yet very much in embryo, and it would be impossible to speak with any definitiveness as to what the programmes are likely to turn out. The financial results, however, of our two leading societies for the season 1884-5, as recently published, give some indication as to their future, which may be interesting in the interim.

Notwithstanding the general depression in trade and the consequent effect upon the income of the Philharmonic Society, the Directors were enabled, by a material reduction in the expenditure—partially secured at the cost of depreciating the artistic value of the Concerts—to show a balance on the right side of the account of about £200. It is therefore very probable that the performances of next season will be continued upon the same lines as last year, and that, with the valuable assistance of Mr. Halle's orchestra, the foremost place will be given to orchestral works.

The report of the Philharmonic Choral Society evidences in a practical manner the effect of hard times. Earnest and enthusiastic as the members of such a Society may be, it is essential that they should be supported by a willing and reliable public, and whilst, therefore, the loss upon the past season has been generously met by the contributions of the guarantors, the committee feel that

the existence of the Society depends upon definite indications of promised assistance and support both from within and without. It is therefore intended to raise a new guarantee fund for at least £500, in order that a good financial basis may be ensured; and with an extended subscription list, there is little doubt that the Society will continue on the same basis as hitherto, confining its operations to the performance of great choral works on a fitting scale.

We understand there is a probability of one or more visits from Herr Richter and his famous band during the coming season, and that there is even a likelihood of his arranging for a performance of Beethoven's Choral Symphony, which would doubtless be greatly appreciated.

MUSIC IN THE WEST.

(FROM OUR OWN CORRESPONDENT.)

No Concerts of much importance have taken place in Bristol during the past few weeks. The chief event, perhaps, was the sixth annual Festival of the Bristol Church Choral Union, which was held at the cathedral on the 18th ult., under the conductorship of Mr. W. Fear Dyer, the Organist of St. Nicholas. There was a crowded congregation and about 550 voices took part in the service. As the procession of choirs entered the west door, and took their places in the choir, Mr. George Riseley played the Andante from Mendelssohn's Italian Symphony with much artistic The chanting of the Psalms was extremely good, feeling. and the Magnificat and Nunc dimittis, which were sung to Ernest Winchester's Services in B flat and D flat, were very The first anthem was by Sir John Goss: "The glory of the Lord"; it was most carefully sung, and evinced praiseworthy efforts on the part of the choirs during the time of preparation. The only weak feature of the service was the last anthem, "Hosanna to the Son of David" (Gibbons), which proved rather too trying a composition for a number of parish choirs. Mr. Riseley played Men-delssohn's Fifth Organ Sonata as a concluding voluntary. On the whole, we think the Festival was the most successful yet given in this city, and we are sure of the beneficial results of the meeting, for they are amply shown in the improvement of the music in those churches whose choirs belong to the Church Choral Association.

The series of Organ Recitals given at the Colston Hall, Bristol, during the winter season, by Mr. G. Riseley, were brought to a close on the 6th ult., when the distinguished Organist rendered a most delightful selection of music with his usual marked ability and power of expression. The performance was thoroughly appreciated by a large

audience.

At Exeter, the Madrigal Society gave a very interesting Concert on May 21. The programme included two items by Exeter composers-a charming part-song by Mr. W. Bayly, late Conductor of the Society, which was very well Bayly, late Conductor of the Society, which was very well sung, and encored, and an excellent madrigal, well worthy of publication, "Arise, my fair," by Alfred Angel, Organist of Exeter Cathedral, 1842-76. Other noteworthy works were "The water-lily," Gade; "The victors' return," Mendelssohn; "Song of the silent land," Gaul; "Lo! the bee on fairy wing," Balfe; and Gibbons' eight-part madrigal, "O that the learned poets," several of which were encored. The singing showed considerable improvement in practices and effects that the in precision, and attention to light and shade, but the tenors were somewhat weak in proportion to the other parts.

The last of the Victoria Hall Organ Recitals was given by Mr. D. J. Wood, on the 13th ult., and included among other things a spirited and effective Postlude in D minor, other things a spirited and effective Postlude in D minor, by Mr. Ferris Tozer (a local composer), played for the first time, and encored. On the 16th ult. Macfarren's "St. John the Baptist" was performed at the Victoria Hall by the Oratorio Society. Miss Amy Sherwin created a very good impression in the part of Salome, and gave the bravura song "I rejoice in my youth," in excellent style, being enthusiastically encored. Madame Enriquez sang superbly as the Narrator and Mr. Redferr Hulling cause superbly as the Narrator, and Mr. Redfern Hollins gave a painstaking and judicious rendering of the music allotted to Herod Antipas, while Mr. Ludwig, as St. John the Baptist, sang with much dramatic force and impressiveness. The remarkably good till the close, the members evidently find-

quartet "Blessed are they," however, was not satisfactory. and exhibited an evident want of rehearsal. The choruses (save for one unfortunate slip of the sopranos in the commencement of the Allegro in the Finale), were admirably sung throughout, reflecting the highest credit on the honorary conductor, Mr. G. W. Lyon. Especial mention must be made of the grand chorus "My soul, praise the Lord," on Dr. Croft's tune "Hanover," which could scarcely have been better sung. Mr. E. M. Vinnicombe played the organ very judiciously, and the strings, led by Mr. C. E. Bell, were highly efficient. The wind, however (particularly the brass) is not good, and there is much room for improvement in this department.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

On the 2nd ult. a Concert was given in the Queen Street Hall by Mr. Waddel's violin pupils, chiefly ladies, assisted by professional instrumentalists. The orchestral selection included easy symphonies by Haydn and Romberg, and an entr'acte from "Rosamunde," These, although not perfectly performed, evidenced satisfactory precision and a refinement that augurs well. Miss Macgregor contributed a violin solo (Mayseder's "Variations Brillantes"), and, in answer to a well-merited encore, played a Scottish melody. Miss Noble and Mr. Millar Craig displayed their vocal powers to advantage, Miss Noble especially excelling in Elizabeth's prayer from "Tannhaüser.

On the following evening, Mr. Franklin Peterson gave a recital of sacred music in the Palmerston Place United Presbyterian Church, of which he is Organist. His rendering of Rheinberger's sonata advantageously showed the excellent style of his organ playing, and the two compositions of his own included in the programme promise well for his future as a composer. The choral portions were rendered by ladies of the choir, Mr. Peterson conducting.

On the afternoon of the 20th, the Edinburgh Diocesan Choral Association held its annual Festival in St. Mary's Cathedral. The choir, numbering about 300 voices, was admirable, under the conductorship of Mr. Collinson. The Anthems "I was glad" (Attwood), and "O clap your hands" (Stainer) were conspicuous numbers of the programme. Mr. William Harrison presided at the organ.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

THE Annual Excursion of the Glasgow Choral Union took place on Saturday, the 13th ult. The trip this year was by steamer to Lochgoilhead, Lochgoil being one of the branches of the estuary of the Clyde, and famous as the scene of Campbell's "Lord Ullin's daughter." The "dark and stormy water" of the poem was, on this occasion, bright and calm, and the surrounding very romantic scenery of mountain and glen was seen at its best. There was a large muster of the Union. An hour or so was spent on shore, the opportunity being taken to photograph the party in a comprehensive group. Dancing was freely indulged in both going and returning, but there was very little choral music. A humorously written poetical itinerary or programme was distributed, the scope of which may be gathered from its title-" Handel's Down the Water music, a new suite by that esteemed master, discovered in a dream and composed in honour of the annual pic-nic of the Glasgow Choral Union." Creature comforts were liberally provided, and altogether the outing was of the most enjoyable character.

The practisings of the Union came to a close for the season on the 10th ult., when Mr. Myles, the president, made the gratifying announcement that at the performance in next season's Concerts of "The Rose of Sharon," the choruses in which have been in rehearsal by the Union for some little time, the composer, Mr. A. C. Mackenzie, will himself act as Conductor. Madame Albani has been engaged for the performance, the other principals being Mr. Edward Lloyd, Miss Hilda Wilson, and Mr. Watkin Mills. The attendance at the Union practisings continued

Awake, awake, put on strength.

July 1, 1885

ANTHEM FOR SOLO AND CHORUS. Isaiah li. 9-11. Composed by ALICE BORTON. London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81. Queen Street (E.C.) Allegro con spirito. SOPRANO. - wake, put wake, ALTO. wake, put TENOR. A - wake, wake, BASS. A - wake, strength, . . on strength, of the Lord; a - wake ! on strength, the arm of Lord; wake! of the Lord. strength; . on strength, put on put arm strength, 0 arm the Lord. Art strength, . put put on on

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ing much enjoyment in singing "The Rose of Sharon" choruses—a good augury of a successful public performance next winter. The choral music of the Oratorio is very well prepared already. Mr. Mackenzie, I learn, is to conduct his oratorio, with the same orchestra, at Edinburgh and Aberdeen, on dates immediately following that of the Glasgow Concert.

Mr. E. J. Wareham, Organist of Claremont Street United Presbyterian Church, has been appointed accompanist to the Choral Union, in room of the late Mr. Channon

Cornwall.

We are to have a visit from Herr Richter and his orchestra in October, and two Concerts are to be given. At one of these, the programme, it is understood, will consist exclusively of selections from Wagner's works, while the other will embrace important examples of Beethoven. A local guarantee fund of £500 has been subscribed, largely, I should suppose, by resident countrymen of Herr Richter,

as a precaution against possible failure.

With the exception of the Organ Recitals by Dr. Peace in the Cathedral, which were begun on the 22nd ult., scarcely any music of a high-class character will now be heard in Glasgow for two or three months. It is true that there are the bands in the several public parks during summer, but the music they discourse is, for the most part, light and ephemeral. I should not, however, forget the Musical Examinations, which usually take place during June, in the Glasgow public schools. I attended several of these examinations and found the juvenile choral singing, as a rule, very good.

MUSIC IN PAISLEY.

(FROM OUR OWN CORRESPONDENT.)

The Tannahill Choir Concert, on Gleniffer Braes, near Paisley, on the 6th ult., was attended, it is estimated, by no fewer than 25,000 persons, the original object of the Choir having been obtained—namely, to raise funds for the erection of a statue in Paisley to the poet Tannahill, the proceeds of these annual open-air Concerts are to be devoted to doing a like honour to Robert Burns, whose lyries Tannahill's are considered to approach very nearly. The greater of the two poets was chiefly drawn from on the present occasion, the melodies being arranged for mixed voices, and the choir numbered 500 voices. Mr. I.

Roy Fraser conducted.

A meeting was held in the Good Templar Hall, on Tuesday evening, the 16th ult., for the purpose of distributing the prizes and certificates in connection with the "Scheme for the promotion of Musical Education in Paisley." There was a large attendance of both old and young, Mr. John A. Brown, one of the leading residents, and till lately the active honorary choral instructor of the local Choral Union, being in the chair. This was the close of the third course of work in connection with the Scheme, which a townsman, Mr. Barbour, has generously aided, giving a sum of money "to be expended in five years by a committee in the way thought best for the promotion of vocal music in Paisley," the outcome of which is the present scheme, started three years ago. It acts, to a large extent, as a stimulus to the systematic study of vocal music, and offers prizes to those who pass certain examinations, and, at the same time, offers a reward to the teacher who has trained his pupils to this point of efficiency. The various grades of examination are founded upon the certificates of the Tonic Sol-fa College, but are by no means confined to that notation. The committee, as we learn from the interesting report by Mr. J. Parlane, secretary, offered prizes for certificate examinations, scholarships, on the whole, very satisfactory. Mr. William Moodie and other gentlemen were the examiners. Prizes were likewise offered for original compositions and for harmonising a given melody; Mr. Ebenezer Prout acted as adjudicator in these. Mr. R. L. Reid took the prize for an original anthem, and Mr. W. L. Wiseman that for an original hymn tune, both compositions being of very fair promise. The example set by Paisley is surely one worthy of imitation by other towns. It is to be added that the prize compositions, and Macfarren's anthem "The Lord is my shepherd," were sung—the latter "at sight"—at the meeting by a choir conducted by Mr. Reid.

A GERMAN OPINION ON "THE ROSE OF SHARON."

In view of the favourable-and, indeed, enthusiasticreception accorded to Mr. A. C. Mackenzie's "Dramatic Oratorio" in this country, the following summary of a German review of the work, which, pending its ultimate performance in the Fatherland, is necessarily based merely upon a perusal of the score, will doubtless be welcomed by many of our readers. The article in question has appeared in recent numbers of Die Tonkunst, and emanates from the pen of a highly competent veteran musician, Herr Louis Schloesser. After a few introductory remarks, in the course of which a German translation of the words is earnestly recommended as a necessary preliminary to the general acceptance of the new work by the oratoriocultivating societies of his country, the reviewer goes on to say that, although not as yet so well and so favourably known in Germany as he is in his own country, the com-poser "has already achieved some victories here in connection with the performances of his Opera 'Colomba' at Hamburg, Darmstadt, and elsewhere. With an untiring capacity for hard work, an elasticity and freshness of invention, and a complete mastery over the resources, vocal and instrumental, of his art, Mackenzie combines a noblesse and solidity in his elaboration, an harmonic and melodious grace which, while raising the present production far above those of many of his contemporaries, also afford an earnest for superior excellence in the future." The writer The writer then offers a few cursory remarks respecting the historical development of oratorio, from its original, chiefly devotional or dogmatic character, to its expansion into the sphere of semf-biblical or legendary subjects, as exemplified in Mendelssohn's "Walpurgis Night," Schumann's "Paradise and the Peri," and Rubinstein's "Tower of Babel." With a view to this and to the character and general musical treatment of the subject-matter of the "Rose of Sharon." the reviewer would have preferred its being described as "a Biblico-legendary Idyl"; an alternative suggestion to which the author of the libretto would probably have little objection to offer. Following up his able and thoughtful remarks by a rapid but sympathetic synopsis of the dramatic events embodied in the Oratorio, Herr Schloesser concludes as follows: "From the first to the very last note the experienced musical eye recognises the learned and practically-schooled master hand, in the treatment of the voices and the general symmetrical structure of the work, as well as in the sonorous effects of the former, the impressive declamatory passages, and the thoughtful and original orchestral combinations. A series of variously coloured tone pictures are interwoven in different situations of the Oratorio, arising from the 'leading-motive' embodied in the work, which obtains its first musical utterance in the duet of the lovers, 'My Beloved is mine.' Finally, I may mention, as especially happy instances of the composer's power of characterisation, having regard to the contrasts demanded by the respective situations, the joyous choruses of peasants, herdsmen, &c., the already mentioned duet for soprano and tenor, the picturesque ritornello, 'Spring morning on the Lebanon' (an excellent piece of orchestral painting), as well as the stately march, with chorus and solo, for the Sulamite; the visionary 'Dream Music,' the duet for soprano and baritone, and quartets with solo voices and chorus respectively. . . . Mackenzie's 'Rose of Sharon' would seem to indicate a further and a higher step of his creative activity, and we may accept it as furnishing conclusive evidence of the complete unification of poetry and music. At all events, his latest effort in this direction presents unmistakable claims for recognition which will not be disregarded on the part of our German musical institutions, whose taste, as is well known, is cosmopolitan, and who will only await the proper initiative to be given them in the present instance."

At the meeting of the Wagner Society, on Tuesday evening, the 27d ult., at 26, Leinster Gardens, Mr. H. F. Frost gave an interesting lecture on "Tristan und Isolde," musical illustrations of the opera being supplied by Mr. J. S. Shedlock at the pianoforte. At the next meeting, on the 17th inst., Miss Alma Murray will give a dramatic reading.

On Wednesday, the 10th ult., the London Sunday School Choir held its Thirteenth Anniversary Festival at the Crystal Palace, when a Concert was given on the Handel Orchestra by 4,000 Sunday School scholars from London and the provinces, assisted by 1,000 adult teachers and friends, and accompanied by the great organ and the Crystal Palace band. The programme, which opened with the hymn "O God our help in ages past," to the tune "St. Ann," comprised hymns, anthems, choruses, and part-songs, which were generally well rendered; Barnby's metrical chant, "The day is gently sinking," was given with surprising precision, taking into consideration the fact that the choir is mainly juvenile. A new anthem, composed for this festival by Mr. David Davies, the organist to the choir, is a composition of considerable merit, opening in the minor upon the words "Hear my crying, O God," developing into a bold and pleasing tripletime movement, upon the words "Praise the Lord, O my soul," and ending with a tuneful setting, in choral style, of the hymn" Praise my soul the King of Heaven"; Goss's Harvest Anthem "I will magnify Thee," was sung with much spirit, and the "Hallelujah" ("Messiah"), although suffering inevitably from the lack of power in the bass and tenor, was on the whole given with creditable precision. A three-part song by Kunkel, "The Skylark," received an encore; Smart's "Sea King," "The March of the Medes," by Shinn, and "All among the barley," were also exceedingly effective; and a little Catch, entitled "Call John," took the audience by surprise, and would have borne repeating. Altogether the Concert was most successful, the bright, fresh voices of the children being very charming. Mr. Hinton and his choir are to be congratulated upon the result of their thirteenth year's work. In the evening a Concert was given in the Concert Room, by the Gravesend Choir, assisted by the Bishopsgate Amateur Orchestral Society.

THE Catholic Church of St. Francis Xavier, Salisbury Street, Liverpool, was crowded on Sunday, May 31, special services being held in aid of the Choir Fund. At High Mass in the morning Gounod's Messe Solennelle ("de Pâques") was sung, and in the evening Mendelssohn's "Lauda Sion." The Mass is a recent production of the great French composer, having been rendered for the first time at Paris on Mid-Lent Sunday of the present year, under his personal direction; and the first hearing of it in Liverpool must have satisfied every one that it cannot fail to take rank amongst the very finest efforts of this great writer of church music. Especially is the Credo massive, and the same remark applies to the Sanctus, in which the song of the angels is imitated. The Kyrie and the Agnus Dei also are very fine. The harmonies in the Incarnatus are especially beautiful, and the unaccompanied vocal effects here and there in the Mass contribute to confirm the impression that Gounod has done nothing better, if as good; indeed it was unanimously pronounced to be the finest musical work ever produced at St. Francis Xavier's. As to the rendering of the Mass, the highest praise must be awarded to both choir and orchestra, which were well balanced and had evidently undergone careful training. Precision and an admirable regard to light and shade bore abundant testimony to the care and ability of the Conductor, Mr. John Goss, the director of music at St. Francis'. Gounod's "Ave Maria," artistically sung by Madame Laura Haworth, with violin and harp obbligato, admirably played by Mr. Ress, jun., and Mr. Jarvis, and the Coronation March from the "Prophète," finely performed by the orchestra at the close, were prominent items at both services. The effective and judicious handling of the organ by Mr. Wilberforce deserves special mention.

MISS MARGARET WILD, in her Matinée held at Princes' Hall on the 4th ult., proved herself to be a pianist of more than average attainments, both in her thoughtful reading of Beethoven's Sonata in A flat (Op. 110) and in pieces by Chopin and Moszkowski, in all of which she manifested qualities which should entitle her to a prominent place in the profession. The lady was also associated with and ably seconded by Miss Emily Shinner (violin) in Schumann's Sonata in Aminor (Op. 105) and Grieg's Sonata in

THE second triennial Oratorio Festival took place at Peterborough Cathedral, on Thursday, the 4th ult., under the conductorship of the Organist, Dr. Keeton. The works chosen were, in the afternoon, Mendelssohn's "Elijah," and in the evening, Spohr's, "Last Judgment" and Mendelssohn's "Hymn of Praise." The solo portions were allotted to Miss Anna Williams, Miss Marian McKenzie, Mr. Kenningham, Mr. Dunkerton, and Mr. Thurley Beale; and the band, under the leadership of Mr. A. Burnett, comprised many of our leading orchestral players. Dr. Bridge, of Westminster Abbey, presided at the organ in the afternoon, and Mr. C. Hancock, Mus. Bac., of St. Martin's, Leicester, in the evening. The choir was formed of picked voices from Peterborough and the neighbourhood, and much of the success of the Festival is due to the admirable manner in which the choral portions had been prepared under Dr. Keeton's direction. In the "Last Judgment" especially, the choruses were faultlessly rendered, both as regards maintenance of pitch and the most careful and delicate attention to light and shade. It was found impossible, owing to the lateness of the hour, to go through the whole of the "Hymn of Praise"; so the Symphony (finely played by the band), the duet "I waited for the Lord," and the concluding chorus, were the only portions attempted. A special word of praise is due to Miss Anna Williams; and the efforts of Dr. Keeton, the Rev. W. P. Holmes, and others of the committee, to secure for Peterborough a musical treat worthy of its Cathedral, were fully acknowledged in the satisfaction expressed by the numbers attending the Festival.

FROM an American correspondent we have an interesting account of the consecration of the Stewart Memorial Cathedral, which took place, with most imposing rites, on the 2nd ult. The magnificence of the gift by Mrs. Stewart to the diocese being an event in the history of the Episcopal Church on Long Island, a great crowd gathered at Garden City early in the day, but only those with tickets could be admitted. The line of procession passed through the cloister and around the Cathedral, singing the processional hymn "Christ is made the sure foundation." When the tower door was reached the advance countermarched, permitting the bishops and the clergy to enter the edifice in the reverse order of the march. When the choir steps were reached the processional hymn was succeeded by the consecration psalm, which Bishop Littlejohn and the choir intoned in alternate verses. The Bishop then passed within the chancel and took his seat, whereupon Mrs. Stewart arose, and taking the arm of Judge Hilton, advanced to the chancel, where, with her own hand, she presented to the Bishop the instruments of donation and endowment. The documents contained the deed of conveyance of the Cathedral and a bond for 300,000 dollars, to secure the annual payment of 15,000 dollars as endowment. As the deeds were handed to the Bishop and laid upon the altar, the Cathedral bells rang twelve o'clock, a salute of cannon was fired by the St. Paul's cadets, and the grand organ pealed forth the accompaniment to the Doxology.

An interesting Recital was given on the 5th ult., at Princes' Hall, under the auspices of Mr. Carrodus and Mr. Stephen Kemp, to a fairly numerous and highly appreciative audience. The judiciously selected programme opened with a performance of Dvorák's Sonata in F (Op. 57), for pianoforte and violin, and concluded with Beethoven's early Sonata in E flat for the same instruments, both having been done full justice to by the Concert givers.

Mr. Carrodus again proved his absolute mastery over his instrument in Bach's Chaconne, a test-piece to any performer as every musician knows, and in Ernst's somewhat obsolete "Rondo Papageno" (the latter encored) Mr. Kemp's admirable rendering of Weber's Sonata in A flat (Op. 3g), made us regret the neglect into which the four grand Sonatas of that genial composer have of late been suffered to fall; the pianist also contributing pieces by Thalberg, Chopin, and Sterndale Bennett, and obtaining, like his coadjutor, a well-deserved encore. instrumental numbers were pleasingly relieved by vocal contributions on the part of the Misses Eddison, Ridgway, and F major (Op. 8) for pianoforte and violin. Miss Carlotta Dwelley. Messrs. Ernest Ford and J. Carrodus, jun., were efficient accompanists.

THE fifth triennial Musical Festival at Bristol will take place on October 20, 21, 22, and 23, at the Colston Hall. In honour of the bi-centenary of Handel's birth the programmes will commence and conclude with a work of this master; the band will number eighty performers, under the conductorship of Mr. Charles Halle, and the following eminent vocalists have been engaged: Madame Albani, Miss Anna Williams, Madame Trebelli, Madame Patey, Mr. Edward Lloyd, Mr. Joseph Maas, Mr. Robert Hilton, and Mr. Santley. The outline programme announces that on Tuesday morning will be given Handel's "Belshazzar," and in the evening, Brahms's "Triumphlied"; on Wednesday morning, Mendelssohn's "Elijah," and evening, C. H. Lloyd's Cantata, "Hero and Leander," with orchestral and vocal selections; on Thursday morning, Berlioz's "Faust," and evening, a Concert, including a Symphony, &c., and on Friday morning Handel's "Messiah." The choir, numbering 385, has been in constant practice since the last Festival, under Mr. D. W. Rootham, and it is confidently anticipated that, in every respect, the meeting will prove a great success.

THE band and chorus of ladies known as the St. Cecilia Society, under the direction of Mr. Malcolm Lawson, gave their sixth public Concert on the 11th ult., at St. James's Hall. There was a very numerous attendance, in which the friends of the fair executants were evidently largely represented. Looked upon in the light of an experiment, the undertaking in question is decidedly interesting and instructive, and it would be almost invidious, therefore, to criticise the present shortcomings, both in the ensemble and the general quality of tone of the orchestral body. A year or two more of combined efforts may work wonders in that direction. The chorus, on the other hand, presents a very fair specimen of a well-trained English female choir, and reflects great credit on the efforts bestowed upon the Society by its Conductor. Among the specially effective performances of the latter we may mention the chorus "Glad serenades" from Dr. Stanford's "Elegiac Ode," which obtained the distinction of an encore. The graceful performance on the part of the orchestra of a Larghetto and Minuet, by Boccherini, also deserves special mention. Miss Louise Phillips, Madame Isabel Fassett, and Miss Emily Lawson contributed vocal solos; Mr. Malcolm Lawson officiating as accompanist, in addition to his wielding the bâton.

On the 9th ult. Mrs. A. J. Layton gave her fourth annual Concert at the Onslow Hall, South Kensington. The first part of the programme consisted of Pergolesi's "Stabat Mater" for female voices. The performance was listened to throughout with evident enjoyment, every number being warmly applauded. Mrs. Layton conducted the work, and solos and choruses were sung by her own pupils. Perhaps the finest effort of the choir was the fugal chorus "Fac at ardeat cor meum," which was enthusiastically received. The accompaniments were played by a small string band, as originally arranged by the master himself; and at the close Mrs. Layton was warmly recalled to acknowledge the plaudits of the audience, who showed the utmost appreciation of this much neglected work. The second part was miscellaneous, and included Beethoven's Pianoforte Concerto in B flat, played by Mrs. Layton (who was again recalled); an Intermezzo for strings by Churchill Sibley, conducted by the composer; and the Overture to "Haydée" (Auber). The vocalists were Miss José Sherrington, Miss Annie Layton, Mr. Alfred J. Mayers, and Mr. Alfred J. Layton, whose contributions to the programme were interesting and well rendered.

A VERY successful Concert was given by Miss Edith Aloof on Monday evening, the 1st ult., at Brixton Hall. The bönficiairs was supported in the vocal portion of the programme by Miss Marianne Fenna, Madame Poole, Miss Spenser Jones, Mr. A. Thompson, Mr. Lansmere, and Mr. F. Bevan. Solos for the pianoforte and violin respectively, were ably performed by Miss Alice Aloof and Mr. Ernest Crooke, who were also associated in Handel's Sonata in A. Miss E. Aloof sang Rossini's "Una voce poco fa" and Gounod's "The Worker," both contributions meeting with expressions of warm approbation. Mr. George Raiemond recited, and Mr. H. J. Leipold accompanied.

AN Evening Concert was given in Princes' Hall, Piccadilly, on Saturday, the 6th ult, by Mr. Vaughan Edwardes and Mr. Frank Arnold, assisted by Miss Eleanor Rees, Miss Farnol, and Mr. Orlando Harley, with Mr. Izard, Mr. Ernest Ford, and Mr. Oliver King at the pianoforte. The programme included several classical selections, the most noticeable being Brahms's Sonata in G and Bach's Chaconne and Fantaisis and Fugue in G minor. The first was very ably performed by Mr. Frank Arnold and Mr. Izard, and Mr. Oliver King played Bach's Fugue with true musical feeling, eliciting hearty applause. Miss Eleanor Rees sang "The Wedding Day" (Blumenthal) and a new song by Stephen Adams, "I dare you to forget") and Miss Farnol and Mr. Edwardes gave a new duet, "Over the Heather," by Mr. F. Moir. Mr. Edwardes's excellent voice was displayed to advantage in Gounod's "Nazareth" and "When Passion's Trance" (M.V.White), and Mr. Harley gave a good rendering of Clay's "I'll-sing thee songs of Araby."

A SUCCESSFUL Concert was given, on the roth ult., by Miss Marie Middleton, at 54, Lancaster Gate, Hyde Park, the residence of Colonel and Mrs. T. Welldon. The bênéficiaire possesses a good mezzo-soprano voice, and has cultivated a style of vocalisation founded on our best English models. The songs selected, though not of an ambitious nature, gave good opportunity for the display of her talents, Mr. F. H. Cowen's "Outcry," accompanied by the composer, being rendered with much feeling, and Gounod's "Berceuse" so well sung as to earn a well-merited tribute of applause. Mr. Joseph Tapley gave, with much pathos, songs by Tito Mattei and Goring Thomas. Miss Eleanor Farnol, Miss Gill Smith, Mr. Frank Moir, and Mr. Henry Blower also contributed vocal pieces, the only instrumental items in the programme being two solos for violoncello, admirably played by Mr. Edmund Woolhouse.

On Friday, the 5th ult., the members of the St. George's Glee Union gave their 197th monthly Concert, in the Pimlico Rooms, Warwick Street, under the direction of Mr. Joseph Monday. The part-songs, especially those in the second part of the programme, were well given by the choir, and included compositions by G. W. Martin, Sir W. Sterndale Bennett, Sir H. R. Bishop, Sir Julius Benedict, Sir R. P. Stewart, and H. H. Pierson. At the Conductor's request the audience refrained from applauding Sir Julius Benedict's "Hunting Song," the lamented death of the composer having taken place but a few hours before. The soloists were Miss Maud Leslie, Miss Mary Mackway, Miss Edith Phillips, Miss Jeanie Rosse, Mr. Charles Strong, Mr. Walter Mackway, Mr. A. Marsh, and Mr. Charles Copland. Mr. F. R. Kinkee very ably presided at the pianoforte.

An interesting Invitation Concert was given by Colonel Henry Mapleson at St. James's Hall, on Friday evening, the rath ult. The following eminent artists assisted: Madame Marie Roze, Miss Kate Flinn, Madame Lablache, Mdlle. Desvignes, Signor Marini, Mr. Herbert Reeves, Signor Carpi, Mr. Arthur Oswald, Signor Novara, Mr. John Thomas (harp), Signor Papini (violin), M. Albert (cello), and Signor Tito Mattei (pianoforte). Selections were played by the band of the Scots Guards, under the direction of Mr. J. P. Clarke; and the duties of accompanist were shared by Signor Arditi, Signor Bisaccia, Mr. Edwin Bending, and Herr Wilhelm Ganz. During the evening Dr. Carter Moffat delivered a brief address respecting his invention, the "Ammoniaphone."

THE members of the Grosvenor Choral Society gave their 160th Monthly Concert at the Grosvenor Hall, on Friday, the 19th ult. The programme consisted of a miscellaneous selection of vocal and instrumental music. The solo vocalists were Mdme. Agnes Ross, Mr. A. J. Reynolds, and Mr. Thurley Beale. Among the instrumental items were quartets by Mrs. Pontz, Mr. Pontz, Mr. P. H. Lait, and Mr. J. D. D. Mackenzie, and Duets for two pianofortes, including "Homage to Handel," by Mrs. P. P. Frame and Mr. Algernon Rose. Among the part-music may be mentioned "Come live with me" (Bennett), "Lord Ullin's Daughter" (Prescot), "The sands of Dee" (Macfarren), and "The Norse King's Bride" (Trousselle). Mrs. Frame accompanied and Mr. David Woodhouse conducted.

A COMPLIMENTARY benefit Concert, organised by a committee of gentlemen connected with St. Paul's Church, Forest Hill, was given to the organist and choirmaster, Mr. J. H. Maunder, on Tuesday evening, the 2nd ult., at the Forester's Hall. The principal item in the programme was a comic operetta, composed by the binificiaire, entitled "Daisy Dingle," the book being written by Mr. H. J. Dakin. The parts were effectively supported by Mr. Henry Baker, Miss Laura Dakin, Miss Nellie Dakin (Mrs. Maunder), and Mr. Herbert Reeves. A pianoforte solo was contributed by Miss Mortimer, and Mr. G. H. Snazelle was an excellent reciter. The Concert was most successful throughout, Mr. Maunder being warmly called forward on the conclusion of his work.

The examiners for the preliminary examination' for the degree of Bachelor of Music and special examination in music for the ordinary B.A. degree at Cambridge University (Professor Macfarren, Dr. Heap, and Mr. T. P. Hudson) have issued the following class list:—Class I. (in order of merit)—Hannaford, non-collegiate; Mayo, non-collegiate; and Wheeldon, non-collegiate, equal. Class II. (in alphabetical order).—Belcher, King's; R. S. Davies, St. John's; Draycott, non-collegiate; Green, St. John's; Herring, B.A., Jesus; Liddle, non-collegiate; Piggott, non-collegiate; Rolfe, non-collegiate; Wheddon, non-collegiate. Women: Class II., S. J. Bryne.

The list of works performed at the Concerts of the Boston Symphony Orchestra, under the conductorship of Mr. Georg Henschel, during the three Winter seasons of 1881 to 1884, at the Music Hall, Boston, Mass., U.S.A., shows that not only compositions of the highest class have been selected, but that they have included specimens of the most varied schools and epochs. Auber, Bach, Beethoven, Sterndale Bennett, Berlioz, Boccherini, Brahms, Cherubini, Chopin, F. H. Cowen, Dvorák, Gluck, Gounod, Handel, Liszt, Mendelssohn, Meyerbeer, Mozart, Raff, Rossini, Schubert, Schumann, Spohr, Wagner, and Weber are amongst the names of those represented, some of the works having been given two or three times.

It will be observed that the University of Trinity College, Toronto, is offering its Musical Degrees as the result of simultaneous examinations, to be held in London and Toronto. Trinity College is the Church of England University of Upper Canada, and enjoys the privilege conferred by Royal Charter of granting degrees in the Faculties of Arts, Divinity, Law, Medicine, and Music. We shall watch with interest the result of this new and bold experiment. There are many capable musicians who value a musical degree; and as we are informed that the standard of merit is very high, we have little doubt that the title will be much sought after; but why not extend the system to other faculties?

Owing to Mr. Charles Hallé's numerous engagements in the north of England during the winter months he has been compelled, much to the regret of the Council, to resign the conductorship of the Sacred Harmonic Society. Mr. W. H. Cummings, however, who has hitherto acted with so much ability as assistant conductor, has been appointed to the important post, and the usual series of Concerts will commence in November. The works to be performed will include Gounod's "Mors et Vita," Sterndale Bennett's "Woman of Samaria," Beethoven's "Mount of Olives," Handel's "Belshazzar," a new composition by Saint-Saëns, "The 19th Psalm," &c.

MR. RIECHELMANN'S annual Concert took place on the ard ult., in the Lecture Hall of the Marylebone Presbyterian Church, Upper George Street, of which the bineficiaire is Organist and Director of the choir. A well selected programme was excellently rendered, and thoroughly appreciated by a large audience. Miss Hope Glenn and Madame Riechelmann received well deserved applause.

THE Birmingham Clef Club has been re-started on a new basis, and will celebrate the event by a dinner on the 16th inst., to which many persons eminent in music have been invited. In the absence of Sir Arthur Sullivan, President of the Club, the chair will be occupied by Sir George Macfarren.

MR. FRANK MAJOR (Organist and Choirmaster, St. Saviour's, Chelsea) gave his fourth annual Concert on Thursday, the 17th ult., at St. Saviour's Schools, in aid of the Choir Fund of his Church. The artists were Miss Eldena Eldon, Miss Grosvenor Gooch, Miss Johanna Pietersen, Miss Florence Verey, Mr. Reginald Groome, Mr. Frank May, and Mr. Frank Major (the Conductor) as vocalists; Mr. George Wilbey, violin; Miss Ellen Leggatt and Miss Hogg, R.A.M., pianists. Miss Hogg also acted as accompanist. The Concert was, in every respect, a great success.

A CONCERT was given in Myddleton Hall, Islington, on Tuesday, the 16th ult., by Mr. A. Marsh and Mr. Arndell. The artists were Miss Foresta, Miss Frances Harrison, and Mr. Vaughan Edwardes, the last named gentleman being encored for an excellent rendering of "Revenge, Timotheus cries." Mr. Marsh, a pupil of Mr. Randegger, sang very creditably a new song, composed by Mr. Arndell, a former student of the Royal Academy of Music, and Miss Harrison rendered "Kathleen Mavourneen" in a pleasing manner. The Concert was brought to a close with Hatton's quartet "When evening's twilight."

MR. W. DE MANBY SERGISON gave his second grand Concert, under distinguished patronage, on the 2nd ult., at St. James's Hall, when an interesting miscellaneous programme was provided, including some choral numbers, well rendered by the choir of St. Peter's, Eaton Square. Among the artists taking part in the proceedings were Mesdames Agnes Larkcom, Eleanor Rees, Antoinette Sterling, Emily Shinner, and Clotilde Kleeberg; Messrs. Edward Lloyd, Owen Evan Thomas, Lazarus, W. Ganz, Ernest Ford, and the Concert-giver. Mr. Clifford Harrison contributed some recitations.

In the Annual Report of the Glossop Dale Philharmonic Society, the performances of Gounod's Sacred Trilogy "The Redemption," Handel's "Jephtha," F. Hiller's "Song of Victory," and E. Prout's "Hereward" were referred to with pardonable pride by the Rev. C. B. Ward, M.A., who presided; and it was resolved to give three Concerts during the ensuing season as follows: Miscellaneous, by members only, Handel's "Messiah," and Prout's "Hereward." The first Rehearsal will take place on August 11, before which date the Secretary invites the names of any persons desirous of joining the Society.

An interesting meeting was held at the Congregational Church, Bethnal Green Road, on Monday evening, the 22nd ult., when a very handsome clock, and a purse containing 5 guineas, were presented to Mr. William West, on his resignation of the post of Organist, for a new sphere of labour at Cambridge Heath Congregational Church, Hackney. The clock bears the following inscription, "Presented to Mr. William West by the friends at Bethnal Green Road Congregational Church, in token of their love and esteem for him as their devoted Organist for 15 years. June 22nd, 1885,"

THE Free Concerts at Westminster Chapel, which have proved such an attraction, terminated, on May 29, with a full Orchestral Concert. Several works of interest were given, the chief features of the evening being a vocal Fantasia by F. K. Hattersley, excellently sung by Miss Eleanor Rees; a Pizzicato Movement for strings, by J. E. German; and an Overture by W. Shakespeare. Mr. Orlando Harley was highly successful in his solos from "The Creation" and "Elijah," and Mr. H. C. Tonking gave several organ solos with much success.

THE members of the Paddington Chapel Choral Union gave a performance of Rossini's "Stabat Mater," and Mendelssohn's "Hymn of Praise" in the Chapel on Tuesday evening, May 26. The solos were well sung by Mrs. Mason, Mrs. Roe, Mr. Kenningham, and Mr. Thurley Beale. The works were ably conducted by Mr. Moon, and Mr. H. G. Holmes was an efficient organist and accompanist.

MR. CHARLES DOWDESWELL gave a very interesting Lecture on Wagner's "Parsifal," at Messrs. Bluthner's Rooms in Kensington Gardens Square, on Friday evening, the 5th ult. In the course of the Lecture vocal and instrumental selections were well rendered from the work in question.

On Monday evening, the 15th ult., a Concert was given in the Holborn Town Hall by the choir of Holy Trinity Church, Gray's Inn Road, assisted by friends, and conducted by the Organist of Holy Trinity, Mr. R. Frederic Tyler. The programme was excellently rendered. The vocalists were Miss Grosvenor Gooch, Miss Fannie C. Atkinson, Herr Carl Bernhard, and Mr. F. W. Thorne. Violin solos were well played by Master H. Goffe, and Mr. Tyler gave an excellent rendering of a Fantasia of Morandi's on the organ. The Concert was a great success.

The usual Monthly Concert took place at the English College of Music, 304, Regent Street, on the 11th ult. The programme included amongst other items, Trio, for piano, clarinet, and viola (Beethoven); Sonata in G Minor (Tartini); and piano compositions by Bach, Schubert, Mendelssohn, Weber, and Moscheles. Special mention is due to Mr. Walter Tuddenham, whose excellent rendering of Tartini's Sonata in G minor proved him to be an artist of great ability, and to Master Reginald Henry for his pianoforte solos.

On Tuesday, the 2nd ult., Mr. E. Stroud, the Honorary Choirmaster of S. Stephen's, North Bow, was presented with a valuable diamond ring, as a mark of the appreciation of his services during the past seven years. The Vicar (the Rev. T. R. Lawrence), Mr. Churchwarden Scott, and some influential members of the congregation, testified to Mr. Stroud's musical abilities, zeal, and earnest work with the choir. Mr. Stroud suitably responded, and expressed his regret at being compelled to relinquish duties which had invariably been so pleasant to him.

The Kyrle Choir, under the direction of Mr. Malcolm Lawson, have given the following performances:—"St. Paul," in St. Peter's Church, Hackney Road, on May 27, soloists, Miss Mina Sheppard, Miss Arben, Mr. John Probert, and Mr. Albert Orme. Rossini's "Stabat Mater," and Mendelssohn's "Athalie," in St. James's Church, Fulham, on the 77th ult., soloists, Miss Clara Hoschke, Miss Annie Mallows, Mrs. Oram, Mr. John Probert, and Mr. Albert Orme. Mr. E. H. Turpin accompanied on the organ on both occasions.

The Dedication Festival was held at St. John's Parish Church, Hackney, E., on Wednesday evening, the 24th ult. The choir was largely augmented and consisted of about 150 voices. The anthem "O clap your hands," by T. Tallis Trimnell, was most effectively rendered, the freshness and vigour of the boys' voices being especially apparent. The Service was under the direction of the Organist, Mr. Arthur Trickett, F.C.O., who at the commencement gave a short Recital, and at the close played Mendelssohn's Third Organ Sonata with great taste.

A SPECIAL Service, in aid of the St. Alphage Society, was held on the 2nd ult., in the Church of St. Alphage, London Wall. Mendelssohn's "Hear my Prayer" was sung as the anthem, the solo and recitative being rendered with good effect by Miss Springbett. The singing of the choir was excellent; and Mr. A. C. Tattersall, the Organist, presided most efficiently at the organ. At the conclusion of the service, an Organ Recital was given by Mr. C. Warwick Jordan.

THE Misses Nellie and Kate Chaplin gave their Annual Concert at Steinway Hall on the 4th ult. The artists were Miss Hilda Wilson, Miss Margaret Hoare, Mellie Arida Jenoure, Messrs. George Gear, and Orlando Harley, vocalists; Miss Kate Chaplin and Herr Pollitzer, violin; Herr Otto Leu, violoncelle; Miss Nellie Chaplin and Master W. Chisman, pianoforte. Miss Kate Chaplin gave a brilliant rendering of Vieuxtemps! Fantasic Caprice for the violin, which won enthusiastic applause.

On Saturday, the 13th ult., another of Mr. Stanley Mayo's Bijou Concerts took place at St. James's Hall. The artists, besides Mr. Stanley Mayo, were Madame Harrison (who possesses a charming voice), Mdlle. D'Orla, Miss Creswick, Mr. Godwin, and Mr. Gauntlet, all of whom were highly successful.

THE Wycliffe Chapel Choir under the direction of Mr. G. Merritt, G.T.S.C., gave a performance of Selections from Mendelssohn's Oratorio "Elijah" at the Evening Service in Wycliffe Chapel on Sunday, May 31.

THE Members of All Saints' Choral Society brought their first season to a close by an Invitation Concert, in the School-room of All Saints' Church, Lambeth, on the 2nd ult. The programme comprised a selection of glees, partsongs, &c., all of which were well rendered. Songs were given by Miss E. Brewer, Miss Thompson, Messrs. Miles Lee, B. T. Waddams, T. Hackwell, and Arthur Robinson, the Conductor. The Misses M. and E. Brewer were the accompanists.

A SHORT Organ Recital is given after the Litany, every Friday, at 1.15, in the Church of St. Clement, Eastcheap, by Dr. Charles W. Pearce, at which an entire organ Sonata is always played as the first item. The six Sonatas of Mendelssohn have already been given, and those of Merkel entered upon. City amateurs may be interested to know that St. Clement's numbers amongst its former organists, Edward, the youngest son of Henry Purcell, and Jonathan Battishill.

Twita Victoria Glee Club closed its season with a Ladies' Invitation Concert, on Thursday, May 28, at the Victoria Mansions Restaurant, Victoria Street. The programme was very ably rendered. The solo vocalists were Miss E. Fenn, Miss Busk, Miss Rowsell, Mr. Sexton, Messrs. Waddams, Kessell, Dawson, Bayley, Lancaster, and Swinford; and the accompanists, Mrs. Kitchen and Mr. Frank Swinford. Mr. W. Sexton conducted.

A NEW Organ, built by Messrs. P. Conacher & Co., of Huddersfield, for the Congregational Church, Lavender Hill, was opened, on Wednesday evening, the 3rd ult., by Mr. H. C. Tonking, Organist of Westminster Chapel. The vocalists were Madame Wilson-Osman and Mr. Joseph Tapley. "Noteworthy among the organ pieces was a Concert Fantasia and Fugue in C minor and major, by W. G. Wood.

THE Members of the Brixton Vocal Union gave a performance of Sir W. S. Bennett's "May Queen" and Handel's "Acis and Galatea," at the Gresham Hall, Brixton, on Monday, the 8th ult. The soloists were Miss Swinfen, Miss Medland, Mr. H. Yates, Mr. F. W. Crawley, and Mr. Thornton Colvin. Mr. A. J. Crabb presided at the organ, and Mr. T. Waldo Morell conducted. The choir and orchestra numbered about 100.

THE Members of the London Branch of the United Richard Wagner Society opened their season on Friday Evening, May 29, with a successful Conversazione at Messrs. Dowdeswell's Art Galleries in Bond Street. Selections, instrumental and vocal, from Wagner's works formed a feature of the entertainment. The executants were Mr. Walter Bache and a group of artists, under the direction of Mr. Dalgety Henderson.

Mr. Frederick S. Oram writes to say that he has been elected to the Conductorship of the "Tottenham Orchestral Society," and not to the "Musical Society" as announced in our last number, he having held the post of Conductor to the last named institution for the past five years.

DR. STAINER'S sacred Cantata "St. Mary Magdalen" will be sung (with orchestral accompaniment) at the Dedication Festival at St. Peter's Church, Eaton Square, on Monday, the 6th inst. The service commences at 5 p.m.

A STUDENTS' Invitation Concert was given at Trinity College, London, on the 9th ult., when the programme contained a Quintet by Miss Marie Brooke (student) and a melody by Paque, arranged for four violoncellos.

SIR ARTHUR SULLIVAN sailed for New York, in the Etruria, on the 20th ult. The object of his journey is to visit some relatives who are living in California. He expects to return in August.

MR. JOSEPH BENNETT has accepted an invitation to lecture on "Beethoven—Man and Musician," before the members of the Birmingham and Midland Institute, in December next.

On Friday evening, the 12th ult., Mr. Ferdinand Praeger delivered an interesting Lecture on "Wagner as a Moralist," in connection with the Wagner Society, at Messrs. Blüthner's Rooms, Kensington Gardens Square.

Mr. Sinclair Dunn, R.A.M., was presented by the members of the Society of Science, Letters, and Art with their gold medal on the 16th ult.

REVIEWS.

Die Reform der Oper durch Gluck, und R. Wagner's Kunstwerk der Zukunft. Von C. H. Bitter. [Braunschweig: F. Vieweg and Sohn.]

HERR BITTER, the Prussian minister of State and author of a meritorious Life of Bach (since eclipsed, however, by Spitta's monumental work on the same subject) is no believer in the theories propounded by Richard Wagner; still less an admirer of the self-asserting personality of the late Bayreuth reformer himself. Hero-worship, such as that freely bestowed upon the poet-composer, is a thing he has no patience with. The fact of a German writer having recently presumed to draw a parallel, from a national point of view, between the work achieved by Wagner and by Bismarck, in their respective spheres, appears to his official mind little less than an insult offered to the "perhaps greatest statesman of all times." Substitute the word "poet-composer" for that of "statesman," and we have an accurate definition of the chief article of faith contained in the gospel of the ultra-Wagnerian as regards his own idol. Herr Bitter evidently draws the line of permissible hero-worship at statesmen. The heroes of Art are to be patronised certainly, even by such exalted personages; but to mention the creator of an Empire in the same breath with the creator of, say, half-a-dozen operatic works of inspired genius-why, the thing is an absurdity! But perhaps we are doing an injustice to the author of the present volume, which all through its pages tends to the glorification of a mere musician, Christoph Willibald Gluck, at the expense, however, of another, Richard Wagner. While yielding nothing to Herr Bitter in the matter of appreciation of the merits and achievements of the composer of "Armida," and of the two "Iphigenias, and admitting a certain specious interest attaching to the close upon two hundred pages devoted to the forerunners of Gluck in the development of opera-viz., Handel, Lully, Rameau, Graun, Hasse, and Traëtta (a selection, by the way, scarcely representative enough to illustrate the subject) we are bound to say that the remaining portions of this volume, those devoted to the demolishing of Wagner's "theories," are tedious in the extreme. Wagner's theoretical writings, more especially those against which the shafts of Herr Bitter's dialectics are directed ("Kunstwerk der Zukunft," "Oper und Drama," "Kunst und Politik") preceded nearly all the more mature practical demonstrations of his unique genius. It is with these, with "Lohengrin," "Tristan und Isolde," "Die Meistersinger," and "Parsifal," that musicians and amateurs alike are now, and will be for some time to come, concerned, when the volumes containing the poet-composer's theoretical notions will have been consigned to the dusty oblivion of the upper shelves of our libraries. Indeed, notwithstanding the numerous grains of gold to be found in these writings, they have already been practically "shelved," while the influence of Wagner's ideal conception of the music-drama, his style, and even his mannerism, have become living and more or less powerful agents in the production of similar works in the present Under these circumstances, the task of exposing the fallacies of the theoretical and polemical Wagner, and of reminding the reader again and again of the large measure of human weakness entering into the composition of a master-mind whose very existence makes us feel proud of our common humanity, this task we say, however congenial to the present author, has become a superfluous one as regards the musical world generally. It is by his musicdramas, and not by his theories and occasional ill-advised literary onslaughts, that the Bayreuth reformer will be judged by an impartial posterity. "I know," says Herr Bitter, in one of his concluding chapters, "I know, that very few persons, be they musicians or otherwise, have read Wagner's writings." We may put on record our unqualified belief as to the correctness of this assertion, without at the same time ceasing to wonder at the raison d'être of the present volume, under these circumstances.

Practical Notes on Harmony and Counterpoint; for Junior Pupils. By D. J. Burns. [Wood and Co.]

"By giving explanations," says the author of this work, task, we come in the form of short notes, in a concise, and it is to be of teachers.

hoped, in as clear a manner as possible, the study of this formidable subject is disarmed of many of its seeming difficulties to the youthful student." Assuredly the theory difficulties to the youthful student." Assuredly the theory of music is a "formidable subject"; but up to the present day the preface to every work designed to make it easier tells us that it is written to "supply a want," so that it is evident this "want" still exists. We have now only to consider whether Mr. Burns has rendered any future attempts in this direction unnecessary. At page II he tells us that "there is no satisfactory reason why some intervals are called perfect," and immediately says that they remain perfect when inverted, and that they cannot be increased or lessened without becoming discords. These, we should imagine, would be considered very satisfactory reasons. At page 35 the chord of the Dominant Ninth is given, and the student is told that as the root is omitted in the four inversions of the ninth, the chords "become secondary sevenths," that they are resolved in the same manner as the Dominant Seventh, but must be prepared. Now of course all theorists believe that fundamental harmonies having the dominant for their root, require no preparation at all; and moreover that prepared secondary sevenths resolve a fourth upwards. Curiously enough, too, the preparation given as an example in the book is that of a discord of suspension. At page 42 it is said that the chord of the 5-2 is the "first inversion of the suspended fourth." Surely this chord (with the suspended note in the bass) is the third inversion. Then in the explanation of the "German sixth," at page 45, the chord is resolved on the dominant harmony in consecutive perfect fifths, a fault always avoided by resolving it to the six-four on the dominant. We might multiply instances of faults such as we have here pointed out; but prefer now to refer to very many portions of the work in which the explanations are clearly laid down and in every respect thoroughly satisfactory. Amongst these we include the whole of the remarks upon the triad and its inversions, the rules for writing harmony in parts, and, as far as they go, the directions for working counterpoint. As Mr. Burns, in his preface, alludes to "the excellent and exhaustive treatises by native and foreign musicians with which the musical literature of our day abounds," and to which he designs his book to be an introduction, we are the more surprised at our points of disagreement, for we really know of no one work which supports him in his opinions. It is possible he may be induced to revise the book, and, if so, we shall be glad to see it; as, although we differ from him in so many of his tenets, he has a right to full credit for his good intentions and earnestness.

Charles Hallé's Musical Library. Appendix to his "Practical Pianoforte School." Section I. Elementary; Section II. Easy. [Forsyth Brothers.]

THE success of the new edition of Mr. Hallé's "Practical Pianoforte School" has, we are told, been so decisive that a new edition of the "Musical Library" as an Appendix to the first-named work has been issued, and the whole of the numbers in the two Sections already published are now before us. One more Section, containing pieces "Moderately difficult," is promised, and each Section will contain the same number of pieces, and of the same degree of difficulty as in the first three Sections of the "Pianoforte School." All these facts are announced on the cover of each piece, and, as far as we can see, the conditions have been faithfully fulfilled. The elementary pieces in the first Section are slightly progressive in difficulty; and all are by authors whose names are a guarantee for their value as aids to education. In the second Section we have many numbers already known to young players-such as the Sonatinas of Kuhlau, Dussek, Pleyel, &c .- and also several almost forgotten pieces, for the revival of which we are much indebted to the editor. Considering that such compositions as Mozart's Sonata in C minor, Handel's "Harmonious Blacksmith," and Mozart's "Posthumous Rondo" in B flat are often termed "easy" by juvenile pupils who cannot even play a scale, it seems necessary that a classification of degrees in difficulty should be made for the use of schools; and as the experience of so eminent a pianist as Mr. Hallé renders him especially fitted for the task, we cordially commend this collection to the attention

Lieder und Gesänge. Songs. Composed by Gerard F. Cobb. [Augener and Co.]

THESE six songs are a valuable contribution to our rapidly increasing store of artistic vocal music. They are written for a baritone or mezzo-soprano voice, either to German words translated into English by the composer, or to English words translated into German by C. Wald-They vary much in importance, but are nearly equal in merit, some of the shorter pieces, indeed, being charmingly sympathetic settings of the poetry. No. 1, "Bird upon the branch alighting," is quite a little pianoforte sketch, with vocal accompaniment; but, unlike many of the imitations of the German lieder which have come before us, the two parts are so indissolubly united as to render neither unduly prominent. No. 2, "Thou glance enchanting, wilt thou fathom," has a most melodious theme, to which some attractive figures in the accompaniment lend additional effect. No. 3, "Entreaty," although only sixteen bars long, is wedded to an appealing subject, accompanied throughout with appropriate placidity; No. 4, "O wind that blows out of the west," like the first song on our list, has an elaborated pianoforte part which seems to grow naturally from the feeling of the words, and may very probably, both with the vocalist and pianist, prove one of the most popular of the set; No. 5, "The Death Bed," is a setting of Hood's beautiful verses, commencing "We watch'd her breathing thro' the night," the simple pathos of which has been thoroughly caught by the composer; and No. 6, "The morn hath not the glory that it wore," a Meditation for voice and piano, most successfully concludes a group of vocal poems which, even in these over-productive days, cannot fail to command attention.

The Amateur and Professional Artist at the Pianoforte. By Forsey Brion. [Hutchings and Romer.]

WE cannot say that there is anything new in this little treatise; but the observations throughout are not only extremely sensible, but evidently spring from a long practical experience of the legitimate resources of the pianoforte and an intimate knowledge of the works written for that instrument by the great masters of the art. "Digital facility," the author truly says, "has in the present day run riot with pianists, while Expression and the laws of Phrasing and Rhythm are so little regarded that the lack of observation of these delicacies in music, together with an almost utter ignorance of Harmony, constitutes the wide gulf that separates the Amateur and Professional pianist." This is the text upon which Mr. Brion discourses, giving rules for the guidance of those pianists who are desirous of understanding, as well as of playing, the standard compositions, and explaining the true meaning of the marks by which a composer conveys his intentions to those who undertake to interpret his works. We do not, however, agree with the author's observations upon the relative effects of staccato signs; for we certainly hold the opinion that the round dots indicate a heavier touch than what he terms the "elongated mark"; but there are so many good points in the work that we will not dwell upon the few which we think open to discussion.

The Great Musicians. Edited by Francis Huester. Joseph Haydn. By Pauline D. Townsend. [Sampson Low, Marston, Searle and Rivington.]

This biography, by the accomplished translator of Jahn's "Mozart," may be conscientiously recommended as a reliable account of the career of a composer whose bene-ficial influence upon the progress of instrumental music should not be allowed to pass from our memory. The authoriess frankly acknowledges her indebtedness to Herr C. F. Pohl's great work on Haydn, and also quotes her further authorities on all matters of fact contained in the volume, the list of the composer's works being mainly based upon that in Grove's "Dictionary of Music and Musicians." We may say, however, that although the "matters of fact" are, as they should be, vouched for by the best authorities, there is very much original writing in the volume which all musical readers will find both interesting and instructive. The character of the composer is exceedingly well sketched, and the main incidents of his life—especially his two journeys to London

—are most graphically told. In view of the monument to Haydn, about to be erected in Vienna, this book should be cordially welcomed in England; for it is earnestly hoped by the promoters of the undertaking that the many lovers of the master in this country will liberally contribute towards the expenses of this tribute to his memory.

2ième Sonate Romantique. Pour Pianoforte. Par Eugen Woycke. [C. Jefferys.]

"THE real and proper use of the word 'Romantic,'" says Mr. Ruskin, "is simply an improbable or unaccustomed degree of beauty, sublimity or virtue." that this definition will scarcely apply to the piece before us; for certainly the "degree of beauty" to be discovered by a careful search through the four movements into which it is divided, is very much less than we are accustomed to, even in the works of the crude imitators of what it is the fashion to call the "advanced school" of writing. Indeed the composition is so completely disconnected that it sounds like the improvisation of one who aims at astonishing his hearers by a series of passages, between each of which they may mentally place a double bar. We do not say that there are no musical ideas scattered through the Sonata; but they are speedily stifled, as if the composer were fearful of degenerating into the "classical," and thus betraying his want of power to sustain the "romantic" character he aims at. The Intermezzo, marked "Andantino con anima," is, in our opinion, the best considered movement in the work; and the Adagio starts with a subject which raises expectation, doomed, however, to disappointment when the harsh chromatic progression at the "Poco animato" occurs. The first and last movements are, to us, incomprehensible as component portions of a piece which, by its name, suggests design, even when the severity of such design is presumed to be tempered by the addition of the term "Romantic."

Fourth Tarantella in E flat. For the Pianoforte. By Walter Macfarren. [Stanley Lucas, Weber and Co.]

THE multiplication of Dance Music in the present day will lead students to the consideration of how much we owe to this form of composition in our modern works. The marked rhythmical character of all music written for dancing purposes, it is well known, prompted many of our best writers to mould their ideas into this shape; and Weber, Chopin, and even Beethoven, have left us undying specimens of these pieces, not with fanciful titles designed to disguise this fact from ambitious pianists, but with the names of the dances which they represent boldly stated by the composer. Amongst the number of artists who have plentifully contributed to the store of such works for our household instrument, no one has been more successful than Mr. Walter Macfarren, whose fourth Tarantella, now before us, will certainly not only sustain but add to his reputation. The light and tripping principal subject is well contrasted with subordinate themes, the passages lie throughout well under the hand, and the varieties of touch will be found extremely useful for practice.

Handel's Choruses for the Organ. Arranged by Henry Smart. Nos. 22, 23, and 24. [Duncan Davison and Co.]

SMART'S transcriptions gained so much acceptance with organists during the musician's lifetime, that it is surprising we should have had to wait so long for the present examples, which are not likely to prove less useful than the earlier numbers. They are arrangements of "How excellent," from "Saul," "Blest be the man," from "Joseph," and the Coronation Anthem, "My heart is inditing." In each instance the transcription is effective, sufficient fullness of harmony being given without too much doubling of the parts or needless piling up of difficulties.

I cannot but linger. Song by John Nicholson.
[Novello, Ewer and Co.]

THOUGH but a sentimental ballad of the ordinary pattern, this may be commended as somewhat above the average of its class. The melody is pleasing and expressive, and the accompaniment something more than a series of commonplace arpeggios. The song is written for second tenor or baritone voice.

Vierteljahrsschrift für Musik - Wissenschaft. Herausgegeben von Friedrich Chrysander und Philipp Spitta; redigirt von Guido Adler.

[Leipzig: Breitkopf und Härtel. 1885.]

A QUARTERLY musical journal issued under the auspices of the well-reputed biographers respectively of Handel and Bach, should command the attention and support of all English amateurs conversant with the German language. The new periodical is practically a resuscitation in a more popular form of the late excellent, but somewhat too aristocratically exclusive publication entitled "Jahrbücher für musikalische Wissenschaft," whereof Herr Chrysander was the editor. In its present first number, the "Vierteljahrsschrift" gives an earnest of the high standard at which it aims, and of the general interest attaching to its pages, as exemplified in a prefatory article by the editor, "On the Study of Musical Science," followed by some very interesting and instructive remarks on "Ancient Hindoo Music in connection with Religious Sacrifices," from the pen of Herr Chrysander. As a relief to the very learned treatise by the latter author, Herr Spitta adds a highly entertaining and no less instructive discourse anent some peculiar phases in the development of the German Volkslied during the eighteenth century; this being by far the most elaborate paper in the present number. Critical and bibliographical observations complete the contents of the new Quarterly, to which, in the best interests of the art itself, we heartily wish every success.

The Te Deum, Benedictus, Magnificat, and Nunc dimittis in D. By B. Agutter. [Novello, Ewer and Co.]

THERE is a note on the title-page of this Service stating that orchestral parts may be obtained. The expectations of an elaborate accompaniment which this announcement arouses are duly fulfilled. Perhaps the most distinguishing feature of the work is the prominence, and even difficulty, of the organ part. The writing for the voices is so simple that an indifferent choir could master it with ease, but Mr. Agutter revels in florid and chromatic passages for the organ which, interpreted by an able executant, would doubtless be extremely effective. Old-fashioned church musicians may possibly shudder at some of his progressions, as, for example, in the eighth and ninth bars of the symphony to the Magnificat. Speaking generally, his Service may be taken as a sign of the times. It is difficult, if not impossible, for a composer who confines himself to ordinary four-part writing to infuse any freshness into his work. But even as in large compositions intended for the concertroom or the theatre, the orchestra is now made to pursue an independent course, so Mr. Agutter may prove a pioneer in the path of new developments in Service music. to how far it is advisable to travel along the road he has indicated we express no opinion at present. The subject is a wide one and capable of being discussed from many points of view.

Sonatina for the Organ. By Arthur B. Plant.

Andante for the Organ. By Seymour Smith.

[Weekes and Co.]

MR. PLANT modestly describes his work as a Sonatina, but it is in three movements, the first of which is developed at some length, and in regular Sonata form. In this section the influence of Mozart is perceptible, while the final fughetta is suggestive of Handel. Here and there a little crudeness is perceptible, but on the whole the Sonatina is pleasing, and makes no great demands on the skill of executants. Mr. Seymour Smith's Andante is a trifle, containing a very tuneful, if somewhat secular, melody, accompanied in the style of a simple ballad. It is within the means of elementary players.

Album of Duets for Violin and Piano. By Arthur Carnall, Mus. Bac., Cantab. [W. Morley and Co.]

THE immense increase in the study of the violin has caused a demand for easy music, suitable as introductory to the works of the great masters. The four little pieces in the present volume are adapted to the needs of elementary players, being tuneful and pleasing, as well as exceedingly simple, the violin part being throughout in the first position.

Original Compositions for the Organ. Nos. 37-44.
[Novello, Ewer and Co.]

If original compositions for the organ do not eventually supersede arrangements it will not be owing to any lack of the former, for musicians are supplying the material at a rapid rate. The first three numbers of the present series contain extremely well-written pieces in various styles by Mr. B. Luard Selby. These are all effective, but we give the preference to No. 39, a Postlude in D, in what may be termed the Handelian style modernised. Praise must also be awarded to No. 40, a somewhat elaborate movement andante grazioso, by Dr. C. S. Heap. This would prove effective at recitals. Nos. 41 to 44 consist of pieces by Mr. Berthold Tours, taken from the Organist's Quarterly Yournal. The name of the composer is almost sufficient to ensure their favourable reception by organists, and expectations will not be disappointed. The most important of the set is a Fantasia in C, No. 41, a brilliant and showy piece, though not too secular for church use. A melodious and piquant Allegretto, No. 42, and a lively Postlude, No. 44, are also certain to please.

Sarabande and Gavotte in A minor. For the Pianoforte. Composed by A. W. Whitehead.

[Novello, Ewer and Co.]

The rage for writing these old dance tunes seems still on the increase; and we may presume, therefore, that the market for them, although tolerably well supplied by this time, is not overstocked. Of course, when a composer has anything to say worth hearing, we do not much care what form he chooses for his medium of communication; but merely smooth and faultless music acquires no additional force by being cast in the shape of Gavottes, Sarabandes and other relics of a past age. Mr. Whitehead's two unpretentious pieces are neither better nor worse than the many modern imitations of the style of the old masters which have preceded them; but there is nothing which stamps the slightest individuality upon either composition. The harmonies, however, are appropriate, and carefully written throughout; sufficiently so, indeed, to make us believe that when the composer relies entirely upon himself, he may be more successful.

The Child's way to Heaven. Song. Written by the Authoress of "The Dove on the Cross," &c. Composed by William Carter. [Playfair and Co.]

WE cannot too strongly protest against the maudlin sentimental style of music, a specimen of which is furnished by the song before us. "'Oh, I am weary of earth,' said the child,"—the first line of this composition— "'Oh, I am weary of certainly prepares the mind of the hearer for what is to follow; but what does follow is not only unpleasing, but unnatural. It is unnecessary to repeat the tale which tells us of the manner in which the child finds its "way to Heaven"; for this has been treated ad nauseam by poets who write "lines for music"; but the little creature kneeling down "on the damp green sod," and praying to be taken from a world the many beauties of which should fill its mind to overflowing with joyfulness and love is scarcely a scene, we think, to be vividly placed before a happy drawing-room audience, or a healthy English home. The music follows the words with due English home. sympathy. We have the minor key where pathos is called for, and the conventional arpeggios come in at the proper time. The authoress of "The Dove on the Cross," at least, cannot complain that her poetry has not received an appropriate musical colouring.

Slumber, beloved. From the "Christmas Oratorio." Composed by J. S. Bach. [Novello, Ewer and Co.]

THANKS to the untiring efforts of the rapidly increasing number of Bach lovers in this country, not only the instrumental, but the vocal works of this composer are becoming tolerably familiar to English amateurs. To those still unacquainted with the lovely Slumber Song now before us we cordially commend it as the most appropriate music for the Christmas season. The study of such compositions is the best antidote to the ephemeral music of the day; and we cannot too much impress upon teachers the desirability of introducing them to their pupils.

Six Offertoires for the Organ. By Léfebure-Wély, Op. 34. judged merely by a standard of respectible mediocrity, the great variety presented by their respective referrings.

A NEW set of Offertoires by this most popular of French composers is certain to be warmly welcomed, more especially as its appearance comes in the nature of a surprise. It is stated on the title-page that the original French edition of these pieces has two staves only. The editor, Mr. James Partridge, has adapted them to English organs and has provided a pedal part, which, it may be said, is more important than Wély was wont to write himself. The belief is expressed that these Offertoires "will be found to be as interesting and effective as the well-known set, Op. 35." We confess to being unable to share this view, but, at the same time, the new set contains a good deal of taking music. Nos. I and 2 are weak, trivial, and monotonous, but the rest are pleasing, and Nos. 4 and 6 have all the elements of popularity, the first of these two being especially tuneful and spirited.

The Office of the Holy Communion in D. By E. H. Ryde. [Novello, Ewer & Co.]

This is another complete setting of the eucharistic service, including the Benedictus and Agnus Dei. It is written so as to be equally suitable for singing in four-part harmony or in unison. Mr. Ryde appears to be a disciple of Spohr, his sensuous chromatic harmonies frequently reminding us of the Cassel composer. Thus at the very opening—that is, in the Kyrie—we have the chords of the dominant seventh of G, C, B, E, A, and D in succession. Such a passage as this becomes more monotonous when repeated ten times than bold diatonic progressions. The same objection, of course, does not apply to the other portions of the service, and the setting, as a whole, is calculated to please in places where modern tendencies in the matter of Church-music are in favour.

The Offertory Sentences. Set to Music by Lovell Phillips.
[E. Donajowski.]

THERE is no rubrical authority for setting the Offertory Sentences to music, but the practice is now too general for any objections to be successfully urged, and the version of Mr. Lovel! Phillips must therefore be judged on its abstract musical merits. From this point of view he has done well, as in the majority of instances he has managed to combine church-like feeling with artistic effect, at the same time preserving simplicity of structure in the setting of every sentence.

God who madest earth and heaven. Anthem for men's voices. By Harvey Löhr, [Novello, Ewer and Co.]

MR. Löhr has already given ample proofs of his talent as a composer, but to those who are unacquainted with his previous efforts this anthem will convey a sufficiently favourable impression. It consists of four-part chorus interspersed with brief passages for tenor solo. The former is hymn-like in structure, but the latter is flowing and expressive, with just a touch of the sensuous feeling characteristic of French ecclesiastical music.

FOREIGN NOTES.

THE Berlin Opera-house closed its doors for the summer vacation on the 12th ult., after a performance of "Lohengin." During the operatic year just completed, extending from August, 1884, to the above date, there have been two hundred and forty-nine performances of opera at the establishment in question, which gives an average of nearly six per week. Bearing in mind the fact that the political capital of Germany does not, as yet, exercise any appreciable influence upon the analogous institutions of the Country at large, a retrospective view of the independent activity of the various other German theatres (residential or otherwise) during a season, as regards the diffusion of a general acquaintance with operatic literature, would doubtless prove both interesting and instructive to English amateurs to whom, under present circumstances, the opportunity of hearing little more than some half-dozen operatic works is vouchsafed during a season. Space does not, however, permit us to furnish even a summary of the results achieved by German theatres in this direction. Even if

the great variety presented by their respective répertoires affords an immeasurable advantage to the German musical student over his English confrères, so long as a practical acquaintance of the masterpieces of the lyrical stage is to be considered a necessary adjunct to musical education. Nor should the fact be ignored that the performances of not a few of the German operatic establishments-notably those of Munich, Dresden, and Hamburg-will bear comparison with those of any other lyrical stage in Europe. Returning to the repertoire of the Berlin Opera during the season indicated, and which we adopt for the nonce as representative of the activity displayed by similar establishments of the Fatherland, we are indebted to Herr Ferdinand Gumbert, of the Neue Berliner Musikzeitung, for the following statistics relative to composers, the number of their works, and the aggregate performances, viz.:-

Richard Wagner 42 productions of 7 operas. Victor Nessler .. 28 2.2 Lortzing 20 C. M. von Weber 19 4 Mozart 16 2.2 4 Meyerbeer .. 16 22 Rossini IO 2.2 Verdi 9 2.2 22 Donizetti 22 Auber .. 8 2.2 12 Bizet. 8 . . т 9.9 2.2 Flotow 7 . . 2 2.2 Gounod .. Bellini .. 7 2 Beethoven 1 Gluck .. 5 2.2 22 Nicolai .. 5 Frank 5 Boïeldieu 5 2 22 Brüll .. 4 99 Goldmark 4 Thomas ... 4 22 Spohr .. 2 Ι Halévy .. 2 . . Kreutzer.. .. T 22 22 Marschner 99

The highest number of performances was achieved (mirabile dictu!) by Nessler's "Der Trompeter von Säkkingen," which was given twenty-six times; next to it having been Wagner's "Die Walküre," produced fourteen times. The remaining works by Wagner, included in the Berlin réfertoire, were "Lohengrin" (10 performances), "Flying Dutchman" (6), "Tannhäuser" (5), "Rienzi" (3), "Die Meistersinger" (3), and "Tristan und Isolde" (once). Weber was represented by his three principal stage-works, "Freischütz" (7), "Oberon" (5), and "Euryanthe" (3), and by his resuscitated early work "Abu Hassan," which obtained four performances during the season. Although the advanced musical press of Berlin continually dwells upon the incapacity of the existing régime to render the Opera a representative national institution, the establishment in question, albeit subsidised by the crown, is bound to study a variety of tastes for its general support, and at any rate we in this country may well envy our neighbours the opportunities afforded them even under such circumstances.

A solemn performance in memory of the late Dr. Ferdinand Hiller was held last month at the Gürzenich Hall of Cologne, with which the name of the deceased musician has been for so many years associated. The proceedings included the production of the Funeral March from Hiller's Oratorio "Saul," and of Mozart's Requiem. Dr. Wüllner, the worthy successor of the late veteran Mäestro, conducted.

The third Musical Festival of the combined choirs of Schleswig and Holstein was announced to take place on the 28th and 29th ult, at Kiel.

doubtless prove both interesting and instructive to English amateurs to whom, under present circumstances, the opportunity of hearing little more than some half-dozen operatic works is vouchsafed during a season. Space does not, however, permit us to furnish even a summary of the results to the sum of the summary of the results to the sum of the summary of the results to the sum of the summary of the summary of the results to the sum of the summary of

C major, and Beethoven's Trio in B flat major (Op. 97). Among the solo vocalists are mentioned Madame Rosa Papier and Herren Bulss and Gudehus; Herr Alfred Reisenauer being the pianist, and Herr Halir the solo violinist. An excursion of the festive gathering to the charming vicinity of Cassel is likewise included in the general scheme.

Professor Eduard Grell, of Berlin, the well-known musical pedagogue and composer of church music, has been nominated a socio bene merito of the Royal Academy of

At a Concert of sacred music, recently given at St. Mary's Church, Berlin, by the pupils of Herr Otto Dienel's Academy, two compositions by that gentleman-viz., a duet for soprano and tenor to words from the 135th Psalm, and an organ sonata (No. 2)-obtained a first hearing, and were very favourably received. The remainder of programme was of an interesting character, including numbers by Handel, Stadler, Bach, Rink, Mendelssohn,

and Haydn.

A correspondent sends us a humorous account of the annual excursion of the pupils and professors of the Leipzig Conservatorium, which serves to illustrate the genial spirit in which the leading German music-school is conducted, and of which the following is an extract: "On Monday, June 8, the inhabitants of the quiet village of Ehrenberg were considerably excited by the arrival in their midst of a large and miscellaneous collection of human beings. The students of the Royal Conservatorium of Leipzig were enjoying their annual 'Ausflug.' At one o'clock precisely the company, consisting of several professors, the students and their friends, had assembled at the well-known gardens in the Rosenthal, whence they marched off bravely to the inspiring strains of a picked band of conservatorists. procession presented an imposing spectacle, nothing being visible amidst the trees but a moving mass of umbrellas and parasols. On their arrival at the Ehrenberg pleasure gardens, the weary and thirsty travellers were regaled with coffee and other light refreshments. . . . About six c'clock a pleasant excitement was created by the arrival of the highly respected director, Dr. Guenther, Dr. Carl Reinecke, and other leading functionaries connected with the Conservatorium. They were received at the entrance with an out-burst of music and applause. The company then adjourned to supper, at the conclusion of which several toasts were proposed and speeches made. All then repaired to the space allotted for dancing, the director and his lady leading the opening Polonaise, and the entertainment was kept up with much spirit until midnight, some returning to Leipzig by train, others, more romantically disposed, preferring the five mile walk through the dark woods. The fact must not be omitted that the students were indebted to the generosity of the directors for this most enjoyable 'Ausflug."

A grand Concert, devoted exclusively to works by Franz Liszt, was given at Strassburg, on the 3rd ult., under the direction of Herr Bruno Hilpert. The veteran pianistcomposer was present on the occasion, and expressed

himself highly gratified by the performances.

A combined Handel and Bach Bi-centenary will be celebrated at Zurich, Switzerland, from the 11th to the Preparations have been made for some time 14th inst. past to render the Festival worthy of the occasion. are, however, unable to indicate the contemplated pro-

gramme of the proceedings A monument has just been erected to Nicolo Piccini, the historical rival of Gluck, at Paris, in the field of opera, at his native Neapolitan town of Bari. The Maëstro Bellucci intends to write a monograph relating to the career of the composer, for which purpose he solicits the loan of autographs, letters, or other documents bearing

upon the subject.

It is rumoured in Paris musical circles that, like their predecessors, the present directors of the National Opéra find themselves unable to make both ends meet, in spite of retrenchments in working expenses, and notwithstanding the annual government grant of 900,000 francs. They demand, it is said, an increase of the subvention by at least 300,000 francs to avert the prospect of another collapse of the administration of the national institution, erected, it

francs. Whether the French chambers will allow this further subsidy appears at least very doubtful. Yet, Paris without its Opéra would be a scarcely conceivable anomaly.

The leading Concert institutions of the French capital, on the other hand, have flourished during the past season, with the exception, perhaps, of that presided over by M. Benjamin Godard. For while the receipts realised by M. Lamoureux' twenty Château d'Eau Concerts amounted to 91,768 francs, and by the twenty-four performances of M. Colonne, at the Châtelet, to 150,768 francs, M. Godard, the successor of M. Pasdeloup, at the Populaires (now Concerts Modernes), only realised the sum of 70,037 francs with the maximum number of twenty-five performances. It is a significant fact that while the programmes of the two former institutions have been of an international character, with a liberal admixture of Wagnerian strains, the Concerts Modernes of M. Godard have confined themselves almost exclusively to the works of national French com-

An Italian work on Beethoven from the pen of Signor Leopoldo Mastrigli is about to be published at Rome.

The volume is dedicated to Franz Liszt.

We extract the following from our contemporary, the Daily Telegraph:-" Some of the continental papers erroneously announce the death of Signor Graziani, the distinguished baritone, so well known at the Royal Italian Opera. The deceased is his brother, Ludovico Graziani, who sang in London as a tenor nearly thirty years ago, and who has been for some time living in retirement. Ludovico Graziani was born at Fermo, in August, 1823."

The announcement of the death of Sir Julius Benedict was circulated in German papers some five or six weeks before that melancholy occurrence actually

took place.

The death is announced, on May 24, at Munich, of Carl Bärmann, one of the most eminent clarinet virtuosos of the present century, aged seventy-four.

At Paris died, last month, at the age of fifty-six, Adolphe Blanc, the eminent violin-player, and a composer of merit.

CORRESPONDENCE.

MUSICAL DEGREES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,-I fully expected a reply to my letter on this subject; but I must take leave to maintain that your correspondent "Oxon., Cantab., and T.C.D.," although a graduate in three Universities (as his nom de plume states). has not answered my objections or complaints in anything like a satisfactory manner.

A few months ago, a graduate of Trinity College, Dublin, assured me that Greek is a Compulsory Subject for Matriculation, although formerly the candidate was allowed to take any other language he chose in its place. It was upon his authority that I made my former statement about Homer; however, if I misunderstood my authority, I sit corrected.

To me the idea that musical degrees should not be intended primarily for the benefit of professional musicians, and for the security of the public who engage the services of these latter, is an absurdity and an injustice.

As to the amount of fees in Dublin, I am glad to see I was misinformed; my previous authority must answer for this too; he assured me his fees in toto amounted to nearly

£100 (I mean, of course, for the two degrees).

I am well aware that, writing on my side of the subject, I lay myself open to the charge of wishing to drag my profession into the mire of ignorance, or at least to that of believing that the possession of a merely technical educa-tion by its members should be considered sufficient. But the charge would be untrue. What I think is that, as a professional musician does not go to a University to study his art, but to obtain an official recognition of the amount and nature of his professional qualifications, the present rule which compels him to matriculate like any school-boy is unjust, although I grant that he must be a well educated

But will your correspondent look at the instance of inwill be remembered, at a cost of over eighty millions of justice which I quoted with regard to the Royal University of Dublin-viz., that a man must waste six years of his life in obtaining his Doctor's degree?

Could not any University grant something like the

following concession to the profession?

I. The candidate for a degree in music shall pass a fair examination in two languages besides his own (say, Latin and French), in the first two books of Euclid, and the elements of Algebra.

2. In a few days afterwards he shall pass the ordinary

musical examination for the degree of Bachelor.

3. Six months afterwards he shall present himself for the degree of Doctor, and his examination shall be of the same kind as obtains in all our British Universities at present.

With reference to the first item, I venture to think the four subjects named are a fair test of a candidate's general education, and sufficient, too, without the addition of

hydrostatics, Roman and Grecian History, &c.

There has long existed an earnest desire, both in the professional and public mind, for parliamentary legislation as a security to both teachers and pupils; and, should a law of the desired nature ever be passed, its principal provision must be some kind of compulsory degree or diploma for all professional teachers and performers. Let this be the usual degree of Bachelor or Doctor in Music, as stringent as ever in its musical requirements, but not quite so inaccessible to many men, as it now is, in regard to subjects which, say what you will, are certainly nothing but secondary items of a professional man's education.

Your correspondent speaks of various "diplomas" and "certificates" which are open to all candidates-L.R.A.M., F.C.O., and others. Now I would like to call attention to one little fact in connection with the former. The Royal Academy of Music grants a diploma of Licentiateship to candidates who shall satisfy the examiners in the following

I. In the Composition of the first movement of an original Symphony.

2. In the Composition of a Vocal fugue, with Orchestral accompaniment.

3. In the Composition of a Vocal solo, with or without orchestral accompaniment.

4. In the working of a paper on Harmony, all kinds of Counterpoint, Form, &c.

5. In a viva voce examination on most of these subjects. This is good, no doubt; and the L.R.A.M. would be well worth working for, but for a damper in the shape of the fact that the same degree is conferred upon mere players

of any one standard instrument!

The thorough musician and the mere manipulator of one single instrument are thus placed upon exactly the same footing. I ask you, is this just? If not, then one at least of these certificates are worthless to both musicians and public, whatever they may be worth to incompetent men, who would give their ears for some letters after their name. Next to a University degree, undoubtedly must be placed the diploma of F.C.O.; yet this, being apparently concerned with one branch of the profession only, does not reach the music-cultivating public so effectually as it ought from its intrinsic worth.

I fear I have encroached too much upon your valuable space already; so, in conclusion, I will again express a hope that this subject will not be allowed to drop until proper and representative men shall have taken it in hand.

Yours very truly, Quæro Justitiam. June 9, 1885.

EDWARD HEESOM'S VIOLINS.

model), branded (just below the button) Thompson's, London, beautifully modelled and finished, handsomely marked wood (whole-back), the chestnut-hued varnish a treat to look at, while the tone is rich and powerful. This maker, like Heesom, flourished during the middle of last century, and the hand-books dismiss him with the bare mention of his name, which rather provokes me. Surely the furore over Italian masterpieces, though justifiable in itself, distracts the attention of amateurs from much really artistic work by our own countrymen.

I am, Sir, your obedient Servant, 17, Gracechurch Street, E.C., A. C. CUNNINGHAM. June 8, 1885.

LAY-VICARS AND THE CATHEDRAL ESTABLISH-MENTS COMMISSION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,-I fully endorse all the remarks of your correspondent "A Lay-Vicar," in your June number, and I should like to add to them by saying that not only have Lay-Vicars a right to expect equal privileges with the clerical members of Cathedral Establishments in the matter of pension and superannuation, but that the salaries of the various Cathedral officials imperatively demand readjustment, and those of the Lay-Vicars a substantial increase.

No reasonable person can doubt that ninety-nine out of every hundred people who attend our Cathedral services are attracted thither, especially on week-days, wholely and solely by the music, and, to use the words of an eminent Cathedral Organist and Mus. Doc., "without the music our Cathedral services would not be tolerated for a single month.12 And yet the Recommendations of the Commissioners, from what I can gather, so far from seeking to improve the position of Lay-Clerks, tend rather in the other direction; and I trust that some united action will be taken to make their grievances known to Members of Parliament before the Bill comes before the House, with a view to making their position more assured, their salaries increased, and pensions secured to them by statute, as in the case of the clerical members of Cathedral Establishments .- I am, dear Sir, your obedient Servant,

ANOTHER LAY-VICAR.

TO CORRESPONDENTS.

*Notices of concerts, and other information subplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur. Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABERGAVENNY.—Mr. Throne Biggs, Organist of the Parish Church, gave two Organ Recitals in St. Mary's Church, on Thursday, the 11th ult., in aid of the fund for Church expenses. The programmes were excellently rendered.

To the editor of "the musical times."

Sir,—Edward Heesom, the old English violin maker referred to by your correspondent, "A. M., Colchester," in your June issue, is simply mentioned in authoritative works on the violin as a maker who "copied Stainer," without any further comment, and I fear your correspondent has small chance of unearthing further particulars, though I should be glad were it otherwise, for I think there must be a few of our old English luthiers who have not received the attention they deserve, and that the list of those whose merits are recognised might well be added to. I have, for instance, an exquisitely-made fiddle (flat

tenor, and the Rev. H. Deane, violoncello. The programme contained Schumann's Quintet in E flat, Sonata for Violoncello, by Boccherini, and Mendelssohn's Trio in D minor. Mrs. Slade Baker presided at the pianoforte, and selected for her solo Chopin's two studies in C sharp minor. Miss Florence Clarke contributed songs by Haydn and Kücken.

BLACKPOOL.—The Afternoon Concerts at the Winter Gardens have been particularly attractive during the past month. Miss Bessie Holk, who is deservedly popular in Blackpool, has met with a cordial reception at each appearance, and her excellent rendering of several well known vocal pieces has been most thoroughly appreciated by numerous audiences. The band performances are also attractive items in the programme.

BRIGHTON.—The members of the Sacred Harmonic Society gave a Concert in celebration of the bi-centenary of Handel in the Dome, on Thursday evening, the 18th ult, the work selected being Joshua. The solo vocalists were Miss Kate Norman, Madame Poole, Mr. Alfred Kenningham, and Mr. Henry Blower. Mr. Robert Taylor conducted, and Mr. J. Spearing presided at the organ. The accompaniments were well relayed by a small but effective orchestra, led by Mr. Baker. The work was admirably rendered throughout.

Baker. The work was admirably rendered throughout.

CATERHAN VALLEY—An Organ Recital was given in St. John's
Church, on the 4th ult., by Mr. James Edward Street, from the
works of the English, French, Italian, and German composers. The
English school was represented by excerpts from Wesley, Sterndale
Bennett, and Adams: the French, by Gounod and Léfébure Weyt,
the Italian, by Pergolesi and Rossini; the German, by Haydn, Handel,
Mendelssohn, Sporh, and Merkel. The organ, which has just been
completed, comprises thirty-nine stops, distributed among three
manuals and pedal. The tone is very fine, and does justice to Measrs.
Walker and Sons, the builders.

CHELMSORD.—The annual Festival of the Chelmsford Association of Choirs took place on the 22th ult, at the Parish Church. The voices numbered about 38o. The singing was bright and energetic, and the service well rendered under the conductorship of Mr. R. Lemaire, of Erith, the choirmaster. Mr. Frye, F. Co., the Organist, presided at the organ, and played an admirable selection before and after the service. There was a very large congregation.

atter the service. Incre was a very large congregation.

Chepstow—A Musical Festival was held in the picturesque ruins of
Chepstow Castle, on Wednesday, the 17th ult. The Battalion Band
of the 1st Mon. R.V.C., under Bandmaster Hazell, played selections
of instrumental music, and glees by Macfarren, Pinsuti, &c., were sung
by the Choral Society. The See-Saw Waltz was sung by children,
Mr. A. E. Kingsford conducted, and the accompaniments were played
by Misses Watkins and Thomas. Over 1,200 persons were admitted
to the Castle during the afternoon and evening.

DARLINGTON.—On Sunday afternoon, the 21st ult., at North Road Chapel, the choir, assisted by friends, under the leadership of their Organist, Mr. J. W. Lockey, gave a performance of a Cantata entitle Ruth, composed by Reid. Mr. C. Stephenson presided at the organ, and played with much effect Andante Grazioso (Smart), Andantino in G (Merkel), and "Marche aux Flambeaux" (Clark).

(Merkel), and "Marche aux Flambeaux" (Clark).

EASTBOURNE.—Mr. Hebry Baillie, Organist and Choirmaster of All Souls' Church, gave his first Organ Recital of the present season, in the above church, on the 10th Ut. The programme included Mendelssohn's first Organ Sonata, and selections from the works of Silas, Beethoven, Hopkins, Wely, and Costa.——Mendelssohn's Elijah was given at the Devonshire Park Pavilion, on the 10th ult., by the members of the Musical Society, under the conductorship of Dr. W. H. Sangster, Organist of St. Saviour's Church. The solos were excellently sung by Miss Bertha Moore, Miss Alice Grey, Miss, J. Easter, Bertham L. Sangster, Organist of St. Saviour's Church. The choruses were well-endered throughout.

EDINBURGH.—An Organ Recital was given by Mr. John Newsome in the Grange Parish Church, on Thursday, May 28. The programme was well selected and admirably rendered. The vocalists were Mrs. Ellis, Miss Anderson, Miss Andrews, and Messrs. Rae and Sinclair.

ELGIN.—Mr. Collyer gave an Organ Recital (the third of a series) in the South Free Church, on Monday afternoon, May 25. The programme was excellently rendered and thoroughly appreciated.

FARINGON—The Choral Society gave a most successful Concert on May 25, under the conductorship of Mr. G. W. Habgood. The artists were Madame Adeline Paget, Madame Raymond, and Mr. Horscroft, all of whom were highly appreciated. The programme inincluded Van Bree's St. Cecitia's Day, a humorous Cantata, The Ghost, by Behrend, and some miscellaneous items.

by Behrend, and some miscellaneous items.

Gosport. — The Choral Society gave a Concert, on May 25, at the Star Assembly Rooms, before a crowded audience. The first part consisted of Spohr's "Grd, Thou art Great," the solos being admirably sung by Madame Adelina Paget. The second part was miscellaneous. "Comforty e" and "Every valley" were well rendered by Mr. John Probert; and "Let the bright Scraphim" displayed Madame Psketl's voice to advantages. Mr. Harvey Finchet, who has worked will energy and scal to bring the Society to its present state of efficiency, is deserving of the greatest credit.

GREENOCK.—Mr. D. Middleton (Organist of the Mid Parish Church), assisted by his pupils, gave a Recital in the Watt Institute Hall, on the ryth ult. The programme, which was selected to test the powers of the performers, was well rendered.

GUELPH.—The members of the Choral Union, assisted by the Mendelsohn Quintette Club of Boston, gave the second Concert of the season, in the City Hall, on Wednesday evening, the 3rd ult. The first part of the programme consisted of selections from The Messiah, and the second part was miscellaneous. The solo vocalists were Madame Cora Giese, Miss Stevenson, Mrs. Elmslie, Miss Fielding, and Mr. A. Yule; solo violin, Mr. Fritz Gese, Miss Stevenson, Wrs. Elmslie, Miss Fielding, and Mr. A. Stevenson, Mrs. Stevenson, Mrs. Elmslie, Miss Fielding, and Mr. A. Yule; solo violin, Mr. Fritz Gese, Miss Stevenson, Mrs. Elmslie, Miss Fielding, and Mr. W. Philp conducted.

Herne Bay.—An excellent Concert was given at the Pavilion on Tuesday evening, May 26, in aid of the Herne Church Fund. Miss

Carrington, a promising young soprano, was highly successful in Gounod's "Ave Maria" and Tours's "Gete of Heaven," the violin obbligate to the "Ave Maria" being played with artistic finish by the Rev. C. W. Howis. The pianists were the Misses Colin and Weguelin, Songs, &c., were also contributed by Messra, Fricker (Canterbury Cathedral), Scott, Lethbridge, Von Audlan, the Rev. C. W. Howis, and the Rev. J. R. Buchanan. Mrs. Grey and Miss Annie Brown were the accompanists.

the accompanists.

Huddenspireldo.—The new organ in Milton Church was formally opened, on the 23rd ult, with a Recital by Mr. J. H. Pearson, Organist of Brighouse Parish Church. A large congregation was present, and the tone of the organ was much admired. The instrument has been built by Messrs, James Conacher and Sons, of Huddersfield, on what is known as the electro-peumatic principle, and is the first complete organ in this country to which the system has been applied.

organ in this country to which the system has been applied.

LAUNCESTON, CORNWALL—The 14th Annual Festival Service of the
Launceston District Association of Church Choirs was held in the
Parish Church, on Wednesday, the 17th ult. There werefitten choirs
present, numbering 300 voices. The music was hymns 430, 308,
59, 18, and 308, from Hymns Ancient and Modern; Pasims 15, 21, 110,
and 150; Magnificat and Nunc dimittis to Chants from Pasilter,
Ancient and Modern; Anthem "The Lord is my Shepherd," by James
Shaw, and the Te Deum to a Gregorian setting. The whole of the
music was most efficiently rendered, and the Anthem admirably sung.
The chanting was also a model of steadiness and precision in pointing,
and the greatest pains must have been taken in training to produce
such excellent results. Mr. Dalby, Organist and Choirmaster of the
Parish Church, and Choirmaster to the Association, presided at the
organ, and was warmly congratulated at the close of the service.

LERDS.—The programme of Dr. Spark's Organ Recital in the Town Hall, on the 13th ult, included the "Marche Funèbre," from the Legend of St. Cecilia, and a selection from the oratorio St. Peter, as a tribute of respect to the memory of the late Sir Julius Benedict.

Legend of St. Cicilia, and a selection from the oratorio St. Peter, as a tribute of respect to the memory of the late Sir Julius Benedict.

Liverol.—An admirable performance of Dr. J. F. Bridge's Oratorio Mount Moriah and Mendelischn's Hear my Prayer was created by the Catherian of St. Peter, on Thursday evening, the Catherian of St. Peter, on Thursday evening, the critical state of the St. Peter, on Thursday evening, the critical state of the Catherian Organist, Mr. F. H. Burstall, have been instituted in this city. Admission was by ticket only, and long before the time appointed for the commencement of the service the Catherial Church was crowded. Of the music of Mount Morah, as it was the first prominent performance of the work in this city, it is only right to say that it created a profound impression, combining, as it does, dramatic effect with a pure and devout style. Special mention must be made of the melodious, though strict, canon, "He was led as a lamb to the slaughter," the beautiful eight-part choral, the chorus" To the Godly there ariseth up light in the darkness," and the final chorus with its concluding fugue "Thy righteousness standeth like the strong mountains." The performance was admirable. The treble solo and recitatives were well sung by Master F. Mullineux, for the tenor by Mr. Dakin (who deserves special praise for his rendering of the very difficult recitative and solo), and for the basses, by Mr. Burt and Mr. Shimmin. The choruses were sung by members of the Cathedral Proper the tool was aung by Master F. Mullineux, and the performance of the whole motett was almost faultess. Mr. F. H. Burstall Proper the tool was aung by Master D. Mullineux, and the performance of the whole motett was almost faultess. Mr. F. H. Burstall as played by Dr. Bridge, the important harp part being well rendered by Mr. Harrold Jarvis. Before the Oratorio three was a short service, the prayers being intoned by the Reverend J. H. Becke, the Precentor, the proper season of the success of the performance, it is i

LLANELLY.—Mr. Arthur W. Swindell, Organist of All Saints' Church, gave his annual Organ Recital, on Tuesday evening, the 9th ult., before a large congregation. A well selected programme was excellently rendered and thoroughly appreciated. The solo vocalists were Miss A. L. Jones, Miss A. James, and Mr. Pritchard. Several choruses were effectively sung by the choir of the church.

choruses were effectively sung by the choir of the church.

MANCHESTER.—The Sacred Harmonic Society gave a very interesting Service of Sacred Song, on Sunday evening, the 14th ult., in the Lower Moss Lane Mission Hall. The solos were sung by Miss Nield, a rising young soprano, Mrs. Newton, Mr. C. Birkhead, and Mr. Herbert Owles. Mr. Stokes conducted, and Mr. Cunlific played the organ accompaniements in conjunction with the band. The hall was crowded. The Society proposes next season to give a performance every other Sunday, in churches and chapels in Manchester, the orchestral arrangements being undertaken by Mr. George Jackson.

ments being undertaken by Mr. Leorge Jakzew as given in the Town Hall, on the 13th ult., by the pupils of the Loretto School. The first part of the programme consisted of selections from Judas Maccabeus, Elijah, and the "Hallelujah" chorus from The Messiah, and the beacon part was miscellaneous. All the music was well rendered, but the atoging of the Handelian choruses: was surprisingly good, reflecting great credit upon the energetic and talented Conductor, Mr. Potter.

NewASTLE.—Miss Hildegard Werner and her pupils gave a wellarranged and highly successful Concert, in the Hall of the Young Men's Christian Association, on the 2nd ult. The special feature of the evening was the pianoforte playing of Miss M. Keiffenheim, who also gave some violin solos with good effect. Miss R. Cherini was very successful in her songs, and Miss Werner was an efficient accompanish.

ARCOMPARISH.

RATHFARNHAM, DUBLIN.—The new organ, presented by Mr. J. D. Tottenham, and built by Messrs. Foster and Andrews, Hull, was noened on Sunday, the 7th uit., by Mr. W. A. Collisson, Mus Bac., who gave as voluntaries, Concerto in G. No. z. (Handel); "God save the King" and Moderato in F. Rinkl. The Old Hundredth was sung as a processional, and the Psalms were chanted to the 8th Ecclesiastical Tone. The Anthems were "O praise God" (Weldon); "Rejoice" (Purcell); and "I have surely built" (Boychurch Cathedas), and Mr. Heary Beaumont (Carl Rosa Opera Charles). The chair numbered forty-five voices. The church was crowded.

RUGBY.—On Tuesday evening, the 16th ult., the Rugby Amateur Choral Society, under the directorship of Miss Emily Lawrence, gave a private Concert in the Town Hall, when there was a fashionable attendance, and an excellent programme of vocal and instrumental music was brilliantly executed. Miss Lawrence's new song, "At Last," was finely rendered by Mr. Dernis Harte, and encored. The violonical models of the state of the control of the state of

Funeral March, played by her in memory of Sir Julius Benedict.

SALISBURY—The Festival of the Diocesan Choral Association was held on the 4th ult, when, in addition to the Cathedral choir, there were present choirs from Dorchester, Gillingham, and elsewhere, numbering in all some 300 voices. There was also a full orchestra, partly drawn from St. Paul's Cathedral, and under the able conductor-haip of Dr. Martin. Mr. South presided most efficiently at the organ. The service was Gadsby in C, the responses being sung to Tallius esting, the chants for the special Paulms—cxxii. and cxxv.—being taken from the Cathedral Pashter. The service was intoned by the Rev. W. H. Carpenter, one of the Minor Canons. After the third collect Mendelssonn's Hymn of Praiss was given. The opening symphony was played with great precision. In parts the brass instruments were somewhat too emphatic for the strings, and it was surely by some mistake that these were all arranged together on one side of the nave and the wind instruments opposite them on the other. In the Cathedral choir; and the soprano solo and choruses were also well sung. The performance altogether was a marked success, and the organisation reflects no little credit on the Rev. Mytes Barnes, the energetic Secretary of the Association. The Cathedral was thronged with an attentive congregation. with an attentive congregation.

with an attentive congregation.

SOUTHWELL—The Nottinghamshire Church Choral Union held its wenty-eighth annual Festival in the Cathedral on Thursday the 18th ult. There are sixty-two parish choirs enrolled in the Union, of which the Bishop of Southwell is patron, and on this occasion the chorus numbered 500 voices. The Morning Service consisted of Processional Phymn "Hark, hark my 500," music by Rev. R. F. Smith, exaction of the Southwell is patron, and on this occasion the chorus numbered 500 voices. The Morning Service consisted of Processional Phymn "Hark, hark my 500," music by Rev. R. F. Smith, efficiently an expensional phymn "Hark, hark my 500," music by Rev. R. F. Smith, efficiently and the state of the cathedral choir singing the bass solo which runs through the anthem, all the other voices singing an accompaniment. Mr. Marriott, the Organist, played as a voluntary a March by Sir Geo. Elvey. The Evening Service was attended by a vast congregation and a sermon was preached by Canon Twells, of Peterborough Cathedral. The Evening Service was Goss in A, and the Anthem "Praise the Lord" (Hayes), the verse being beautifully sung by the cathedral choir. The Rev. R. F. Smith intoned the Service. The Rev. W. J. Cruft, Vicar of Edwalton, who is Choirmaster of the Union, conducted with his usual ability.

THORNYON HEATH.—The eleventh season of the Musical Society terminated on Thursday, May 28, when a most successful Concert was given in the Public Hall. The first part consisted of a selection from The Messiak (in commemoration of the bicentenary of Handel's birth), Macsme Wilson-Osman, Miss Madge Christo, and Mr. Huibert Fulerson singing the solos with much effect, and the choruses throughout being exceedingly well rendered. Sir George Macfarren's Cantata May Day formed the principal feature in the second part, the soprano solos being sung by Madame Wilson-Osman, who received an encore for the song with burden, "Beautiful May." Mr. Kiner gave a pianoforte solo, and Miss Christo and Mr. Fulkerson contributed songs, all of which were well received, Miss Christo singing, in response to an encore, a manuscript song, composed by the Conductor, entitled "There's not a wild flower blossoning." Mrs. Sauncers presided at the pianoforte, and Mr. Ernest Kiner conducted with his usual ability. TYNENGUYH.—The members of the Philharmonic Society zave. THORNTON HEATH .- The eleventh season of the Musical Society

TYNEMOUTH.—The members of the Philharmonic Society gave an TYNEMOUTH.—The the Aquarium, on the 9th ult. The first part of TYNEMOUTH.—The memors of the riniaminonic Society gave an excellent Concert in the Aquarium, on the 9th ult. The first part of the programme consisted of Mendelssohn's Lobyessang, and the second part was miscellaneous. The solo vocalists were Miss Anna Williams, Miss M, Gleizal, and Mr. Ben Davies. Mr. J. H. Beers led the band, Mr. C. Francis Lloyd, Mus Bac, conducted, and Mr. M. Fairs, A.C.O., presided at the organ. There was a large and highly appreciative

Wellington, N.Z.—The sixth Concert of the Wellington Orchestal Society was given on April 56, the principal orchestral works being Mendelssohn's Overture Mciusine, burt'acte from Schubert's Resonsunde, Hungarian March from Berlio's Faust, Larghetto and Scherze from Berlove's Symphony in D, the same composer's Romance in F for violin and orchestra, and the Overture to Nicolai's Merry Wives of Windsor. Songs by Schumann and Gound completed he programme, which was conducted by Mr. Robert Parker.—The Euterpe Quartet Club gave an invitation Concert of chamber music on May 4, when Schubert's Trio in B fatt, Mendelssohn's Quartet in E flat (Op. 12), and Schumann's Quintet for piano and strings were performed. The vocal pieces were Goundo's "Evening Song" (with viola obbligato) and "Dove sono" from Mozart's Figaro. The string cuartet was admirably played by Messrs. Connolly, A. Hill, Cohen, and J. O. Schwartz, and Miss M. Williams and Mr. R. Parker respectively played the pianoforte part of the Trio and Quintet. The Concert was thoroughly appreciated. WELLINGTON, N.Z .- The sixth Concert of the Wellington Orches-

thoroughly appreciated. Westows. submembers of the Amateur Orchestral Society gave a popular Concert at the Victoria Hall, on the 1st ult, to a crowded and appreciative addience. The orchestra, conducted by Mr. C. A. Windeatt, played the Larghetto movement from Beettoven's Second Symphony, and the Allegretto and Minuetto from Haydis Military Symphony (No. 11); the Overtures to Auber's Fra Diauolo and Herman's Le Chant dis Potels; Elienberg's March "Mountain Gnomes," and Rivière's Serenade "Tyrolience Echoes," with much success. Master Corelli Windeatt, RaM, pupil of M. Sainton, gave a fine rendering of Mendelssohn's Violin Concerto, and Mr. C. J. Windeatt contributed a cornet solo. The vocalists were Misses Marion Hodge, Armstrong, and Stainsby; Mr. Clifford Turner and Mr. H. J. R. Poole. Mr. R. McCann, Miss Poole and Mr. C. T. Grinfield, R.A.M., accompanied.

WEYBRIDGE.—A Concert was given on May 28, in the Village Hall, in aid of the London and South-Western Railway Widows and Orphans' Fund, under the direction of Mr. J. Cornish, Organist and Choirmaster of St. Michael and All Angels' Church. The programme was miscellaneous, Messra, Stutheld sharing the instrumental parts, and the vocal portions being taken by the Misses Whithead and Pierpoint, and Messrs. Winton, Mortimer, Cornish, Colbourne, Burr, and Cecil. Mr. Stdney Hill was the solo planist. The Concert was both a musical and financial success, over £30 being given to the Fund.

Wisageu, The organ in the Parish Church, rebuilt in 1872 by

Wissext—The organ in the Parish Church, rebuilt in 1873 by Messrs. Foster and Andrews, of Hull, has just been renovated, and two stops added. Mr. Jude, of Liverpool, gave a Recital upon the organ on Thursday evening, the 18th ult., which attracted a large congregation. The programme was excellently rendered, and the tone of the new stops greatly admired.

Organ Appointments.—Mr. W. A. Collisson, Mus, B., T.C.D., and L.Mus, T.C.L., to Rathfarnham, co. Dublin.—Mr. O. A. Mansfield, Organist and Choirmaster to Trinity Church, Torquay.—Mr. T. H. J. McArdle, Organist and Choirmaster to Lord Arundell, Wardour Castle, Tisbury, Wilts.—Mr. Theo. Ward, to Emmanuebhurch, West Dulwich.—Mr. Walter Macfarlane, to Holy Trinity Church, Nottingham.—Mr. Wm. Bradford, Organist and Choirmaster to St. Mary's Parish Church, Bloxham, Oxon.—Mr. George G. Kirkland, to St. Stephen's Church, Walthamstow.—Mr. Alfred Lorgon Organist and Choirmaster, Parish Church of Emmanuel, Forest Gate. CHOIR APPOINTMENTS.—Mr. P. Dent (Choirmaster), to Critic Church, Stalybridge, near Manchester.—Mr. Arthur Edwards (Bass), to St. Pancras Church, Euston Road, N.W.—Mr. Charles Hunt (Alto), to St. Germans, Blackheath.

MARRIAGE.

On the 20th ult., at Yiewsley, near Uxbridge, by the Rev. W. W. Bird, of Salisbury, CHARLES CHILLEY to CAROLINE GREIG BURTON, daughter of the late Thomas Burton, of London.

DEATH.

On the 7th ult., at his residence, 68, West Town, Dewsbury, after a long and painful illness, William Dawson, musicseller, aged 44.

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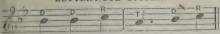
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130	Look upward (2 voice	s)	***		Carl Reinecke	2d.	10.	The water-nymphs	1.1	***	***	Henry Smart Carl Reinecke
20	Lord, how long	***	***	***	Brahms Sir M. Costa Asger Hamerik	4d.	149.	The Winter nath not a	DIOSSO	111	***	
60	. Make the car of a gold	ien Kii	ng-cup	g.,	Sir M. Costa	4d.	7.	The wood-nymphs Thou Heaven, blue and	brigh	+	***	Henry Smart
121	. May dance Might I the bird be	***	***		Asger Hamerik	6d.	143.	Thou Heaven, blue and	leath h	astsie	iven	Franz Abt Carl Reinecke Ch. H. Lloyd Franz Abt
110	Maning II the bird be	***		***	Richard Hol	3d.	150.	To a alcularle	and and	SHO GET	***	Ch. H. Lloyd
190	Morning Hymn Morning thoughts	***	***		Spontini Henry Smart	4d.		Twilight	010	010	***	Franz Abt
90	Namie Namie	***	010		Henry Smart R. Schumann	4d.	54.	Twilight Twilight Upward Vicissitude	***	010		
16	Nanie	ve	***	***	Henry Smart	3d.	118.	Upward	***	0+0		ri. Marsenner
6	Now May again (4 vo	ices)			Mendelssohn	2d.	75.	Vicissitude L.	000	950		loachim Raff
- ()	Nanie Night sinks on the wa Now May again (4 vo Nurse's Song (A Two O beautiful Violet (2	-part se	ong)		B. Luard Selby	2d.	175.		ind		240	I. Barnby
13	O beautiful Violet (2	voices)	111		Carl Reinecke	2d.	178.	Vox Amoris Waken, day is dawning Waken not the sleeper Wanderer's night-song	***	***	***	Otto Schweizer
13	6. O clap your hands 6. Of oak thy mournful h	212	210	244	E. H. Thorne	6d.	178.	Waken, day is dawning		***	***	A. C. Mackenzi Carl Reinecke
14	o. Of oak thy mourpful h	ier's pr	repare	d	E. H. Thorne Carl Reinecke	2d.	128.	Waken not the sleeper	(2 voi	ces)		Carl Reinecke
- 41	O grateful evening O happy fair O Skylark, for thy wil O Lord, Thou hast so	***		***	Carl Reinecke	2d.	42.	Wanderer's night-song	000	***	***	Dr. Hiller
150	O happy fair	S	hield	(Arr.	by Henry Leslie)	3d.	28.	Welcome to this place (What can the stars be	4 VOIC	es)	***	Sir H. R. Bisho Joachim Raff
-	. O Skylark, for thy wit	ıg		***	Henry Smart	4d.	72.	what can the stars be	000	20.07	***	Joachim Kati
5	. O Lord, Thou hast se	earched	(Sur	exit			38.				***	Dr. Hiller
	Pastor Bonus), 41	roices	010		Mendelssonn	€d.	116.	When Evening's twilig Whene'er the sounding	int here	in hoos	nd.	J. L. Hatton J. Brahms Joachim Raff
2.5	Once again the day	***	***	***	Franz Abt	2d.	ISO.	w hene er the sounding	narp	is near		Losenim Rad
5.	On departure	***		***	Franz Aht	2d.	74.	When glows a heart	200-70	*10	***	Carl Reinache
51	. O praise the Lord (L	audate	pueri)		Mendelssohn Ch. Gounod	4d.		When two are lovers Where are the angels,				Carl Reinecke J. L. Hatton Franz Abt W. S. Bennett
21). O sing to God (Noël)	Ahir	1-1-1	10	Lianny Smart	4d.	140.				***	Franz Abt
6	Our nome shall be on	this Dr	ignt 18	110	Henry Smart Carl Reinecke	2d.		With a laugh, as we go	round		***	W. S. Bennett
240		***	000	000	M. Hauptmann	2d.	34.	Woe to him (2 voices)		000		Carl Keinecke
9	Panghouse	10	***	***	F. Corder	3d.	1 163.	Ye shining stara	***	***		R. Wuist
14	Parting beam of dayli	ght	000	***	Franz Aht	2d.	32.	Yet once again (" Magi	c Flut	0")	***	Mozart
3	. Peace	Rut	***	***	Franz Abt Dr. Hiller	3d.	12.	Yet once again (" Magi Youth, Joy, and Hope	000	000	111	J. L. Hatton
6	4. Pcace	***	***		G. Roberti	3d.	1					

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TUESDAY, WEDNESDAY, THURSDAY, AND FRIDAY, AUGUST 25, 26, 27, and 28.

AUGUST 25, 26, 27, and 28.

TUESDAY MORNING.—ELIJAH.

TUESDAY EVENING.—New Cantata by Mr. Frederic H. Cowen, entitled SLEEPING BEAUTY, composed for this Festival. And a MISCELLANADOUS SELECTION, including Overture by Wagner. WEDNESDAY MORNING.—MORS ET VITA. Composed expressly for this Festival by Monsieur Charles Gounod.

WEDNESDAY EVENING.—New Cantata, by Mr. Thosa Anderton, entitled YULETIDE. VIOLIN CONCERTO, composed by Mr. A. C. Mackenzie. And SYMPHONY Y Mr. Ebenezer Prout.

THURSDAY EVENING.—New Cantata, THE SPECTRE'S BRIDE, by Antonin Dvoråk, composed expressly for this Festival. Mr. Gladstone's Latin Translation of ROCK OF AGES, composed by Dr. Bridge, Organist of Westminster Abbey.

FRIDAY MORNING.—New Oratorio, THE THREE HOLY CHILDREN, composed for this Festival by Mr. C. Villiers Stanford. Beethoven's CHORAL SYMPHONY.

FRIDAY EVENING.—MORS ET VITA.

Principal Vocalists: Madame ALBANI, Mrs. HUTCHINSON, Miss ANNA WILLIAMS, Madame PATEY, Madame TREBELLI, Mr. EDWARD LLOYD, Mr. WADE, Mr. MASA, Mr. SANTLEY, Mr. F. KING, Mr. WATKIN MILLS, and Signor FOLI.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

AUGUST 1, 1885.

THE LONDON MUSICAL SEASON

By HENRY C. LUNN.

Since the commencement of our records of the London Musical Season in 1863, Italian Opera has always claimed our first attention, not by right of its intrinsic attraction, but by the necessity of acknowledging that with the rich patrons of music it stood as the foremost institution of the country. That it had but slight effect upon the progress of real art was perfectly known to all who watched the steady growth of music adapted to the tastes and circumstances of the people outside this exclusive aristocratic circle; but up to the present year the change in public feeling has not been sufficiently pronounced to justify us in casting aside the custom we have so long followed, and bringing to the front a lyrical establishment the abstract excellence of which, apart from its nationality, has enabled it to compete so successfully with its foreign rival as to compel it either to retire from the field-a result at first seriously contemplated-or to give a late and brief season, supported by the efforts of a single prima donna. Commencing its performances at a time when the usual Italian Opera prospectuses were formerly anxiously looked for, the Carl Rosa company at once secured large audiences to listen to works sung in the language of the country, and placed upon the stage with a degree of completeness in every department which could not but satisfy all who came to hear the music, rather than to pet the vocalists. The speedy production of Goring Thomas's "Nadeshda" and Massenet's "Manon" proved that the management had no intention of relying entirely upon operas already well known; and the unexampled success of the season sufficiently evidenced that Mr. Carl Rosa has not only "supplied a want," but supplied it so well as materially to increase the demand. The merits of the two operas mentioned have been sufficiently discussed in our columns, and it remains only to say that the works selected during the season from the repertoire of the establishment have been generally well cast, and produced with the minutest attention to scenic effect. The principal artists, Madame Marie Roze, Madame Valleria, Madame Julia Gaylord, Madame Georgina Burns, Miss Josephine Yorke, Messrs. Joseph Maas, Barton McGuckin, Ludwig, Leslie Crotty, Snazelle, and indeed all the members of the company, have proved themselves, during an arduous season, thoroughly reliable and accomplished vocalists; and next year, when a new opera by Mr. Mackenzie will be produced, there can be little doubt that Mr. Rosa's undertaking will obtain even a still firmer hold of the London public. A good word must be said for the excellent conductorship of Mr. Randegger and Mr. Goossens, whose indefatigable exertions have materially contributed to the success of the season.

After it had been positively—and, as everybody thought, authoritatively—announced that London would this year be without its fashionable temple of lyrical art, Mr. Mapleson opened Covent Garden Theatre for a limited number of representations of Italian Opera, Madame Adelina Patti being advertised to sing at every performance. On extra nights, however, an excellent vocalist, Mdlle. Alma Fohström, has appeared; but the main attraction has been Madame Patti, who, with the exception of a highly

successful first appearance as the heroine in "Carmen," has kept to the well-worn Operas, and been rewarded for her fine singing by applause and bouquets, according to the time-honoured custom at this establishment. It has been said (we know not with what truth) that Italian Opera, under high patronage, with Mr. Ernest Gye as Director, will be revived next year; and even that special nights, on which the Prince and Princess of Wales will attend, are to be set apart, when none but subscribers will be admitted. Into the merits and demerits of such a scheme we do not now propose to enter; but there can be little doubt that, as reliance upon the public to support the overwhelming expenses of such an establishment has been proved to be fallacious, some powerful aristocratic aid must be forthcoming, ornow that the taste of real music-lovers has been led in another direction—Italian Opera may very probably come to be regarded (as English Opera used to be) somewhat in the light of an unimportant disturbing influence in the legitimate attractions of the musical season.

It must be mentioned that an attempt was made by Herr Franke to bring over a company for the performance of German Opera, an appeal being publicly circulated for a guarantee fund to assist in defraying the expenses; but the response was scarcely sufficiently energetic to warrant the carrying out of the undertaking, and it was therefore abandoned. With reference to the proposition, we may however say that even the most ardent admirers of Wagner could hardly have been satisfied with a brief season devoted to one opera, six representations of "Tristan und Isolde" being all that was promised to the subscribers.

In the grandiloquent address of Mr. Samuel Hayes, who, with an inferior company, chorus, and orchestra, opened Her Majesty's Theatre for the performance of Italian Opera, and closed it after two or three representations, we were told that the works would be placed on the stage "in the completest manner possible." If he had added "with the resources at his command" we might have known what to expect; but the public must surely be capable of judging of the truth of this assurance; and the small amount of patronage bestowed upon his enterprise will, we trust, have sufficiently convinced him of this fact to prevent his again venturing upon an experiment which really throws discredit on the cause.

The Philharmonic Society, by commissioning the Bohemian composer, Antonín Dvorák, to write and conduct a Symphony at one of its concerts, has partially condoned for its almost entire non-recognition of the compositions of native artists. The triumphant success of this new work will render the past season one of the most memorable in the history of an association which in its early days not only drew public attention to those high-class musical creations existing around us, but liberally invited composers to contribute new ones, which, produced and stamped with approval by a nation then branded "unmusical," have now taken their place amongst the classics of the world. Sincerely do we counsel the directors of this Society to persevere in this course of action, for they may rest assured that the eighty-eight compositions sent from all parts of the world may be accepted as fair specimens of the effect of a free competition, even were the sum offered double that which resulted in the performance of the ambitious "Dramatic Overture," by Gustav Ernest, which gained the prize. It remains only to congratulate the Society upon the engagement of Sir Arthur Suliivan as Conductor for the season, the delicacy and precision of the orchestra under his direction having very materially aided the attraction of the Concerts.

The Richter Concerts have this season been thoroughly successful—certainly artistically, and, we have every reason to believe, financially. Wagner and many other of the modern German composers have been well represented; but there has been a satisfactory variety in the selections, even a Symphony of Haydn's having had a place in one of the programmes. The orchestral works have been rendered with a perfection to which Herr Richter has now accustomed his audiences—Beethoven's Choral Symphony more especially; and, on the whole, the vocal music has been extremely good. An autumn series of Concerts is announced to take place in October and November next, and the usual summer series of nine Concerts will commence in May, 1886.

series of nine Concerts will commence in May, 1886.
The Sacred Harmonic Society gave a proof of the desire of the Directors to recognise the claims of English composers by producing Mackenzie's "Rose of Sharon" (which had previously been heard only at the Norwich Festival) at the first Concert. Berlioz's "L'Enfance de Christ" and Handel's "Belshazzar" were welcome revivals during the season; but the good effect of the engagement of Mr. W. H. Cummings to direct the rehearsals of the choir was greatly marred by the placing of Mr. Charles Hallé at the conductor's desk for the Concerts. Either of these excellent artists would undoubtedly have produced highly satisfactory results had only one been responsible for the performance; and we are therefore gratified to find that Mr. Cummings has been appointed sole Conductor for next season. Not only for the sake of the reputation of the Society, but in justice to the members of a really able choir, this is a wise resolution, and the Directors are to be warmly commended for their prompt action in the matter.

First in importance, as celebrating the bi-centenary of Handel's birth, must be placed the Handel Festival at the Crystal Palace, which was appropriately given this year instead of next, when it would have occurred in triennial succession. The decisive success of the whole of these performances is the best proof that can possibly be given of the imperishable nature of the works of a composer who has for so many years reigned in the hearts of the English nation. attendances were enormous, and the whole of the compositions-under the steady and intelligent conductorship of Mr. August Manns, who has indeed most worthily succeeded Sir Michael Costa as director of this Festival-were rendered with a precision and effect reflecting the highest credit upon all concerned. In connection with the above-named event, a special musical service took place at Westminster Abbey, under the direction of Dr. Bridge, the collection being in aid of the Royal Society of Musicians, when Madame Albani kindly gave her services, and a selection from Handel's works, including the Det-tingen Te Deum, was given. The recently formed tingen Te Deum, was given. The recently formed Handel Society, too, revived the almost forgotten oratorio "Saul" during the season, and numerous other compositions by the great master were performed in various parts of London. As the present year is also the bi-centenary of the birth of Bach, various performances of his works took place during the season; and advantage was taken of this circumstance by the Bach Choir, under Mr. Otto Goldschmidt, to give the Mass in B minor at the Albert Hall, the care with which it had been prepared for the occasion being amply evidenced throughout one of the finest renderings of this great work ever given. A Concert of the Bach Choir also took place during the season at St. James's Hall, when Mr. Hubert Parry's music to scenes from Shelley's "Prometheus Unbound" (first produced at the Gloucester Festival of 1880) was performed. We may here express our regret that Mr. Goldschmidt has resigned the conductorship of this Society, not only because it really owes its existence to his efforts, but in recollection of his praiseworthy exertions in maintaining the high character upon which the Association was originally based. As Dr. Villiers Stanford has succeeded to the office of Conductor, we may reasonably anticipate that the Society will thoroughly sustain its present state of efficiency, and continue the good work for

which it was formed.

The season of the Monday and Saturday Popular Concerts, despite the engagement of several of the most eminent performers, has been somewhat disappointing, in consequence of the constant succession of well-known pieces, and the non-appearance of some artists who are annually looked for. Of course, the absence of Madame Schumann was unavoidable; but other pianists might have been heard; and variety in style lends much freshness to Concerts which, from their nature, have a tendency to become monotonous. English music, too, seems to have been strangely neglected, for Mr. Mackenzie's clever Pianoforte Quartet in E flat stood alone during the season as the representative of native talent. marvellous double-bass playing of Signor Bottesini was a most attractive item in the programmes, and will long dwell in the memory of those who heard him; for, unlike most virtuosi, his performance appeals with equal force to the trained musician as to the mere admirer of his wondrous powers.

The Saturday Concerts at the Crystal Palace have been of average interest, the production of Berlioz's "Te Deum" being the principal event of the season. Raff's "Winter Symphony," Mr. Cowen's "Welsh Symphony," and Brahms's No. 3, in F, have, however, been welcome items in the programmes; and the performance of Mackenzie's "Rose of Sharon" proved that Mr. Manns is perfectly ready to give a place to English composers when a work of exceptional merit from their pen is ready to his hand.

The Royal Albert Hall Choral Society, under the able direction of Mr. Barnby, by the production of Wagner's "Parsifal" considerably advanced its reputation as a trained body of executants, the failure of the work with the audience being solely due to the fact of the music being disunited with that dramatic action which is absolutely essential to its effect. Mackenzie's "Rose of Sharon" received scant justice, as was recorded in our columns at the time of its performance; but many other well-known compositions, including Gounod's "Redemption" and Berlioz's "Faust," were finely rendered, and attracted large audiences.

True to his promise, Mr. Henry Leslie placed himself once more at the head of his world-renowned choir, and gave two Concerts during the season, reviving many of those pleasant recollections with which his name has been for so many years associated. The part-singing was excellent throughout; and we are glad to find that the result of the performances has been sufficiently encouraging to justify the Director in announcing a continuance of the Concerts

next year.

The London Musical Society has fully maintained its character for the production of works unknown to London audiences; for although only two Concerts have been given during the season, at the second of which there was no band, a selection from Dvorák's Orchestral "Legenden," Schumann's Cantata "Der Sängers Fluch," Rheinberger's legend "Christoforus," and excerpts from the "Pour Passions," by Heinrich Schütz, have been included in the programmes. Under the conductorship of Mr. Barnby, the choir rendered all these pieces with commendable precision, and the Concerts were in the highest degree interesting.

In spite of the unprecedented success of Mr. Mackenzie's Oratorio, "The Rose of Sharon," at the last Norwich Festival (for which it was expressly written), the many subtle beauties which it contains had, from certain fortuitous circumstances, never been clearly revealed, not only in the choral portions, but in the principal soprano part, until the performance which took place in March at St. James's Hall, when the services of Madame Albani were secured, in addition to those of Madame Patey, Mr. E. Lloyd, and Mr. Santley (who sang in the work on its production at Norwich), an excellent orchestra and choir were engaged, and the composer came from Italy to conduct, having also presided over several of the rehearsals. The new life infused into the highly dramatic music assigned to the soprano, the exceptionally fine singing of the choir (which had been carefully trained by Mr. Eaton Faning), and the delicate playing of the band (under the leadership of Mr. Carrodus) in the important orchestral details, combined to render this one of the most memorable performances of the season, and materially enhanced the already high appreciation both of the work and its composer.

It must also be recorded that Mr. Geaussent gave a Concert in connection with his choir, the programme of which included Mackenzie's fine Cantata, "Jason," and a new Patriotic Hymn by Dvorák. This, indeed, would have been a performance of exceptional interest, for Madame Albani, Mr. E. Lloyd, and Mr. Santley were engaged as principal vocalists, and Dvorák's work, heard for the first time in London, was conducted by the composer. Unfortunately, however, the result was anything but satisfactory; and the event need only be here alluded to in proof of the fallacy of supposing that good works and good singers, without a skilled and thoroughly experienced Conductor, both at the rehearsals and the performance, can ever achieve success. Of course, in the case of Dvorák's Hymn, everything was done that could be done with the untrained forces at command; but it was impossible to struggle with so many disadvantages, and we can only look forward to again hearing this remarkably original work under more favourable circumstances.

Although music was made a prominent feature in the prospectus of the Inventions Exhibition, we fail to see any important results to the art which have accrued from it. Certainly there was a very fair, though scarcely, perhaps, a thoroughly representative, collection of musical instruments; and open-air instrumental concerts-materially aided in attraction by the electric light-drew large audiences. Musical performances and "Historic Concerts" have also taken place in the Albert Hall; and, at an enormous expense, foreign bands have been imported-notably the Strauss orchestra, for the execution of dance music-but, although curiosity to hear these overpraised artists may have greatly added to the profits of the Exhibition, assuredly neither of the advertised objects of the undertaking-" No. 1, Inventions; No. 2, Music"-can have been in the slightest degree benefited by this excessive outlay.

The opening of the Albert Palace, at Battersea Park, must be mentioned as one of the events of the season, a Concert, including a "Dedication Ode," composed for the occasion by the Conductor, Mr. Caldicott, being given, with a very fair orchestra. Recitals on a fine organ and Concerts have taken place daily before large and appreciative audiences. As a "Gilbert and Sullivan" Opera is annually

As a "Gilbert and character of the color of the color of the color of the call; and in no respect can it be said that they have failed to sustain their reputation. The "Mikado" is neither better nor worse than its

many predecessors; but it becomes a question had been given. The music classes had succeeded whether a reproduction of the same type of characters can be considered a novelty, and whether, therefore, the mere fact of the authors "sustaining their reputation" will much longer satisfy the public. Both librettist and composer have exceptional powers which they are still content to adapt to popular taste. Some day they may enter the region of pure art, and challenge a higher standard of judgment than they have yet done. Meantime it is no kindness to conceal the fact that their work begins to show signs of wear, and that the reminiscences of their former productions cannot be much longer effectually concealed, even under the disguise of a Japanese costume.

The Concerts of the various Musical Societies of the metropolis have been of much interest, the Borough of Hackney Choral Association (Conductor, Mr. Ebenezer Prout) performing Dvorák's "Stabat Mater"; the Highbury Philhammonic Society (Conductor, Dr. Bridge) Mr. C. H. Lloyd's Cantata "Hero ductor, Dr. Brigge Mr. C. H. Lloyd's Cantata "Hero and Leander"; the Tufnell Park Choral Society (Conductor, Mr. W. H. Thomas), and Bow and Bromley Institute (Conductor, Mr. W. G. McNaught) Mackenzie's "Rose of Sharon"; and excellent programmes having been provided by the Kyrle Choir (Conductor, Mr. Malcolm Lawson), the Hampstead Choral Society (Conductor, Mr. Willem Coenen), and mean others which want of snace only compels and many others, which want of space only compels us to pass over. The Royal Academy of Music, Royal College of Music, Guildhall School of Music, the Royal Normal College for the Blind, and several other educational institutions have also displayed the good effects of their tuition by occasional public performances; and amongst the numerous Orchestral and Chamber Concerts may be mentioned those of Señor Sarasate, Mr. Charles Hallé, Mr. Walter Bache, Mr. Cusins, Mdlle. Kleeberg, Herr Franz Rummel, Madame Frickenhaus and Herr Ludwig, Messrs. Walter Mackway and C. S. Macpherson, and Herr Oscar Beringer, all of which have been well attended and highly successful.

As we predicted, portions of Gounod's sacred Trilogy "The Redemption" have been constantly given as service music at the various churches in London; and we are glad to perceive that the movement for the introduction of orchestral accompaniments to religious works in places of worship is rapidly gaining ground. Most of the clergy are extremely earnest in their efforts to promote this desirable innovation upon old-world notions; and musicians must regard with much gratification the fact of such a reform so frequently emanating from those whose lives are devoted to the mission of enforcing by all legitimate means the truths of

Christianity upon a congregation.

The meeting called by the Royal Academy of Music at St. James's Hall to debate the question of musical pitch, resulted in nothing more tangible than the formation of a committee to consider and report on the matter. Twenty-five years ago the Society of Arts, after discussing the various standards of pitch, arrived at the decision that 528 vibrations for the note C should be the one adopted; and in the present year we are re-opening the subject as if no such fiat had ever gone forth. The truth is that whilst a number of individual interests are consulted we shall continue to have a variety of opinions; and in this free country, therefore, we can only hope that a standard pitch may be eventually agreed upon by an amicable compromise.

The Popular Ballad Concert Committee has recently held a meeting at the Mansion House, when

beyond expectation, and the choir, numbering seventy voices, continued to do excellent service. movement should command the warmest sympathy and patronage of all music-lovers; and we are glad to find that a federation of existing Societies employed in providing recreation for the people is proposed, with the view of carrying on the work by combined, rather than by isolated action.

The new building, on the Thames Embankment, for the Guildhall School of Music (the first stone of which has already been laid) will be a substantial proof of the interest felt in the art by the City authorities; and we are glad to find that notwithstanding its removal, in remembrance of its origin, the name of the Institution is to be retained.

Unfortunately our obituary is this year unusually heavy. The death of Sir Julius Benedict came upon the musical world with an additional shock as he was slowly and, as it was hoped, surely recovering from a dangerous illness. The career of this eminent musician was sketched in our last number, and we have here only to repeat our regret that one so inseparably connected, in our mind, with a golden age in music, and a personal friend of many whose names will live in the history of the art, should be no more amongst us. To the last he was an earnest worker and a sincere enthusiast in the cause of the progress of music; and although not by birth an Englishman, he was ever so associated with all the best musical institutions of the country that his loss will long be felt by the many who relied upon his skill and judgment almost as a national calamity. Amongst the names of those eminent in the art who have passed away we have to record that of the accomplished and eminent contralto singer, Madame Sainton-Dolby. For some years she had given up appearing in public and devoted herself to teaching in a vocal academy of her own, producing, as might be expected, the most successful results, many of her pupils having already attained an excellent position in the Concert-room. In honour of her memory, it must be recorded that a scholarship is in the course of formation at the Royal Academy of Music, in which institution she received her artistic training, and to which she remained devotedly attached. We may also mention that she was the composer of several refined and melodious vocal works. Mrs. Meadows White, whose death occurred whilst in the zenith of her popularity, had by her numerous works placed herself at the head of English female composers. As Alice Mary Smith, she became known by a quartet of exceptional merit, and continued, even after her marriage with Mr. Meadows White, to produce compositions in various styles, some for orchestra alone, and others for voices with full instrumental accompaniments, a posthumous Cantata, recently published, and several MS. works, proving that up to the time of her decease her zeal as a creative artist had in no degree abated. The death of Mr. James William Davison removes from us one of the ablest writers on music in a day when the art was struggling to assert its real power in this country. That he exerted a most beneficial influence, not only in bringing to a hearing the greatest musical works, but in helping the public to understand them, cannot be doubted even by those who regretted that his conservative tendencies prevented his duly acknowledging what is now recognised as the "advanced school." As musical critic of the *Times*, he held a powerful sway for many years over his *confrères*; and his genial manner and well-stored mind always attracted around several donations and subscriptions in aid of the him a large circle of sympathetic and admiring cause were announced. It was stated that between friends. Mr. W. H. Holmes (whose death we have the months of October and May twenty-seven Concerts also to record) was one of the pupils of the Royal Academy of Music elected at the opening of the Insti-He obtained a high name as a pianist, and remained a Professor of the Academy until a short time before his decease, when, in consequence of failing health, he retired from the profession. Another well-known Professor, and former pupil of the Royal Academy of Music-Mr. Brinley Richardshas to be added to the list of those deceased during the year. As a zealous advocate of high-class music, a composer of several meritorious pianoforte pieces, and also of the popular air "God bless the Prince of Wales," and a lecturer on the music of the Principality, Mr. Richards earned a name which will be long remembered and respected. Mr. Handel Gear, a talented and much esteemed teacher of singing, and formerly a public vocalist, completes our record of deceased well-known musicians born or resident in England; but our obituary of foreign artists included Dr. Leopold Damrosch, the excellent and indefatigable Conductor, who died in New York, where his exceptional talents had been for years thoroughly appreciated; Herr Franz Abt, the popular composer of vocal music, whose death took place at Wiesbaden; Dr. Ferdinand Hiller, the composer, conductor, and intimate friend of Mendelssohn, who died at Cologne; and Alexander Reichardt, composer of numerous songs, one of which, "Thou art so near and yet so far," obtained a wide acceptance.

However uneventful may have been the past season, at least one hopeful fact may be gathered from its history—that the cause of English music is rapidly gaining strength, not only by the increased production of high-class works by native composers, but by their cordial reception in a country where for so many years both creative and executive musical art had been almost exclusively imported from the Continent. Further, indeed, we may point with pride to the warm welcome accorded to several of these works abroad; since if the patronage of foreign talent which so long prevailed in England should be succeeded by a corresponding patronage of English talent in foreign countries, we shall be amply compensated for the apathy and neglect which for years threw a shadow over the best efforts of British composers. Politically we must respect and preserve the boundaries of nations; but art has no boundary; and he who speaks to the world in the universal language of music should be received by the world as at least an earnest and sincere contributor to the material for its intellectual progress.

THE HISTORIC LOAN COLLECTION.

AT length this superb display of material illustrative of the history and development of musical art and science is assuming its final proportions, though even within the last week or two further additions have been made, and others, it is said, may yet come to hand. Further, although the labour of arrangement has been fulfilled by competent hands, a large number of articles, including the consignment from the museum of the Brussels Conservatoire, and that from Her Majesty the Queen, have not yet received their proper labels. Nor at present is it possible for the visitor to walk through the gallery of the Albert Hall catalogue in hand, although, we are glad to say, the representations made to the authorities as to the absolute necessity for such permanent record of the collection as a catalogue can give, have taken effect, and the work is now in hand. The public interest in this part of the Inventions Exhibition is rapidly increasing. In the morning the connoisseur may inspect the various treasures almost undisturbed, but towards evening visitors increase rapidly in numbers, and the descriptive abandoned. Much is told us of the enthusiasm

notes, whenever already affixed, are read with eagerness. The centre of attraction is not unnaturally the series of Historic Music Rooms fitted up by Mr. George Donaldson. In the room on the left, representing an English interior of the eighteenth century, is one of the Hitchcock spinets mentioned in Mr. Hipkins's article in Grove's Dictionary. The middle room, fitted with Elizabethan furniture and tapestry, contains an Italian virginal, which may have belonged to the English Queen, although confirmatory evidence is wanting. The room on the right is a French salon of the time of Louis XVI., and contains a harp that belonged to George IV. and Marie Antoinette's harpsichord. This instrument was made by Ruckers in 1612, but has undergone much renovation, notably by Pascal Taskin in 1774. The paintings on the lid and sides are by Vandermeulen. The greatest curiosity in the way of keyed instruments is an upright spinet belonging to Count Correr of Venice. Its date is uncertain, but it probably was made not later than the closing years of the fifteenth century, and if so is the oldest known spinet. In the interior is a Calvary in carved and painted wood. In a Book by Adriano Banchieri, entitled "Conclusioni nel suono dell' organo," Bologna, 1608, the author states that the term spinet was derived from Spinetti, a Venetian, and that he had seen one bearing this inscription, "Joannes Spinetus Venetus, fecit, A.D., 1503." Now, it will be noted that the instrument in the Albert Hall comes from Venice. Is anything known of its history—or has it been carefully examined with a view of discovering any date or inscription? We ask this because the present label only gives the bare facts stated above. Another early spinet, about 1550, was smashed in pieces on the journey to London, but has been put together with consummate skill by a member of the firm of Broadwood and Sons. This instrument is curious as having the name of each note marked on the key, and it will be noticed that while the lowest is C the next is F, on the short octave principle, which was adopted not only in spinets but in all keyed instruments until the last century. Much has been written as to the object of this "short measure" in the lower octave of sixteenth and seventeenth century keyed instruments, but we think Mr. Hipkins's suggestion the most reasonable one, namely, that it was intended to supply dominant basses for cadences. In the organ some of the heavier pipes not needed for dominants or intonation were thus got rid of, and nothing was more natural than the application of the same principle to spinets and other instruments of the same family. In the organ in St. George's Chapel, Windsor, until it was remodelled two or three years ago, the lowest note of the manuals and pedals was F, but there was no F sharp. Among other items of the sixteenth century worth noting are the regal used at the historic Concerts a few weeks ago, and a "Bible regal," so called because when folded up it resembles a large Bible in appearance. This instrument, now very rare, may be regarded as the prototype of the modern harmonium. A little later we come to Nell Gwynne's virginal with a painting representing St. James's Park, lent by Messrs. Chappell, and a spinet by a maker named Hayward, of whom Samuel Pepys purchased one for £5, according to an entry in his diary. Of the "clavichord gebunden" there are several examples in the Brussels collection. Prior to the last century only the lower or natural keys of a clavichord had strings. The sharps were obtained by tangents directed towards these strings, C sharp for example being obtained by striking the C natural string at a reduced length. It was not until the time of Bach that this economical device was

have further evidence of it in the form of a "clavecin brisé," or folding clavecin, which, on the authority of the Berlin Museum, from which it comes, the famous monarch was accustomed to take with him on his campaigns. Frederick was an autocrat, and there were no tiresome war correspondents to call in question his methods of occupying his leisure time. But we fancy a modern general, not desirous of incurring ridicule, and perhaps a charge of neglecting his duties, would scarcely carry a piano about with him while engaged on active service. Of a small travelling clavichord, of the date of 1726, it is said, though not on perfect evidence, that it was taken by Handel on his journeys, and that he composed on this instrument. It is not a little curious how prevalent the notion is that, when a musician wishes to compose a work, he sits down before an instrument and extemporises his music before committing it to paper. This may, and doubtless often is, done by composers of light pianoforte music, but the idea of Handel writing his operas and oratorios in such a manner is too ludicrous. More interesting is a double harpsichord, by Ruckers, 1612, which Mr. Hipkins believes to have been Handel's genuine instrument. The circumstantial evidence in favour of this view is strong. The composer left his musical possessions to his amanuensis, Smith, who, in gratitude for a pension allowed him after his employer's death, presented them to the king. Now this particular harpsichord was found some years ago in an obscure corner of Windsor Castle, and no one could give any account of its history, save that it was once in the State is a truly superb display of fiddles, and the satisfac apartments, and that visitors carried away the well worn ivories as relics. This would remove one difficulty in the Handelian supposition as the present keys are modern, and not worn through. A very beautiful harpsichord, by Schudi and Broadwood, in and there are doubtless some which have never beer 1773, is remarkable, like many other instruments of the period, for the fresh appearance of the keys. This is accounted for by the superiority of the ivory then in use. The last harpsichord ever made, or rather the last known to exist, is one on view, by It is said that harpsichords were Kirkman, 1798. made until 1800, but nothing is known of an instru-ment of so late a date. Why they should have sur-vived so long, and having done so have ceased to be made at this particular time, it is, at first sight, difficult to understand. To our modern ideas, the superiority of the piano over the harpsichord is so obvious that there is cause for wonder that the latter instrument did not become obsolete at least a generation earlier. But Burney tells us that, when upon John Christian Bach's coming to London, the harpsi-chord makers began to try their hands on pianos, their success at first was not great. Of one maker it is said that "the tone lost the spirit of the harpsichord, and gained nothing in sweetness." Besides, there was little or no music for the new instrument until Clementi led the way in 1773. The great harpsichord firms naturally disliked the innovation, and it was not until 1795, when the piano was substituted for the older instrument in the King's band, that the fate of the harpsichord was sealed in

It is time now to deal with the early pianofortes in the Exhibition, of which there are several highly interesting examples. The oldest is an upright grand by Friederici, dating from 1745, and probably the first of its kind ever made. Its action is entirely unlike other pianos of the same period, and has never

for music of Frederick the Great, and here we especially interesting. Then there is the oldest known square, by Zumpe, 1766. Doubts, however, are thrown upon it being the first ever made by Zumpe, as the black keys are divided, making seventeen notes to the octave, and he would scarcely have been so ambitious at starting. This instrument at one time belonged to Dr. Crotch, from whom it passed to Sir George Smart, and then to the Messrs. Broadwood, who now exhibitit. The same firm also show a grand of the year 1798 in wonderful preservation. Here again the whiteness of the keys is remarkable, and certainly leads one to suppose that they must have been renewed not many years since; but we are assured that such is not the case. Of the same date is a rare example of an upright square, by Southwell, exhibited by Mr. Gilbey. The inevitable ugliness of its shape is atoned for by some well executed paintings by Angelica Kauffman. We have already noticed the grands decorated respectively by Mr. Tadema and Mr. Burne Jones, and there only remains to mention a pianino, with paintings by Mr. Tadema, which narrowly escaped destruction by the Regent's Park Explosion in 1874. It is said that scarcely anything else in the house was uninjured by the force of the explosion.

In passing to the bowed instruments, we in a measure remove from antiquarian to practical art Old claviers are only interesting as curiosities, but old violins by the most famous makers have a utilitarian value which, provided they escape injury, is always increasing. As we said two months ago, wher the exhibition was in a very incomplete state, there tion which the musician cannot fail to derive from inspecting them is only marred by the thought that they must remain silent. Probably so many valuable instruments have never before been brought together placed in proximity with each other since they issued from the workshops at Cremona or elsewhere. I was some time in the sixteenth century that violing began to take the place of the old viols, though whether the honour of the invention is due to Germany or Italy is open to conjecture; bu the balance of evidence is in favour of the penin sula. The earliest examples named in Hart's "The Violin and its Music" is one by Gaspard de Salo in 1566, and he adds that he cannot find any reliable evidence of Italian violin making at an earlie period. Now, in the Albert Hall there is a perfec shaped viola by Peregrino Zanetto, with the date 1500, and the label further states that it is one of the earliest known specimens of its class. Its presen owner is Lieutenant-Colonel Myles Sandys, but or what evidence its early date is given we are unable to say. In Fleming's "Old Violins and their Makers" we have the name Pelignino Zanetto, and it is said that a violoncello by this maker, with the date 1547 is in the Paris Conservatoire. There are many other interesting examples of the Brescian school, but we must pass from them to Cremona, which is splendidly illustrated, from its founder Andreas Amati to Joseph Guarnerius. Of Nicolaus Amati, the greatest of his family, there is a magnificent specimen known as the Alard, and referred to by Fétis as the finest in exis Mr. John Knoop. Another fine example, 1579, on which the glee writer, Stevens, has scratched by name, belongs to Mr. E. H. Pellowes. Of Stradi first of its kind ever made. Its action is entirely unlike other pianos of the same period, and has never been imitated. In the pianoforte article in Grove's "Dictionary" it is said of Friederici, "Of his action we know nothing; there is no description of it forthcoming." For this reason the Friederici piano is

violin, and now the property of M. Charles Lamou-While on the subject of Stradivarius, we may mention that the beautiful guitar made by him in 1680, and mentioned in Grove's Dictionary, is here on view. The inside cannot be seen, as the rose is filled up with delicate tracery, representing a circular flamboyant window, and the maker has therefore cut his name, &c., on the back of the peg-box. There is a famous Guarnerius, 1714, referred to in Hart's "The Violin and its famous makers." It belonged for some years to Mr. Carrodus, and is now exhibited by Dr. G. W. Mackenzie. There are many English violins, but no very remarkable specimens, perhaps the best being one by Christopher Wise, 1650, a maker of whom little is known save that he lived in "Half-Moon Alley, without Bishopsgate," and that the few fiddles by him known to exist are good in shape and varnish. There are also a goodly number of German and Dutch make, but no specimen of sufficient note to warrant mention in this place. The French makers of the last century are well represented, and there is also a large consignment of modern instruments, the presence of which in a historic collection is somewhat difficult to account for. Among many beautiful violoncellos is one which it is said was made to order, and then laid up in cotton wool by its owner for a century! A curious method of treating a musical instrument truly, but the perfect preservation of the violoncello is in favour of the truth of the story. Here we shall leave the Loan Collection for the present. Other departments remain to be noticed, namely, the curiosities in the way of obsolete wind and stringed instruments, the manuscripts and early printed books, the autograph scores of the great masters, and the portraits and pictures relating to the art of music. There is a great deal of exceptional interest in all of these sections, and we shall return to them in our September number. Meanwhile we would urge on the executive the pressing need for the completion of the task of labelling the exhibits, and the issue of the catalogue. Fully half of the time during which the exhibition can be kept open has now expired. Apart from all other considerations, it is scarcely courteous to the authorities of the Brussels Conservatoire, for example, who have lent us their treasures, to merely place a ticket on each item with the words" Temporary label," and a formal description of the article. From the public point of view the matter scarcely needs any reference. The words "viol, 16th century," or "clavichord, 1680," convey no meaning to the outside world, but a detailed description attracts attention at once, as the most casual observation of the ways of visitors is sufficient to prove.

ALLEGRI'S "MISERERE."

THE recent performance of this work at one of the Historic Concerts at South Kensington may perhaps render the following remarks interesting to our readers:—

The services which are held during Holy Week in the Cappella Sistina of the Vatican have long been noted for their solemn and sensational character. On Wednesday, Maunday Thursday, and Good Friday the "Miserere," or 51st Psalm, is sung in presence of the Pope and cardinals. The office of these three evenings is called "Tenebræ," because at the close all lights are extinguished to express the darkness mentioned in the gospels, which covered the land at the crucifixion of Christ. The earthquake is also represented by beating the books or desks, and the old custom of clapping of prayer-books at our Good Friday Service was a curious remnant of the

Catholic ceremony. But we have to speak of the music, and not of the service. The "Miserere" appears to have been first sung to a Faux-bourdon in 1514. Of this there is no trace, but from 1517 down to the present all the settings of the "Miserere," and they are many, appear to have been preserved. From 1517 to 1638 twelve composers tried their hand at it; the last was Gregorio Allegri, and so successful was he that his composition was adopted, not only as superior to those of his predecessors, but as the finest that could be possibly written. This was high praise, for among his predecessors was Palestrina. The Allegri "Miserere" was constantly sung until the year 1714, when a certain Tommaso Bai wrote a "Miserere," which appears to have been considered equal to that of Allegri. Anyhow, from that time the two were used, and at last it became the fashion to sing some of the verses to Allegri's music and others to that of Bai. The latter was very much like the former in contents and similar to it in construction; first a verse in five parts, then one in four parts; and, after several repetitions, a concluding verse with all voices combined (in Allegri, 9 parts; in Bai 8). In 1821, at the request of Pius VII., the abbé Baini wrote a new "Miserere." "All good things are three," says a German proverb, and this last of the settings was at once considered worthy of a place beside the other two; and, if we are not mistaken, it has now displaced

For more than a hundred years Allegri's music was jealously guarded by the Pope. Up to this time only three copies appear to have been made: one for the Emperor Leopold I., one for the King of Portugal, and a third for Padre Martini. Thus a composition, in itself extremely plain and simple, acquired a celebrity far beyond its musical deserts.

In 1770 the boy Mozart wrote down the "Miserere" during the performance of it at the Vatican. If the copy has been preserved it would prove an interesting relic, not on account of the music, which is now well known, but on account of the traditional abbellimenti (elaborate four-part cadenze) which he is said to have noted down so exactly that Cristoforo, the principal soprano, declared his performance perfect.

In that same year Dr. C. Burney visited Rome, and received from Cavalier Santarelli, Maestro di Capella to the Pope, "a true and genuine copy of the famous 'Miserere' of Allegri," and also copies of all the compositions performed in the Pope's chapel during Passion Week. A perusal of the music soon convinced the learned doctor that "it owes its reputation more to the manner in which it is performed than to the composition." He was of opinion that many of the "great effects might be justly attributed to the time, the place, and the ceremonials." The time was Holy Week, to devout Catholics one of the most solemn weeks of the year; the place, the Sistine Chapel, with its wonderful frescoes and architectural decorations; the ceremonials, prostration of the pope and conclave, extinguishing of the candles of the chapel and torches of the balustrate. And, besides, there was the striking effect produced by the singers in the last verse: the tones became softer, the temposlower, until the music, like the light, faded away, leaving the spectator to his meditations in darkness and in silence. It must be remembered that Dr. Burney, visiting Rome in the autumn, did not hear a performance of the Miserere; he was thus not led away by the impressions made by the service, and to him we owe the first description of the music, of any value from a purely musical point of view.

also represented by beating the books or desks, and the old custom of clapping of prayer-books at our Good Friday Service was a curious remnant of the "La Musica della Settimana Sancta"; and also the

In 1840, at Lugano, these two setting of "Bai." Misereres were published by Sig. Alessandro Geminiani (the nom de plume, we believe, of Cardinal Alfieri). The former, as we have seen, thought that he possessed a true and genuine copy at least of Allegri's composition. The latter, in a preface, states that he publishes the music to prevent musicians being led into error by the inexact manuscripts scattered about in Europe. It is somewhat disappointing to find that the two versions do not agree. One would naturally suggest that they should be compared with the autograph manuscripts of Allegri and Bai. But that would be difficult, if not impossible, for we believe the earlier one is lost.

Fétis, in his "Biographie universelle des Musiciens," tells us that Allegri corrected at different times his Miserere; that it was then revised and perfectionné by many singers and composers of the Chapel, who added to it all they considered desirable for a satisfactory performance. If singers and chapel-masters thus altered at will, it is not surprising that Dr. Burney, in 1770, should have obtained one version, and Sig. Geminiani a different one seventy years later. Were the work one of great importance every point of difference would be keenly discussed, and the best endeavour would be made to expunge from the text all additions and alterations. As the matter stands le jeu n'en vaut pas la chandelle. But it is curious to note this example of meddling, and possibly muddling; and if some standard operas were copied down as now sung and played at our opera houses, and compared with the composer's text, it would be found that the musical world has not mended its way. The Misereres of Allegri and Bai are also to be found in Choron's "Collection de pièces de Musique religieuse" and in Vincent Novello's "Periodical Collection of Sacred Music," and both are reprints from Dr. Burney's collection.

In connection with the alterations made by singers, the abbellimenti claim notice. Judging from the two printed versions mentioned, they-i.e., the singerschanged whenever and wherever they thought fit. But it would appear that cadenzas were introduced at special places. Sig. Geminiani has written down these abbellimenti, and indicated the places in both Misereres where they were — according to him—generally introduced. Among these we do not find the one which Mendelssohn heard at Rome, and which he minutely describes in a letter to Professor Zelter, dated June 16, 1831. We have spoken about the abbellimenti copied down by Mozart, and Dr. Burney, though he gives no specimens, mentions them, we believe, in his diary of his visit to Rome. Mendelssohn, speaking of those which he heard, says:—"The abbellimenti are certainly not of ancient date; but they are composed with taste and skill, and their effect is excellent." It is quite possible that similar additions were made by the singers even during the life-time of Allegri, but the whole matter is involved in considerable obscurity. Could the composer revisit this earth, and hear the music as now performed, he would probably, like Puff in Sheridan's "Critic," find it difficult to recognise his own composition. The music of the "Miserere" is complete without these embellishments, and as the tradition with regard to them is vague, they might well be omitted. The fourth abbellimenti given by Sig. Geminiani, for example, is certainly out of keeping with the music of the Miserere, whether it be Allegri's or not. The danger of putting new wine into old bottles could easily be avoided by leaving out these cadenze; and by following the oldest obtainable the composer's intentions.

MUSIC FOR THE PEOPLE.

In view of the recent meeting at the Mansion House, the present seems not an unfitting juncture to review some of the work done in the direction of bringing music within reach of the masses, and to record the experience of some practical workers in this field. In some respects we can do little more than endorse the statements made five years ago by Mrs. Julian Marshall, in the Nineteenth Century, in an admirable paper which summarised the achievements and prospects of a movement which has steadily advanced ever since. Such are her remarks upon the imperative necessity of securing first-rate performers in order to render classical music intelligible to the masses; the advantages of choral singing as involving social co-operation, and suggesting the possibility of individual participation in a performance; the obstacles thrown in the way of the movement by our social system, and sundry other pregnant criticisms for which we refer our readers to the article in question. To these we may add some further facts drawn from personal experience or supplied by the observation of competent judges. An uneducated audience, as it has been remarked to us, have a far keener appreciation for colour than for form. Classical music, therefore, has a far better chance when interpreted by a good violinist or singer than by a pianist. Indeed, when it is often impossible for a first-rate performer on that instrument to dominate the cackle of a London drawing-room full of cultivated persons, one can hardly find fault with their social inferiors for not being immaculate in this respect. Still there are pieces of classical music which if adequately rendered on the pianoforte will reach the hearts of the uncultivated populace; for one cannot insist too often on the statement quoted above, that the poorer the audience the finer should the performance of good music be; or as a correspondent has put it to us in homely language, "The public, rich or poor, like things slick—well done. Said things may be good or bad." Artisan audiences are often extremely critical, and in all efforts to educate them their capabilities and instincts, however rudimentary, should not be lost sight of. Thus they have often an admirable instinctive sense for rhythm and an excellent ear, though the means of manifesting these qualities may be only a clog dance or a penny whistle. Possessors of these two gifts, so essential to an executant, may be heard almost every day in our streets. "Street talent, and how to deal with it," might form the subject of an exceedingly interesting paper. Of one thing, however, we are certain, and that is that no possible advantage can accrue from the encouragement of such a grotesque exhibition as that recently witnessed at the Albert Palace, when a street organ-grinder appeared and sang three songs in Italian to the accompaniment of his instrument. The "warm and enthusiastic reception accorded to this somewhat eccentric musical innovation" has encouraged its promoter to offer, at some future time, "valuable prizes for a contest of street musicians." Such an announcement must cause a cold shudder to run through the frame of Mr. Comyns Carr and his literary confrères, and is enough to cause John Leech and Babbage to turn in their graves. By all means let street musicians be encouraged if they show talent, but, be it understood, with the object of removing themselves to a higher sphere. The worst German band that ever played is immeasurably superior, in our opinion—but we may be prejudiced—to the most improved specimen of the piano-organ—that endless reproducer of text the nearest approach possible would be made to vile vulgarity—that brutal butcher of good music. There is not a spark of life or stimulative influence

ments of the art, which are costly and difficult to realise, require a concentration of attention which is not the people who profit by street musicians. These reap their richest harvest in the form of black mail, alms, or voluntary contributions from the prosperous quarters of the town; and their chief admirers are idle servant girls. An organ-grinder is the abomination of artistic desolation. He is not such a humiliating spectacle as a sandwich-man, but he is infinitely more aggressive, and not seldom belongs to the very scum of the continental criminal classes. In this sole particular are we advocates for musical protection. There is only one way of improving street music, so far as organ-grinders are concerned, and that is by improving them off the face of the English earth. Apologising to our readers for this outburst, provoked by an appropriate visitation from a singularly virulent instrument, whose throbbing arpseggios are, as we write these words, tingling

viciously in our ears, we return to the matter in hand. There is no concealing the fact that of all the forms of music which can easily be presented, none is more universally popular or effective with a humble audience than a ballad. It is extremely probable, on the other hand, that a first-rate performance by a full orchestra of, say, Wagner's "Tannhäuser" overture would have an overpowering effect upon an East-End audience. But this is pure speculation, for the difficulties in the way of such an experiment remove it at present from the sphere of the practicable. The people love a ballad because it has a story, and will follow the course of it on their programmes with rapt attention. But the strong chance of success through the ballad medium, which singers of very mediocre capabilities possess before such audiences, indisposes them to leave the beaten track. They prefer certainties to experiments, and the singing of ballads, which within due limits is of a distinct value, threatens to usurp a sovereign instead of a subordinate rank in the repertory of popular Concerts. Artists of exceptional powers need not hesitate to essay the noblest music before the most humble audience. The essential point, as we have already indicated, is that the performance should be first rate. In proof of this we may mention that at a Concert held in the Victoria Coffee Hall, a few years back, no vocal item in the programme was more appreciated than Berlioz's "Absence," an uncompromisingly original and unusual song, of singular and refined beauty. It is perfectly true that limited intelligences love that which they know. should also bear in mind the other side of the question, a side admirably illustrated by Sir James Paget's remark that one of the most important elements in recreation is surprise. We can cordially re-echo all that a former writer on the subject has said with regard to the obstacles which our "endless class distinctions" throw in the way of the musical education of the people. Let the appearance of amateurs be limited so far as is possible to the platform. Performers themselves have assured us that nothing exerts so paralysing an effect upon them, at so-called Working Men's Concerts, as the sight of front rows packed with well-dressed but apathetic gentlefolk. At the outset the presence and co-operation of amateurs, ladies and gentlemen, is indispensable. But the history of the most successful organisations of the sort teaches the paramount importance of securing at as early a date as possible the co-operation of the people themselves, and the necessity of employing paid performers, and imposing small entrance fees. Music, to reach the lowest strata of all, must be gratuitous. But as it has

hardly to be expected from those toiling for their very existence. In this sphere then there will remain a wide scope for leisured and philanthropic amateurs. From them the initiative must come, as it has come hitherto, and their assistance as organisers, as members of the chorus, and, in exceptional cases, as soloists, will continue to be both welcome and valuable. But for the adequate presentment of good music, by which alone it can be brought home to the masses, the employment of professional talent-vocal, and, to a still greater extent, instrumental-is, in the present state of things, an absolute necessity. While, then, a deep debt of gratitude is due to the great artists who from time to time have gratuitously volunteered their services in this cause, it has been conclusively established by the financial prosperity which attached in former years to the Birmingham Musical Association, and which still attaches to the Working Men's Concerts in Manchester, that the almost exclusive employment of efficient paid professional performers is compatible with an admission fee ranging as low as a few pence, and never higher than a shilling. Some brief account of the work contemplated and achieved by these excellent organisations may be not without interest to our readers. With the operations of the London Societies there are more opportunities for becoming familiar, through the medium of reports of such meetings as that held last month at the Mansion House, or articles like that on the work done by the Kyrle Society, by Miss Octavia Hill (Nineteenth Century, May, 1884), and we have, therefore, abstained from any detailed account of their doings. But the case is different with regard to the provinces. Moreover, since apart from their reputation as musical centres, Birmingham is generally considered the home of organisation, and Manchester of business-like common sense, the consideration of their exertions in this sphere should not be without its lessons. And, lastly, the operation of causes is easier to observe in smaller fields, where concentration and federation is easier than in our bulky metropolis. The Birmingham Musical Association was established in 1879, with the two-fold purpose of providing a continuous series of cheap Concerts, and giving instruction through the medium of classes and a musical library. The first half of this programme was admirably fulfilled from the outset, by the performance of oratorios, and instrumental and vocal music of a uniformly high level, with efficient principals. The promise of a library and instruction classes, however, was speedily abandoned. Believing, as we do, that this part of the scheme is fully as important as the other, we earnestly trust that it may be revived. We do not grudge one penny of the large sums of public money laid out in the purchase of good pictures at Birmingham, but we should be glad to think that her citizens had the same access to the thoughts of Beethoven as they have to the gorgeous landscapes of Müller. A musical library is an incalculable boon to a student, who cannot afford to purchase a score, inasmuch as it not infrequently affords him the only means of realising the intentions of the composer.

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sation dates from the establishment of a large unpaid band and chorus, the rent of rooms, conductor's salary, and all expenses being borne by the Association. Since the close of the fourth season, matters have gone hardly with it. Last year some \$\int_{400}\$ were required to make both ends meet, and this season the Concerts had to be abruptly brought to a close owing to the heavy deficit on the Concert account. It is not our province to inquire into the causes of the decline of a once flourishing organisation. Little difference has been observable in the character of the performances, save a marked increase in the number of purely ballad Concerts and the engagement of a somewhat inferior class of performers. There seems to be a lack of the cordial general support formerly lent to the Association. This has given place to a certain estrangement which is likely to prove fatal to the enterprise, for party feeling is not always confined to politics in Birmingham. matters stand at present, reconstitution or collapse seem to be the only alternatives for a society which has done a good work in the past, and whose untimely decline cannot be due to irremediable causes. The annals of the Working Men's Concerts in Manchester illustrate successive stages of a steady progress towards federation and concentration. Started originally about the same time as the Birmingham Musical Association, they depended at first upon the volunteered aid of amateurs and occasionally of professional performers. They were miscellaneous in character, were held in the outlying town halls, and from the very first attracted large audiences-the number being generally limited by the accommodation-of respectable working-men. The next step was an arrangement by which local amateur choral societies assisted in turn, performing oratorios, cantatas, and miscellaneous vocal music. Finally, in 1882, the Council of the Working Men's Clubs' Association, under whose auspices these Concerts are given, decided on the appointment of a paid director; and, since that date, Mr. de Jong has held this post to the general satisfaction of all concerned. The number of Concerts was raised from ten to fifteen after the first season of his management, and the average attendance has numbered about 3,400, upwards of 2,000 of whom pay 4d. for their seats, the price of which ranges up to 1s. Programmes containing all the words are supplied at one penny each. The character of the music is mainly popular and vocal, varied by selections performed by military bands and instrumental solos, while local choral societies lend their aid for the performance of glees, choruses, part-songs, and other concerted music. The soloists are generally local professionals, and the bands those of the garrison. All performers are paid for their services, and the pecuniary result is very satisfactory, the net receipts having thus far more than covered the expenses of the Concerts. is pleasant to add the experience of the Director whose courtesy in supplying us with some of the foregoing statistics we beg to acknowledge—that "the behaviour of the audience has always been most orderly; they listen most attentively, and their discretion in applause is most wonderful.

While treating of Manchester, it would be ungracious not to refer to the admirable efforts of the Ancoats Recreation Committee to penetrate to the very lowest and poorest social levels, and dispel the dulness which broods over them by healthy amusements and stimulating instruction. Their scheme includes twenty-six free Sunday afternoon lectures, from September to February, before and after each of which there is half-an-hour's music from a local stringed

by local choirs; band contests for local brass and drum and fife bands for prizes, awarded by the committee; and "at homes," where instrumental and vocal music is performed by amateurs or professionals who generously give their services. Amongst the latter may be mentioned the name of Herr Straus, the well-known leader and violinist. So, too, Madame Néruda has played in former years at the Working Men's Concerts to the great delight of her audience. Of the nature of the music performed by the local stringed band in Ancoats we have nothing but commendation, for Mr. Rowley is an enthusiast, and will have none but what is good, and this intention is the best earnest of future perfection, disarming criticism of present shortcomings in execution.

The report of the work done by the Popular Ballad Concert Committee shows many points of resemblance to the provincial organisations we have just described. We find the same catholic taste exhibited in the composition of the programmes, the same or much the same fees for admission, and, as elsewhere, we observe that valuable assistance has been rendered by military bands and distinguished artists. But while we notice the amateur element, as is natural, to be more largely represented among performers in London than in the provinces, the chief cause for satisfaction is the signal success which has attended the establishment of music-classes, no less than twenty-two of which are now in existence, attended by 1,200 students, "all drawn from the wage-earning classes," and who, for nominal fees, which only cover one-third of the expense, receive instruction in harmony, choral singing, and various instruments. This is, perhaps, the most encouraging feature of the report, proving the feasibility of that which the Birmingham Musica Association abandoned without a trial. But we are chiefly concerned with a suggestion made in the course of the eminently practical discussion which followed, namely, that a conference should be called "to consider the possibility of forming a scheme for the federation of the existing societies engaged in providing recreation for the people, with the object of ascertaining whether this work can be accomplished by combined instead of isolated action.' Such a conference the Lord Mayor has consented to call, and we trust that the matter may shortly emerge from the stage of discussion into that of action For the unwieldiness of London, and the immense distances which sever the workers in this cause from the field of their exertions, place it on a different footing from cities like Birmingham, or even Manchester, which can effect their aims by a central and compact organisation. Speaking of the work done by the Kyrle Society's Choir, Miss Octavia Hill brings out this point with considerable force. "The singers reach home very late at night owing to the enormous distances. Often they have to go as far beyond Aldgate Station as that is from Hyde Park; in fact at Aldgate they feel almost home, so far does that waste of small houses extend, which we call the Eas-End. This fact serves to show how far many of the audiences live from the main centres of good, chear music." A financial gain would almost undoubtedly result from such a system of federation, for isolated efforts are pretty sure to be more expensive that combined action. On this head, again, Miss Hil has some remarks which are worth quoting. "So has some remarks which are worth quoting. large a body of volunteers requires—so my experience teaches-always a certain amount of paid work i their full power is to be made available. Kind as they are, one cannot expect conductors, organists accompanists, and professional singers, to give thei time week after week." By the federation of these band, formed by the secretary, Mr. Charles Rowley; societies a better distribution of resources, of talents weekly choral open-air Concerts, in June and July, and of labour would probably be secured. And it would

he much harder in such an ampler organisation for any amateur or official to make his exertions a means of self-glorification, which is always one of the dangers of isolated philanthropy. On this head we cannot refrain from transcribing the following admirable sentences from the writer whom we have already laid under such heavy requisition. "If we are to combine in musical art work all sense of favours conferred or received must be put aside. What is wanted is association; and unless the upper classes are finally to be excluded from progress, the example must emanate from themselves." The proposal which immediately follows this passage, to the effect that amateurs should themselves join the instructionclasses established for the poorest classes, though admirable in vacuo, presents insuperable difficulties. A working-man will readily receive instruction from his social superior, but we doubt whether he would care to have him as a fellow pupil. And we are not aware that such an experiment has been found to answer in other subjects. There is no question, however, that many amateurs would profit largely from such teaching.

It only remains for us in conclusion to utter a few words of warning, of suggestion, and of explanation. We hope that these instruction classes, the success of which is so gratifying, may never come to be considered a rough and ready method for the manufacture of professional performers. There is a fatal ten-dency amongst us to regard art as a means to an end, and it would not be surprising if some such notion were to emerge in the minds of inexperienced students of humble position. The production of performers is going on at such a rate amongst us, that the market is in danger of being overstocked, and it is the extension of intelligent audiences, of the demand, in fact, that is needed. On the other hand, the attainment of such proficiency as will render the student competent to take part in concerted music is a wholly laudable and commend-able ambition. And this brings us to the region of suggestion. We would earnestly commend to all manufacturers and employers of labour on a large scale, the example set by Mr. Platt, at Oldham, who has formed an excellent band and chorus exclusively out of his employés. The aid lent by military bands to the movement is, as we have seen, of great value and importance, but it admits of still further extension. We would have street music minimised, but band-playing in parks maximised, if we may use such a word. As it is, many provincial owns are better off in this respect than London. Finally, let it be distinctly understood that in the course of the foregoing remarks it has not been our ntention in any way to disparage amateur work, or amateur performance. Our contention is simply this, that for the higher musical education of the people, reater interpretative skill is necessary than is possessed by the great majority of amateur perormers.

OBSERVATIONS ON MUSIC IN AMERICA

By Joseph Bennett.

VI.—ELEMENTARY MUSICAL EDUCATION IN BOSTON.
INTELLIGENT visitors to America always expect to ind its highest form of intellectual life, and things ninistering to it, within the bounds of Massachusets. This is natural to an Englishman, who, proud of its own country, remembers that in the historical resterday, a new England was founded beyond the cas by strong, God-fearing men and women from he old home—men and women who were faithful and courageous, and, though not free from the narrow items of their age, loved liberty and light. The

Englishman in Massachusets feels himself a sharer in the glory of that famous commonwealth, and a blood-brother of her illustrious sons. He looks upon Bunker Hill, or visits Lexington and Concord with no twinge of mortification, but rather as he would stand upon the battlefield of Marston Moor or Naseby—rejoicing in the valour with which men of his race have rebuked tyrants. Nowhere out of the parent isle does he feel more at home than in the old State. The names of its cities and villages are those with which he has been familiar from childhood; he recognises around him the features of Anglo-Saxon life; and in literature and art he beholds a stream flowing from the same fountain as that which blesses the mother land.

Influenced by sympathy arising out of many ties, the English visitor to Boston is apt to put on rosecoloured spectacles, and, for my own part, I confess that on many points the actual state of things did not surpass anticipation. Especially was this the case as regards the magnificent public schools, which are, I should say, the special glory of the "Hub. I expected to find in them everything of the best-all that ingenuity could devise and experience elaborate to the end of a well-instructed community. It was, therefore, with no small interest that, under the guidance of my esteemed friend, Mr. Bacon (of the Boston Herald), I visited several schools, chiefly for the purpose of becoming acquainted with the system of musical education, but also in a measure to gratify a large curiosity regarding those famous institutions. It is no part of my present duty to discuss the subject in its entire aspect, but I may be permitted a few remarks of a general nature before entering upon others more specific.

The public school buildings of Boston have scarcely such imposing architectural features as those erected in London under the auspices of our School Board. But it should be remembered that the latter are the creation of yesterday, while the former represent a system established and in working order when we had no system at all. The Boston buildings seem admirably adapted to the purpose they serve. They are spacious, light and airy; capitally arranged for graduated teaching, and kept scrupulously clean. was struck with the perfect order reigning in all of them that came under my notice, and not less with the unmistakable evidence of the firm and gentle discipline from which order springs. The children, bright of aspect and neat in appearance, seemed thoroughly interested in their duties; while their teachers, both male and female, answered, in bearing and speech, to the class which we in England describe as "gentle." Indeed, the whole tone of the schools seemed healthy, and adapted to exercise a perfect influence for good upon the young people made subject to it. One feature impressed me as peculiar. Each of the girls' schools I visited was presided over by a gentleman, having under him a staff of lady assistants. The arrangement I am told, works well in several important respects, especially from an administrative point of view. These schools are very large establishments, making heavy demands upon skill, energy, and tact, and necessitating the existence of those qualities in their highest forms. I sought no opportunity of testing the results of the general educational methods adopted. Indeed, from what I casually observed, I should have thought twice before setting myself up as an examiner of the children on any subject within their curriculum. The chances are that my own ignorance would have been much more fully exposed than their knowledge.

he old home—men and women who were faithful instruction in the Boston public schools; much the iews of their age, loved liberty and light. The

vast majority of teachers use, for quite intelligible course. reasons, the system known as Tonic Sol-fa, but this girls ros is simply the result, as I understand, of their own choice. Over yonder, certain school districts are placed in the charge of certain professors, by whom musical education is directed according to the method each considers to be best. This, of course, entails divergence; but not, as far as I could discover, to any great extent. The principles involved seemed to me much the same; though their working out offered variety of procedure. It was my good fortune to make acquaintance with two of these district superintendents - intelligent and enthusiastic gentlemen, with a firm belief in their respective Shibbolethsand, under their guidance, to see the young New Englanders studying the A B C of the divine art.

In no case was it thought necessary to substitute any signs for those of the recognised notation. The exercises were in the ordinary staff, and performed with ease and accuracy more than sufficient to show that, provided right methods be followed at the outset, there is no need for another written language of music. It was instructive to observe, moreover, with what alacrity the children turned to their music lesson. Evidently, the study had been made interesting to them, which, of course, implies that it had been made clear. Boys and girls are rarely inattentive or "bored" when they are conscious of learning, and these youngsters appeared to take the keenest interest in the exercise of their faculties of observation and deduction as applied to music. More complete knowledge, as far as it went, I have rarely met with. There was no sham about it— sham, let me add, is easily detected by anybody who has had experience of school life. In this case, suspicion of it was impossible. The promptitude of the answers given, and the confident manner of the vocal exercises proved beyond question that the children were masters of the subject within the scope of their examination. In every instance they were severely tested, but failed not once. Their sight singing-with the ordinary notation, bien entenduastonished me. Before the higher classes, passages of genuine difficulty were set only to be read off with hardly a noticeable blunder; and when the teacher, making a staff with the fingers of his left hand. indicated with those of his right passages in two and three-part harmony, he was followed with almost absolute exactness. I hasten to add that these merits were not confined to one school, or to one district. I met with them everywhere, and they served for conviction that in the Boston elementary schools music is taught with remarkable intelligence and success. How long this has been going on I cannot say, but the next generation of Bostonians should be in a high degree artistic, as far as technical instruction can secure that end.

I had one special opportunity of judging results on the point of taste and skill in singing. No sooner did I express a desire to hear a mass of children perform some pieces, than, with ready courtesy, the ordinary work of the upper classes in a large school was suspended; each class forming in order within its own room. I was then taken to the large hall, where the professor seated himself at the pianoforte and began playing a march, to the rhythm of which the girls entered with erect bearing and measured step. When all were seated, the march ceased, books were distributed, and the performance began. I was charmed with the singing, so true was it and, everybody but myself seemed to take as a matter of practice in singing them." How well these principles

After some time spent in this fashion, the girls rose by signal, the march resumed, and the classes retired in order as they came.

My readers are now ready to put the question: How are these results attained? Much is, no doubt, attributable to good teachers, apt at imparting instruction, and zealous in the discharge of their duties; much, also, to the uncommon intelligence of children belonging to a highly educated community. But I think the methods employed deserve the greatest amount of credit. These, as already pointed out, differ on many points; but, as regards essentials, have so much in common that it may be said of them, Ex uno disce omnes. I am, therefore, justified in con-

fining myself to one for the present purpose.

Before me lies a little book entitled "Manual for the Use of Teachers; to accompany the Readers and Charts of the Normal Music Course." Its authors are John W. Tufts and H. E. Holt; its publishers D. Appleton and Co., of New York, Boston, Chicago, and San Francisco. With the reader's good leave, I will point out the salient features of the course of instruction there laid down. Few of these may be absolutely new; but it is in their combination and relative importance that the value of the system lies. A cardinal principle is thus expressed at the outset:

"A knowledge of musical sounds should be given by presenting, comparing, and naming them orally to the ear as relative mental objects, on precisely the same principle that the eye should be trained to number with material objects. We should never lose sight of the fact that in music we are not only teaching that which we cannot see, but that of which we can give no idea by any picture or drawing. . . In music we deal with the reality in order to gain any knowledge of it. When this fact is fully appreciated we see that in the study of the subject, we must appeal entirely to the sense of hearing and to the feelings thus awakened and stimulated.

Carrying out the idea thus stated, immense pains are taken to fix the scale in the minds of the pupils as firmly as the letters of the alphabet or the numerals; the process being continued "until the singers can take any sound of the scale in which they are singing," and not only so, but until, "when passing into any other scale in which the same pitch occurs, the sounds of that scale are readily adjusted in their minds, and the new key easily established." It was in the last-named exercise that the Boston children surprisingly excelled. The teacher would write a phrase in one key, and follow it by another having a different signature, but continuing the last note of the first into the first note of the second. youngsters had no difficulty whatever in passing from one tonality to the other, the sounds of the new scale being at once "adjusted in their minds." far the system runs parallel with the Tonic Sol-fa, and all others deserving to be called philosophical. Passing on, I find it stated that "a sense of rhythm or recurring accent can be awakened only by hearing such rhythms and accents." Consequently, a mental conception of the thing is formed before the pupils are troubled with the character employed to represent it. Simplification of this kind runs through the entire system, which refuses to burden the pupil with anything not essential to the primary object of singing at sight. "Everything necessary to enable the pupils to do this intelligently should be taught, all else should be postponed until this is attained.... There should be no questions or explanations on the part of the in an unaffected way, so expressive. Pieces were sung in two, three, and four-part harmony, with pianoforte accompaniment; no failure of any kind occurring to mar a display the excellence of which mental pictures of their true representation through

work I had an opportunity of seeing. The children had nothing before them but their "mental picture" of the scale, yet when the teacher called out the numbers representing the relation of the various sounds to the tonic, the sounds themselves were produced with a rapidity and accuracy most remark-

With very young children the system under notice employs singing by ear, in order to awaken and develop tone perception at the earliest period and to train the voice. Singing, as an accompaniment to marching or gymnastic exercises, is absolutely forbidden, because tending to encourage a noisy and careless use of the voice. "Correct habits in using the voice, good phrasing, distinct articulation and accurate pronunciation, should all be taught by an imitation of the example given by the teacher. Harsh and noisy sounds should not be allowed."

In teaching time, the system does not at first trouble the pupil with characters representing duration of sound or silence. He is taken, so to speak, behind these, and an endeavour is made to create a conception of the regular accents of the measure, "wasting no time in talking upon the subject, or trying to demonstrate the fact that sounds may be long or short." Accent, as well as time, is taught by the use of syllables indicating the various pulses, strong and light, of a measure; but "the teacher must never accept these time names as an answer, unless they are given at regular intervals and with the proper accent. Without this observance they mean nothing and are useless." In such a manner is the principle carried out that there must be in the mind of the pupil a distinct conception of the thing before its sign can be accepted. This, in fact, is the distinguishing feature of the system-a feature long applied to the teaching of other branches of knowledge when musical students were groping about among a lot of arbitrary and, to them, almost un-meaning symbols. Rests are taught in the same manner as sounds, and distinguished to the ear by emitting the time-names in whispers instead of with the full voice.

During all these early exercises the pupil sees no note of music. But, having clearly in his mind the pitch of the sounds of the scale and their relation to each other, he is taught their representation to the eye. The teacher, having the staff upon a black board, writes the G cleff upon it, and says, "Sing one." The pupils sing the lowest note of the scale. "What is its pitch?" They answer, "C." The teacher then makes a note upon the first added line below the staff, saying, "This is its place." He proceeds, "Sing one, two." The pupils do so, "What is the pitch?" "D." The teacher writes a note upon the first space below the staff, saying, "This is its place." And so on throughout the scale of C. The scale of D is next taken, the others following in order; and it has been found that the pupils, owing to their mental mastery of the scale as regards the pitch and relationship of its sounds, conquer the written language with surprising ease.

The details I have presented serve to show intelligent readers the main principles of the Boston method. For fuller details I refer them to the book itself. But it already appears that the secret of the success attained lies in the persistent study of the scale till its component parts become so fixed in the mind as to be recognised without conscious volition, like the alphabetical letters. To this end all energies are bent, and when it is once gained the rest gives no

trouble.

My visit to the Boston schools afforded me infinite rate, they bore the writer no grudge, for when their satisfaction, because it showed the effective training grand new organ stood ready for opening, Bach was of a whole community in the elementary principles of invited to assist at the ceremony of "trying" the

the most adaptable and refining of the arts. When all American children are so instructed, their country will come within measurable distance of the goal towards which we in England are now striving, and may look forward, as England does, to a time when false ideas in art will have less power than now, and blind and incompetent guides will find their business gone.

THE GREAT COMPOSERS By Joseph Bennett.

[No. XVII.-SEBASTIAN BACH (continued from page 393).

We shall now see with what honest indignation Bach repelled the charge of having flirted with the Halle people in order to obtain a higher salary from the Grand Duke of Weimar. Here is his answer:

"Most Noble, Illustrious, and Learned, most Honoured Sir,-That the very worshipful Collegium should be surprised at my refusal of the post of organist, of which—as they suppose—I was ambitious, does not at all surprise me, for I perceive that they can have considered the matter very little. They suppose that I greatly desired the above-mentioned post of organist, while nothing could be farther from my mind. This much I know, that I offered myself, and that the most worshipful Collegium much desired me; for I, after presenting myself, was minded to travel away at once, when I received Dr. Heineccius' command and politely remained, though I was not compelled, to compose and conduct the piece you know of. Moreover, it is not to be presumed that a man should go to a place where he injures his position. This, however, I could not accurately ascertain in from fourteen days to three weeks, for I am quite of opinion that a man cannot ascertain what his wages are in any place—as the perquisites must be reckoned as part of the pay—even in a few years, much less in fourteen days, and this is in some degree the reason why I accepted the nomination, and, on the ground of my (unsatisfied) desires, gave it up. Still, from all this, it is a long way to concluding that I have played a trick on the worshipful Collegium in order to move my gracious master here to increase my salary, since His Highness has already shown so much favour to me and my art that I had no need to travel to Halle for an increase of salary; thus I regret that the certain conviction of the most worshipful Collegium should have led to such a very uncertain issue; and to this I would add: Even if I were to get as good payment in Halle as here in Weimar, should I not still be bound to prefer the former service to the new? You who understand law and equity may best judge of this, and I would venture to request you to lay this, my justification, before the most worshipful Collegium, and remain, most honoured Sir, yours obediently, Joh. Seb. Bach, Concertmeister and Court Organist." Now it must be admitted that there is something to

Now it must be admitted that there is something to say for the Halle people. If Bach did not desire the place, why did he apply for it, and fulfil certain of the conditions imposed on candidates. If he did desire the place, and the Collegium, as was natural, wished to secure so eminent a man, we need not be surprised that his withdrawal led to some soreness and want of charity. On the other hand, Bach's letter was a perfectly proper one under the circumstances. Not for a moment could he rest under a suspicion of having played a trick, and in repudiating the accusation he tempered spirit with respect. His letter, in short, reads like the letter of a true gentleman. It seems to have impressed the Halle people. At any rate, they bore the writer no grudge, for when their grand new organ stood ready for opening, Bach was invited to assist at the ceremony of "trying" the

builder's work. We can see by the nature of his reply

how much this token of amity pleased him:

"Most Noble Gentlemen, and you particularly Highly Honoured Sir,—I am deeply obliged by your honour's very particular and gracious confidence, and by that of the whole very most honoured Collegium; and, as I always find the greatest pleasure in waiting on your worship, I shall now more than ever endeavour to make my services acceptable to your worship, and to give satisfaction to the utmost in the examine required of me. I would beg you accordingly to communicate this my resolution to the most honoured Collegium without delay, and at the same time to offer to them my most humble greeting, and my dutiful respects for the special confidence with which they have favoured me. I also beg to acknowledge with obedient gratitude all the trouble your worship has been pleased to take for me in many ways up to this time, and will take again, and I shall have the greatest pleasure, so long as I live, in subscribing myself, most honoured Sir, your worship's devoted

Servant, Joh. Seb. Bach, Concertmeister."
In the examination of the Halle organ Bach was associated with Kuhnau and Rolle, all three agreeing as to the excellence of the instrument. This took place in April, 1713, four months after a visit to Leipzig, made by Bach with, perhaps, not the smallest presentiment of the fact that the Saxon town was destined to be the scene of his fullest labours. The master paid this visit for purely artistic reasons, and during his stay conducted a musical service at St. Thomas's, or some other church. One of his cantatas entered into the programme. A curious circumstance has handed down the facts just stated. In order to avoid mistakes, Bach wrote the order of service in the score of the cantata, and to this we owe acquaintance with the circumstances of his debût in the city where he was to reside for twenty-seven years. "He opened the service," says Spitta, "with a prelude, followed by a motett; then came a prelude to the Kyrie. After the intonation by the preacher in front of the altar, the reading of the epistle, and the singing of the litany, came the prelude to the chief choral, in which he could display his skill in choral arrangement. Then the gospel was read; and, next, Bach introduced the chief music ('Haupt-musik'), which on this occasion was his own cantata, by a prelude on the organ. After the sermon followed the communion, with another prelude to a choral; finally, he had to close the service, and here again could put forth all his powers in an organ piece on the grandest scale." No doubt he did put forth all his powers, and made much talk of a strange organist among the church-going burghers that Advent Sunday.

In the year 1714, Bach, as Concertmeister, had a very congenial duty imposed upon him by the Grand Duke. This was the composition of a number of sacred pieces every year, in association with Salomo Frank, by whom the poetical text was provided. The joint labour was not entered upon till 1715, but thenceforward the production of church cantatas went steadily on. Bach, however, had not yet reached his highest point in cantata writing. The master's Weimar period, rich to excess in organ work, was but a blossoming time as regards cantatas. Leipzig saw the fruition later on. "The strength of these Weimar Cantatas," says Spitta, "consists in the solos, of which the wealth of ideas, the variety and perfection of form, compel our amazement. Each melody bears its peculiar stamp, in each piece an individual emotion is thoroughly treated, and even in the most dissimilar the composer has succeeded with marvellous versatility in doing full justice to the subjects. The music

inconceivable such power should ever decay: the most complicated, technical problems are solved with such a quiet certainty that they never occur to us as such. The conception of the words shows an intensity of feeling entirely devoted to the Church, and utterly free from any blemish of secular shallowness. His idea is always concentrated on the whole solemnity of meaning of each separate Sunday; and if the text is inadequate to the thorough bringing out of the chief thought, he grasps it in his deepest meaning, and gives it its right form by means of his music.

The master's attention was not wholly taken up by compositions of this class. His position put him at the mercy of Court circumstances, and when the Grand Duke desired a cantata for a hunting festivity Frank and Bach had no choice but to set their wits to work and make one. Thus it happened in 1716; the result being one of those ponderous classical allegories in which the age delighted. Diana and Endymion, Pales and Pan all figure in it, and utter a lot of well-turned verse in the style which modern America calls "high falutin." Bach, we are told, took a great interest in the composition, as it was probably his first work of the kind, and "it contains much charming music." But it is tolerably clear that the author did not go out of himself to write it, two airs being subsequently transferred to the Cantata "So God the Father loved the world." Spitta says: "If such transference from one work to another of a different kind be possible, there can be no difference in style between Bach's sacred and secular compositions. And no such difference does actually exist. Bach's style was sacred, and the sacred style was Bach's. He does not put it on and off like a vestment, but uses it always without thinking of it, because his style of composition had developed naturally with his growth, and he could not express himself in any other way. In some details of the secular cantatas he attempts to gird himself somewhat more loosely, and, indeed, a greater degree of grace is there perceptible. But, on the whole, his pure polyphonic style is retained in both to an equal degree." This is true to the letter, but by no means peculiar to Bach. It applies in some measure to all German and English composers of the period, and Handel, as every amateur knows, wrote a deal of music which the taste of his day found as acceptable with sacred words as with secular, and vice versa.

Our master went on writing church cantatas till 1717, in the autumn of which year he diverted himself with a journey to Dresden, where the magnificent Frederic Augustus was carrying things, artistic and other, with a high hand. The famous French organist, Marchand, was also on a visit to the Saxon capital, and it followed, as a matter of course, that the presence of two men so eminent in their respective countries excited feelings of rivalry and partisanship. Marchand is described as fourteen years older than Bach, and as having both the merits and defects of his nationality. "He was highly gifted in qualities of technique, his art was thoroughly elegant, and he well knew how to turn these talents to the best account; but he was, at the same time, full of vanity and petty caprice." In high favour at the Saxon Court, which took no notice of Bach, Marchand raised against himself all who stood up for native art and German interests. These urged Bach to challenge the Frenchman to a trial of skill, and, after some precautions, the master complied. Marchand, of course, accepted -much, perhaps, as Goliah accepted the challenge of his rustic antagonist—a jury was named, and preparations were made for combat. The day of battle came; the jury assembled, a large and excited com-pany gathered; Bach put in an appearance, but so flows so untiringly and spontaneously that it is utterly did not Marchand. All waited, still the French

Where was he? At that champion delayed. moment on the top of a coach, flying from Dresden, and what he knew would be certain defeat, with the atmost speed that the roads of the period allowed. In thus running away Marchand exemplified the discretion which is said to be valour's better part; while in being left undisputed master of the field, Bach gained immense renown, and raised himself greatly in the esteem of his compatriots. But he by no means despised Marchand. Indeed, he used to play the Frenchman's clavier music with enjoyment.

Bach's victory failed to secure the attention of Frederic Augustus and his Court, just then engrossed by an Italian Opera Company under the celebrated Lotti. It does not appear that the two great composers ever met, though in the same city together, and the fact is much to be regretted. The Italian might have fascinated the German, and even induced him to visit the "land of song," with results of which one can only say now that they might have been momentous indeed. Bach returned to Weimar in October, and took part in solemnly celebrating the bi-centenary of the Reformation. His career there was, however, rapidly drawing to an end. Annoyed at having been passed over when a new Capellmeistergeneral was required at Court, Bach readily accepted an invitation to act in that capacity under Prince Leopold of Anhalt-Cöthen. In November the duties of his new situation were entered upon; the master's pupil, Schubart, succeeding him at Weimar. It should be said here that Bach was not appointed organist as well as capellmeister at Cöthen. He never again took upon himself officially the responsibilities of such a post.

The master's title at Cöthen was "Capellmeister and Director of the Prince's Chamber Music," his salary being 400 thalers. He had nothing whatever to do with organs and organ playing, but served a highly intelligent and musical young prince in a capacity more congenial to the employer, if not to the employed. The band placed under him seems to have been a good one. At any rate, it contained several eminent names, among them that of Abel, the viol-di-gamba player - father of the Charles Frederic Abel, some time so well known in London. Of Bach's official work at Cöthen even the keen-nosed Spitta has discovered next to nothing. "Time," says the biographer, with unwonted eloquence, "has effaced or overgrown almost every trace of his labours, as the grass has overgrown the castle-yard which the master must so often have crossed; and his name has died out among the people of the place almost as completely as the sounds with which he once roused the echoes of the now empty and deserted halls." Yet it is certain that Bach was very happy in his obscure labours. His young master loved and prized him so much that where the one went the other must needs go; and, removed from church work, the composer could give up his time to purely instrumental music, which he then began to write industriously, producing, amongst other things, the immortal "Forty-eight Preludes and Fugues,"

In May, 1718, Bach went with his Prince to Carlsbad, in company with six other members of the Court band, and in the autumn of the following year he paid a visit, on his own account, to Halle. Records of these and other journeys during the Cöthen period are in existence, and serve to throw some light upon a term in the master's life which otherwise had very little publicity. The visit to Halle might have been very famous, since Handel made pilgrimage to his birthplace that year, and it is probable that both these famous composers were for

to Handel, Spitta says: "On his return journey he remained for a short time with his family at Halle, and Bach sought him out, but was so unlucky as to find that Handel had that very day set out for England." On the question whether Bach or Handel were most to blame for their never meeting, Spitta makes sensible remarks. He rather censures Bach in the first instance, remarking: "We nowhere find any indication that he intentionally took himself out of Bach's reach by leaving Halle on the day of Bach's arrival there; while, on the other hand, it is difficult to overlook the fact that Bach, in this first attempt at a meeting, merely availed himself of an opportunity. Otherwise, as Handel had been in Germany since the previous March, he might have arranged a meeting somewhere or other." But, when con-sidering incidents of this kind and awarding praise or blame, we should be careful to put ourselves in the place of the individuals concerned. It seems to us very important that the two great masters should have met, and given to musical record a memorable incident. On the other hand, neither of them suspected that they were, even in such a matter, making history for the eager discussion of unborn generations. To them, probably, the question of meeting or not meeting was one for no more than a passing thought, and it behoves us, who see it in a very different light, to remember the fact when the conduct of one or both is called in question.

In May, 1720, Bach again accompanied the Prince to Carlsbad, and, during his absence, a catastrophe happened at home. The circumstances of this disaster were peculiarly sad, and almost dramatic in the manner of their revelation to the principal sufferer. During his stay in Carlsbad, Bach received nothing save good news from the domestic circle, and he left the Bohemian town for Cöthen, with pleasant anticipations of a welcome from wife and children. As far as concerned the children, these were realised, but there was no wife to greet the husband. Poor Maria Barbara, the "stranger maiden" of Bach's courting days, and the mother of his seven children, had passed away in his absence, and was lying peacefully in the churchyard, when the master expected to take her to his arms. This was a stunning blow, but Bach bore up manfully, as became a nature not less strong than tender, and in the autumn of the same year we find him in Hamburg, possibly for the performance of a cantata he had composed a little while before. There he again came into contact with organs and organists; and there, as a consequence, the flame of his old passion for church work began to blaze up This induced him to become a candidate for the post of organist at St. James's Church, where was a large four-manual organ. Bach could not stop for the competition, but promised to write from Cöthen and say whether he still desired the place. He did so write, expressing that desire; but the church authorities elected one Heitmann, an "illustrious obscure." Here is no mystery. In view of the election, the committee passed a resolution as follows, and absolutely recorded it: "That, no doubt, many reasons might be found why the sale of the organist's appointment should not be made a custom, because it appertains to the service of God; therefore, the choice should be free, and the capability of the candidate be considered rather than the money. But if, after the election, the elected person, of his freewill, desired to show his gratitude, it should be favourably looked upon by the church." The naïveté of this is as wonderful as its principle, or want of principle. No doubt, the candidates were sounded beforehand as to the precise monetary expression of gratitude which would be forthcoming from them. a short time in the same town together. Referring Heitmann's figure, as the church records show, was

Matheson's account of the transaction just described

is too good to be passed by. He says :-

"I remember-and, no doubt, many other people remember likewise-that some years ago, a great musician, who since then has, as he deserves, obtained an important appointment as cantor, appeared as organist in a certain town of some size, boldly performed on the largest and finest instruments, and attracted universal admiration by his skill. At the same time, among other inferior players, there offered himself the son of a well-to-do artisan, who could prelude with thalers better than he could with his fingers, and the office fell to him, as may easily be guessed, although everyone was angry about it. It was nigh upon Christmas-tide, and an eloquent preacher, who had not consented to this simony, expounded very beautifully the Gospel concerning the angelic music at the birth of Christ, which, very naturally, gave him the opportunity of expressing his opinions as to the recent event as regarded the rejected artist, and of ending his discourse with this noteworthy epiphonema: He believed quite certainly that if one of the angels of Bethlehem came from heaven, who played divinely, and desired to be organist to St. James's Church, if he had no money he would have nothing to do but to fly away again."

Faithful to the traditions of his family, Bach remained a widower but a little while. We have seen that his father could not do without a "helpmeet" longer than seven months. Sebastian sustained the burden of single life from July, 1720, till the end of the following year. Then he fell a victim to the charms of Anna Magdalena Wulken, daughter of the Court trumpeter at Cöthen. Anna Magdalena was young (twenty-one), and we will politely assume that she was pretty; but the sober father-of-family who married her may have more greatly valued her musical talents, her good soprano voice, and her skill and industry in copying out parts. These were qualities of worth in a musician's wife, and, no doubt, Bach appreciated them. But it is clear that he really loved Anna Magdalena, who, on her side, proved a good and faithful wife, and an affectionate mother of man children. She spent twenty-eight years in wedlock, presenting her husband during that time with six sons and seven daughters. As there were seven children of the master's first marriage, Anna Magdalena might have been forgiven if at any time she played the part of Martha in the house. Spitta points out the curious fact that after each marriage Bach received a legacy. The second, however, involved him in a law affair from which he extricated himself by a manly and straightforward act; openly repudiating all share in measures taken by his coheirs for their mutual benefit.

The year 1723 came, bringing circumstances which sundered Bach and his beloved Prince. "Who is the woman?" was the invariable question of a famous French detective when called upon to investigate a crime. Bach himself may be allowed to tell who was the woman that put an end to his quiet life at Cöthen. In an extant letter, afterwards written at Leipzig, the master said:

"From my youth up my fate has been known to you until the last change, which took me to Cöthen. There lives a gracious Prince who both loves and understands music, and with him I purposed to spend the closing term of my life. However, as it fell out, the above-named Serenissimus married a Princess of Berenburg, and as it then began to appear as though the said Prince's musical inclination was growing

"four thousand marks current," and this sum he Princess seemed to despise my art, it was the will of God that I should be called to be Director Musices here, and Cantor in the Thomasschule.'

Probably, as Spitta suggests, there were deeper reasons than those above stated for Bach's move. The master's instinct could not have been permanently satisfied by the limited range of his musical labours at Cöthen, and his almost complete divorce from the church. As regards chamber music, he was, perhaps, content with what had been done. At any rate, the retrospect was not that of an idle man. Pieces almost innumerable in this department belong to the Cöthen period, but it suffices to mention here the Inventions, Sinfonies, Suites, and the "Welltempered Clavier."

The wonderful Leipzig period now lies before usthe most prolonged, the most illustrious, and, therefore, the most memorable of all. Here it behoves us to enter somewhat more into detail than has hitherto

appeared necessary.

Kuhnau was Bach's immediate predecessor as Cantor at the Thomas School. He died June 5, 1722, and six candidates for the post soon appeared in the field. Some of these were old scholars of the foundation, but the one to find most favour was the celebrated Telemann, who had formerly been connected with St. Thomas's Church. A little difficulty arose on the point of teaching a second subject in the School, which Telemann refused to do; but the matter was soon waived by the Council; Telemann was appointed, and wrote from Hamburgh to say that he could not accept the post. Upon this the angry authorities proceeded to make a new choice, and, from several candidates, picked out one Graupner, an old St. Thomas scholar. Graupner was willing enough, but his master, the Grand Duke of Hesse, decidedly was not. His Highness would part with Graupner on no account; so, once more, the Council had to look about them for an eligible person. Bach came forward again. He had been a candidate with Graupner, who was, however, first in the field, and as good as appointed when the Cöthen capellmeister sent in his application. Graupner out of the way, Bach's course was clear, especially as he professed himself willing to do the extra teaching declined by Telemann, and give five Latin lessons per week to the third and fourth classes. In due course his election took place, and he signed a paper solemnly covenanting to lead a respectable life, to be faithful and diligent, to show proper respect and obedience to his superiors, not to make the church music too long or operatic, to instruct the boys and treat them kindly, &c., after the manner of which we have already had example. On May 8, Bach was presented to that august body, the Leipzig Consistory; on the 13th his election was confirmed, and on the 31st he was installed. Very pompous and ponderous, in quaint German fashion, was this last-named ceremony: "At nine in the morning two deputies from the Council proceeded to the Thomasschule, where they were received at the door by the Rector and conducted to the Hall appointed for the examination of the deed. Here they were met by the licentiate preacher at the Church of St. Thomas, who appeared as the representative of Superintendent Deyling, and as the ambassador from the Consistory. The six other masters of the school now joined them, with their new colleague. They took their seats, the pastor and the two reporters of the Council in one row, and opposite to them the school officials according to their rank. The choir first sang a piece of music at the door, and then all the scholars came in. The town clerk made a speech bearing on the installation, and the pastor then pronounced the fact of somewhat lukewarm, and, at the same time, the new installation, adding the customary admonitions and

Bach replied in a few words; he was injunctions. congratulated on his new appointment and the ceremony concluded with another musical performance." So did Johann Sebastian Bach enter upon the

duties of a post he was destined to make illustrious

for all time.

(To be continued.)

THE EFFECT OF THE FUGAL IMPULSE UPON MUSIC:

BEING AN EXAMINATION OF THE SPIRIT AND TENDENCY OF CERTAIN PHASES IN THE DEVELOPMENT OF MUSICAL FORM

By JOSEPH GODDARD.

POLYPHONY.

THE impulse out of which the beginning of the fugue arose was a melodic impulse. The aim of the descant (known in France and Flanders towards the end of the eleventh century) was the more or less simultaneous enunciation of more than one melody. The pursuit of this aim led easily to the simultaneous enunciation of different portions of the same theme, as exemplified in canon (which appears at the beginning of the twelfth century), and thus set in that line of effort out of which arose ultimately the complex fugal

That the long and laborious pursuit of the fugal art aided in an important degree the development of both harmony and rhythm, and that in the fugue was reached, for the first time, a form of composition standing entirely upon tonal elements, and combining important dimensions with unity of character, are illustrations of the great truth that, in music as in language, principles, both large and small, that is to say, those relating to main configuration as well as those applying to arrangements of detail, arise out of

profuse practice and experiment.

If we take a broad survey of the fugue of the middle ages, what structural qualities do we find? First, a certain freedom and variety of conformation, both as regards accent-relation and pitch-relation; secondly, the power of combining the resulting themes into long massive movements. What now is the general influence of this kind of construction upon the musical sense? There are flashes of melodic effect soon lost in the complex thematic enweavement. There is also copious, though incoherent, harmonic effect, the tonal mass being as yet undifferentiated into special harmonic form. We are conscious, then, particularly, of partial melodic effect and vague harmonic effect; and generally, of a long massive flow of tone, which soothes if it does not satisfy the musical passion.

What we have then, so far, in the typical fugue, is an unfolding world of musical forms; but it is as yet an unfinished world. There are melodic and harmonic lineaments passing into and emerging from a body of effect which, though not discordant, has still no clear purport for the art-perceptions. What we have not, is that cumulation of expression—that, so to speak, organic growth of effect-effect toward which every portion of the conformation tends, and to which it is essential-which is the test of finished

Up to this point, then, so far as the original object of the fugal style is concerned—the more or less simultaneous realisation of different melodies-a vast amount of the labour of generations of workers, was failure. Apart from this object, this labour, as we have already said, was advantageous to art, insomuch as it contributed greatly to the development of both harmony and rhythm. It was of further advantage in that it supplied singers and players with considerable and useful matter for perfunctory exercise.

Yet the original impulse which led to the fugue was not only destined to be realised perfectly, but in this realisation some of the higher aspects of musical art were destined to be displayed.

THE DIFFERENTIATION OF HARMONIC FORM: THE TWO FACTORS OF THE HARMONIC SENSATION.

We have seen that the impulse which led to the fugue was a melodic impulse-the desire to enweave one melody with another; and that, out of long activity in this direction, massive polyphonal constructions first arose, involving harmonic effects, but not clearly differentiated harmonic forms. Ultimately, well defined chords appear, and, by the period of Palestrina, are general in composition. As well as being met with in the plain forms of the fugal style peculiar to the above master, they are found at this period applied deliberately both to religious

chants and popular tunes.

The first important application of chords appears in the harmonisation of the Psalms of the Protestant Church. Claude Goudimel, the master of Palestrina. harmonised French airs for the Protestant Church in France, whilst the Lutheran choral appeared in Germany. Now, if we examine the general construction of this music, we find that, unlike polyphonal music, the rhythmical march of the parts is identical with that of the melody; and that also the parts of the choral differ further from those of polyphonal music in this-viz., that (with the exception of the leading theme) they have no melodic value individually. But at the same time we shall observe this further-viz., that the simplicity involved in the absence of individual character from these parts, enables the ear to realise clearly such pitch changes as the parts define, simultaneously with the clear realisation of the melody.

We here touch upon one of the two great factors of the harmonic feeling. The side of harmonic effect corresponding with one of these factors may be described as massive change of thematic outlinechange so conformed that the movements of subordinate parts, tend rather to define more strongly than to obscure, the movement of a leading part. That the feeling of harmony is largely a massive feeling of change in pitch-relation, is evidenced to a great extent by the effect of parts in contrary motion. This effect produces the feeling of harmony in peculiar keenness, the reason being, apparently, that as the changes in pitch-relation occur in opposite directions, they are more clearly and easily followed. This factor in the feeling of harmony may be said to be called forth in its perfection when the motions of parts are perceived clearly, yet without effort, and are felt to strengthen the definition of a

leading melody. The other great factor in the feeling of harmony, is that vaguer, more occult, yet more diffusive form of sensibility to which the effect of timbre gives rise. The explanation that the sense of quality of tone, or timbre, is due to the compound constitution of single notes, and the corresponding massive nervous excitation, is now familiar to musical students. Now we consider that the feeling due to harmony partakes largely of this kind of sensation, the excitation being a-so to speak-artificial timbre. It is certain that a considerable portion of harmonic effect is calculated to tell only in this way. Take, for instance, the clang of the first chord of Mendelssohn's "Wedding March" when given by a full band. Masses of sound such as this, as they follow one another along the outline of a melody, are certainly not analysed completely and consciously by all those whom they impress strongly; in this respect they resemble single tones of rich natural timbre, the mass of partial sounds entering into which tones we know are not analysed consciously. At the same time it is most important to note that although such artificial massive tonal impressure as the chord to which we have referred, is not analysed consciously, it is still the result of ordered harmony. We shall see later on that it is the rôle of ordered harmony to strengthen the coherence and broaden the effect of the thematic outline; that in ordered harmony the chords involve such relations with one another, or with a common harmony, as to have a certain coherence, and that when these chords are attendant upon a theme, the coherence of the chords is added to that of the notes of such theme. Thus the melodic intention is strengthened, that is to say, the melody is impressed more clearly, and the general effect rendered broader and more expressive. The same resultenhancement of melodic outline-accrues to natural timbre. Here, however, there is no ordering of accessory tonal elements by human device; still these elements are ordered, certain principles which have been traced in their ordering being included in harmonic rules-the principles, for instance, governing the amplitude, in relation to pitch, of the constituent Whilst more subtly rich than the harmonic effect of musical art, the tonal environment in the case of natural timbre, is also infinitely more delicate. Combining the utmost complexity with infinite delicacy, it enriches without confusing a pure melodic In harmonised melody the influences of artificial and natural timbre are combined.

Thus the merged factors in the sensation of harmony—(1) clear consciousness of combinative change in pitch-relation; (2) the deeper, vaguer and more diffusive feeling of timbre-influence—have both reference to melody; in both cases the harmonic effect, to be realised fully, demands to be connected with pitch-

change.

THE EARLY HARMONIC PERIOD.

We have seen that the definite harmonic combinations which, by the period of Palestrina, had become unfolded in the progress of polyphony, were applied to popular tunes. Thus effects evolved originally by the interweaving of thematic outline became combined anew with thematic outline.

It is here necessary to point out that, although in the Lutheran choral the harmonic departure in musical development is clearly marked—the polyphonal style being quite eliminated—the choral is still an offshoot, having a definite but prescribed form from the main body of ordered sound, which was still animated largely by the polyphonal principle, that is to say, the principle of expression by compound melodic effect. Palestrina continued to write in the fugal style. At the same time the harmonic principle and its developments re-act upon and modify polyphonal music. In Palestrina, definite combinations are taken account of as fixed elements of effect. Although chords evolved from the weft of melody were now combined anew with melody, it is, nevertheless, true that, at this point, the character of the musical impulse was more harmonic than melodic. Palestrina, as we have said, writes with a view to bring about certain definite combinations; and, in the Lutheran choral, the motive would appear to be, more the combining the tune with chords for the sake of the harmony, than with the object of defining the melody: in both cases the producing a construction in the performance of which masses of voices could join with effect adequate to the means, was an important portion of the main end.

This era of Palestrina and the Lutheran choral is a great era in the evolution of harmony. The

music was becoming clearer; effects new and grand had become defined, although in their massiveness and crude independence they appeared sombre and austere.

In this stage of musical development there existed that tendency to dwell on harmonic effect as an end in itself, which is now beginning again to betray itself as new harmonic effects are rising into view.

The relation of melody and harmony at this time was such that, though melody by becoming an inherent part of definite harmonic effects, obtained certain new features of expression, these two aspects of the musical picture did not quite coalesce. Whilst the rhythmic march of melody was greatly strengthened, in this strengthening the pitch intention became less pronounced. We may here point out to the general reader that the recognition of pitch-design depends upon the definite impression of a key-note. or central point of the tonal figure—the continuous impression of a key-note being the only fundamental standard of comparison which can give rise to the feeling of symmetry in this region of effect, which are the elements of the melodies most intelligible to Europeans. The notes of the scale preserve clear and fixed relations with one another respectively, through each having a fixed relation to a centre or tonic. Now, it was a peculiarity of the harmonic treatment of melody at the period we are speaking of, to produce a vagueness of feeling as to the key-note, and thus weaken the sense of the pitchintention. Definite harmony, therefore, though it was first discovered in the melodic weft, and afterwards applied under other conditions, to melodic outline, and though it gave to this outline a new and striking environment, only as yet rendered it unmistakably clearer and stronger, in the rhythmic direction.

THE DISCOVERY OF THE DOMINANT SEVENTH .-CLEAR TONALITY.

It was due to the cultivation of dramatic music in the 17th century—in which circumstances the striking both expression and beauty out of melody was a paramount object—that melody and harmony were at length brought into perfect and mutually supporting sympathy, and it was at this period when the fundamental features of modern harmonic effect became

first completely unfolded.

The principle of this new development was certainty of tonality, or, in other words, continual clearness in feeling as to the position of the tonic, amidst combinative effect; and the embodiment of this principle hung upon the discovery of the chord of the seventh. The great characteristic of this chord is, it is the only chord which, by itself, proclaims the key it is in; this it does in virtue of containing two notes of the scale, the fourth and seventh, the simultaneous presence of which is only compatible with one scale. Before this chord is used, even if no notes foreign to the scale are employed in the harmony-and it was a peculiarity of the mode of harmonising which prevailed prior to this period, to introduce chromatic alterations in order to make some chords major which the scale gave minor, and vice versa-there was often nothing to decide the actual scale. Sometimes the connection of certain series of notes may have been impressed more strongly, as belonging to this or that scale, by means of accompanying chords, which are salient features of two scales, whilst at other times the general effect of the melody may have defined the scale clearly. But through the use of the chord of the dominant seventh at various and frequent points of the melody, the scale could be feeling of harmony was new, strong, and serious. indubitably proclaimed by presence of its distinctive Musicians had found a new power. The world of notes. In the unfolding, then, of this chord the pitchdesign became immeasurably clearer; and melody,

generally, more coherent and effective.

But not only did the use of the chord of the dominant seventh render quite clear the pitch-design as confined to a certain key, but it rendered it possible to extend this design over more keys than one, and still impress a perfectly decided feeling as to tonality. Modulation, it is reasonable to suppose, has existed as long as melody. There seems nothing improbable in an artless singer, whilst improvising a melody, having arrived at a certain note, treating this note as appertaining to a new key-treating, for instance, the fifth of the scale as key-note. The melodic instinct alone might thus lead a singer to modulate effectively. This process, however, demanded a certain lengthimess of effect. In the early application of chords to melody—i.e., before the discovery of the dominant seventh—the process of modulation was not inevitably assisted by the harmony. The clear impression of a new key still demanded the aid of melodic effect, and consequently a process of some length. The chord of the dominant seventh enabled the composer to modulate by aid of the effect of the accompaniment alone, with the utmost clearness and brevity. The passage of this chord to the common chord on the fifth degree below-the effect called the perfect cadence, is the culminating step in the use of this chord for definition of key; at the same time, by the inherent effect of this progression an important power was added to musical art.

THE ART OF ACCOMPANIMENT .- COUNTER-MELODIC EFFECT.

With the use of the chord of the seventh the art of accompaniment arose. By this we mean the accompanying a recitative, song, or duet by sustained chords, broken chords, or chords partly sustained and partly broken, the chord thus serving as harmonic basis not to one note only, but also to a series of notes, of the melody.

When this practice was begun-and it was commenced in the simplest possible form, viz., by placing a continuous bass to a recitative-a point of departure was made which was destined to be of capital impor-

tance in musical art.

In the harmonisation of the choral all the parts have the same rhythmic march. But in the new form of combinative music which resulted from the discovery of the art of accompaniment, rhythmic variety, and consequent thematic freedom limits defined by the harmony became possible in subordinate parts without detriment to the theme in the capacity of leading effect. In polyphonal music thematic freedom in subordinate parts existed to the verge of license; in the Lutheran choral it disappeared completely. In the new order of combinative effect it emerged again to play its part in a clearer atmosphere under clearer laws. Whilst the art of accompaniment in the rudimentary forms to which we have referred, that is to say, in sustained or broken chords, was, and is still, appropriate for attending certain kinds of effect, there grew, side by side with it, an enrichment of it-produced by the entering into it of the old polyphonal tendency toward compound thematic effect-viz., true melodic outline subordinate to the leading theme, yet not merely involving generally consonant effect, as in polyphonal music, but harmonically homogeneous with the rest of the structure, and involving definite harmonic progressions. This we term counter-melodic effect.

This ultimate issue of the point of departure made by the art of accompaniment, is a principle of conmodern music in every direction mainly depend, been drilled upon close as well as open vowels Before, however, it could speak as it does in the connected with consonants." This "voice from

symphonies of Beethoven, or the dramas of Wagner, the art generally had to pass through a further

probation.

Throughout this survey, so far, we see that the theme or melodic outline is the unit and animating principle of the musical structure. In the endeavour to enunciate more than one theme simultaneously, arose polyphonal effect, which, in the form of the fugue, betrays, for the first time a musical structure that can stand, if need be, independently of literary accessory. In the practice of the fugue, fundamental elements of harmonic effect in the form of chords were discovered. These, the residuum of polyphony, were applied in a special way to display melody in the form of the Choral, and, notwithstanding they gave breadth and a certain vague grandeur to the theme, they often tended rather to obscure than to display the melodic intention, because their march did not always conspire with that of the notes of the melody to uphold, for the time being, a single standard of symmetry in the form of the key-note; and the theme was only strengthened unequivocally on the rhythmic side. By the discovery of the chord of the Dominant 7th, theme and its harmonic environment were brought at length into mutually supporting combination. By aid of the art of accompaniment it became possible to display the melodic outline in this combination with peculiar distinctness, as in recitative, air, duet, and concerted music. This famous invention opened the way for the development of dramatic music, which up to this point could only attempt to articulate in the diffuse archaic accents of fugue and canon. The art of accompaniment admitted further a new exercise of the polyphonal impulse. Counter-melodic effect arose. Rhythmic independence in subordinate parts, carried to the extreme in polyphony and lost entirely in the choral type of effect, returned. Thus true melodic outline subordinate to a leading theme—a principle of construction which pervades the larger works of the modern period—became possible.

(To be continued.)

WE read the following in an American Musical journal: "The numerous musical programmes which have been presented at the commencement exercises of the various colleges, conservatories, music schools and recitals during the past few weeks have suggested a question to the mind which it may not be out of place to ask: 'Why is the English language excluded from vocal music as a study?' Italian seems to have a preference, with an equal division in German and French for second choice, but English is considered beneath a passing notice." This question might well have been asked some few years ago in England, but all who feel interest in the subject must be aware that songs originally composed in the language of our country are now much more frequently sung both in public and private than they were. But, after all, English songs are not all that we want. What we desire is an "English school of singing," so that composers may know that their works may be not only correctly, but sympathetically rendered, a result which can never be arrived at where pupils are taught to sing either foreign words translated into English or the vapid verses of "Royalty" ballads. As it is truly said in the article from which we have already extracted, "Vocal instruction should commence with tone production and breath control, enunciation following next in order. As a matter of fact, the tone production is much assisted by correct pronunstruction upon which the highest developments of ciation; and no pupil is correctly taught who has not America" so thoroughly represents our own convictions upon the subject that we are bound to listen to It is of no use urging composers to write music to English words unless we can create a race of English vocalists to sing them.

THOSE who dwell not close to a railway, where the shrill sound of the whistle is heard night and day, sometimes uttering merely a piercing and prolonged shriek, and sometimes imitating, as accurately as can be expected by a single note, the crowing of a cock, can scarcely imagine the horrible effects of this instrument of torture upon a sensitive nature. Possibly persons with educated musical ears may feel a more acute shock than that experienced by others condemned to this infliction; and in deference, perhaps, to the rapid spread of the art amongst the people, some benevolently inclined individual has, we hear, recently patented an invention by which railway signals shall be transmitted by musical sounds, through pipes or reeds worked by means of steam or compressed air. Until a more definite description appears of this proposed system we are left somewhat in doubt whether the remedy will not be worse than the disease; for if well-tuned organ pipes are to be substituted for the monotonous whistle, the attention will be attracted in spite of ourselves, and we shall be constantly trying to discover whether the musical phrase forced upon our ear means "Train on line," "Shunt for the express," "Go on, with caution," or any other of the numerous messages necessary to secure the safety of passengers. Again, we would desire to know whether this musical language-one false note in which might wreck a train is to be spoken by ordinary signalmen, or by regularly trained practitioners in this department of the art. Surely our lives are not to be placed in jeopardy through the ignorance of one who, warned of danger by a discord, mistakes it for a concord. Of course the matter is in embryo at present; but should the method we have described come into operation, certainly a "Musical Railway Signal Academy" must be at once instituted.

An article in a recent number of the Spectator very ably debates the question of musical pitch, attention to which has again been drawn by the meeting held at St. James's Hall. The author truly says that " very little remains to be added to the arguments in favour of or against a lowering of pitch which have been stated at previous crises in the controversy," This is an undeniable fact; but we are quite certain, from recent experience, that whenever the subject is publicly discussed these very arguments will be brought forward as if they had never been heard The writer of the article to which we have alluded especially reminds his readers of the series of Oratorio Concerts organised by Messrs. Novello, Ewer and Co. in 1869, in which the diapason normal was adopted, a new organ being tuned to this pitch, the necessary wind instruments being purchased in Paris, and the services of Mr. Barnby being secured as Conductor. Whatever relief may have been experienced by the vocalists from this change, it soon became evident that the public cared but little about it; and as there existed no means by which this, or indeed any other, uniform pitch could be enforced, but little more was heard of the matter. Lately, however, it has been seen that the subject is not one which can be allowed to drop; but as we have said, the meeting called to consider it only elicited a repetition of the opinions expressed in 1860 at the Society of Arts; and although a Committee was formed, we fear that, if from no other cause, to "Mors et Vita," and, for the purpose now in view, we

the practical objection of the expense involved in the construction of new wind instruments will materially retard the settlement of this much vexed question. The fact is that vocalists-who are undoubtedly most interested in lowering the pitch-should continue to agitate the subject until some satisfactory solution of the difficulty has been arrived at; but whilst our most prominent Conductors hold themselves aloof from the discussion, we can advance but slowly. Surely they must entertain some definite opinions on such an important matter; and we shall be glad indeed, therefore, if they will no longer remain silent.

WE have often been pressed to say a few words in favour of the concertina; and without committing ourselves to the assertion of its right to take a place amongst our universally accepted musical instruments, we cannot but admit that it is something more than a toy. In Grove's "Dictionary of Music and Musicians" we are told that "the compass of the treble concertina is four octaves, through which it has a complete chromatic scale. Much variety of tone can be obtained by a skilful player, and it has the power of being played with great expression and complete sostenuto and staccato. Violin, flute, and oboe music can be performed on it without alteration: but music written specially for the concertina cannot be played on any other instrument, except the organ or harmonium." In addition to the treble concertina there are tenor, bass, and double-bass instruments, fully capable of taking these parts in concerted music the entire range thus embracing 65 octaves. Of course, if the music performed on the concertina were necessarily limited to "arrangements," it could scarcely be hoped that the instrument would awaken much interest amongst cultivated musicians; but when we find that the compositions especially written for it include (according to the article already quoted from) "2 concertos, in G and D, for solo concertina and orchestra, by Molique; 2 ditto, ditto, in D and E flat, by G. Regondi; sonata for piano and concertina, in B flat, by Molique; quintet for concertina and strings, by G. A. Macfarren; adagio for 8 concertinas, in E, by E. Silas; quintet in D, for piano, concertina, violin, viola, and cello, by the same; and 6 trios, for piano, concertina, and violin, by the same, we may reasonably imagine that a vehicle chosen for the expression of the thoughts of such composers must be worth more attention than has hitherto been given to it. As we happen to know, too, that an application has recently been made to admit the concertina amongst the subjects for one of our highest-class examinations, the matter assuredly demands at least some serious consideration.

THE BIRMINGHAM FESTIVAL.

THE purpose of this article is description not criticism. It will deal with facts; not with opinions that may here-

after be founded upon them

Eight novelties, more or less important, will be produced at the Birmingham Festival, which opens on the 25th of this instant month. They are "Mors et Vita," an Oratorio, by M. Gounod; "The Spectre's Bride," a Cantata, by Mr. by M. Goulous, "The Spectre's Bride, a Cantacta, by Mit. Antonin Dvorák; "The Three Holy Children," an Oratorio, by C. Villiers Stanford; "Yule-Tide," a Cantata, by Thomas Anderton; "Rock of Ages," a Hymn, by J. F. Bridge; a Symphony in F, by Ebenezer Prout; a Violin Concerto. by A. C. Mackenzie, and the "Sleeping Beauty," a Cantata, by F. H. Cowen. Of these eight, six, it will be observed, are by English composers-a fact upon which, as speaking well for native art, and as reflecting credit upon the Festival Committee, it is needless to comment.

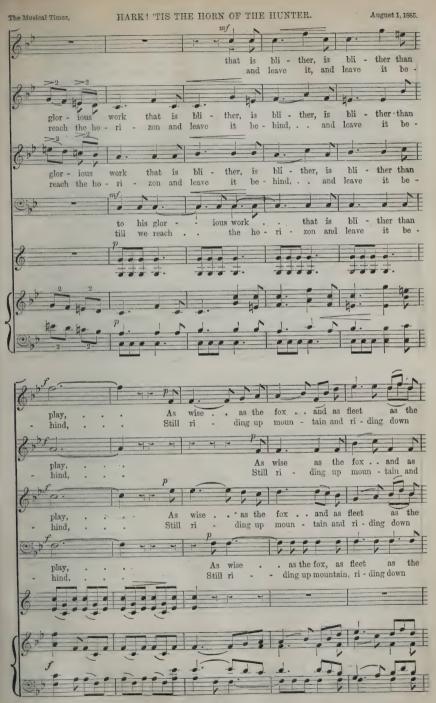
A FOUR-PART SONG.

Words by Ross Neil.

Composed by A. C. MACKENZIE.











* The notes between the asterisks only to be sung when the piece is performed without Horns.



cannot do better than produce it here. The eminent com-

poser says:

"This work is the continuation of my sacred trilogy 'The Redemption.' It will perhaps be asked why, in the title, I have placed death before life, although in the order of temporal things life precedes death. Death is only the end of that existence which dies each day; it is only the end of that existence which these each day; it is only the end of a continual 'dying.' But it is the first moment, and, as it were, the birth of that which dies no more. I cannot here enter into a detailed analysis of the different musical forms which express the meaning and idea of this work. I do not wish to expose myself to the reproach either of pretension or subtlety. I shall therefore confine myself to pointing out the essential features of the ideas I have wished to express; that is to say, the tears which death causes us to shed here below; the hope of a better life; the solemn dread of unerring Justice; the tender and filial trust in eternal Love. Among those musical forms of which the reiteration through the work is most to be noticed, I shall call special attention to the following:-



which expresses the terror inspired by the sense of the inflexibility of Justice, and, in consequence, by that of the anguish of punishment. This melodic form, which is employed both in ascending and descending order, presents a sequence of three major seconds. Its sternness gives expression both to the sentences of Divine Justice, and the sufferings of the condemned, and is found in combination throughout the whole work with melodic forms which express sentiments altogether different, as in the "Sanctus" and the "Pie Jesu," in the Requiem, which forms the first nart-



"This second melodic form, that of sorrow and tears, is transformed, by the use of the major key, and the alteration of a single note, into the expression of consolation and joy-



expresses the happiness of the blessed.

Lastly, the following melodic form, which, by means of threefold superposition, results in the interval of an augmented fifth, announces the awakening of the dead at the terrifying call of the angelic trumpets, of which St. Paul speaks in one of his Epistles to the Corinthians "-



Not a word need be added to the foregoing as respects the "representative themes" which make up so prominent a feature of the Oratorio. The structure of the book may be briefly described. The first part, entitled "Mors, be briefly described. The first part, entitled "Mors," opens with a Prologue, which brings together the texts "It is a fearful thing to fall into the hands of the living God," and "I am the Resurrection and the Life," &c.; thus indicating the subjects—Death and Life—forming the main body of the "argument." Then follows a setting of the "Requiem," and of two auxiliary texts, introduced by way of comment. This, of course, fills up a very large expects and makes the first Part with the Prologue and large space, and makes the first Part, with its Prologue and orchestral Epilogue, by far the most important of the three into which the book is divided. The second part-" Judicium "-leads off with an orchestral Adagio, Sleep of the Dead," and continues with another instrumental movement, "The Trumpets at the Last Judgment," which is followed by a third, ending with a recitative, and called "The Resurrection of the Dead." Next comes a section entitled "The Judge," partly orchestral, partly choral; after which the "Judgment of the Elect" and the "Judgment of the Rejected" are dealt with, the words used being chiefly those of the Gospel, beginning "When

the Son of man shall come in His glory," The third part "Vita"-contains texts referring to the new heaven and the new earth, the heavenly Jerusalem, the worship of the heavenly Host, and the blessedness of the Redeemed, the whole ending with "Hosanna in excelsis." In this case, as may be supposed, the Apocalypse has been drawn upon for suitable words. The large scope of the book is at once apparent. It covers as much ground as the book of "The Redemption," and supplies equal variety and contrast of subject. Of the music we may say, generally, that it bears the stamp of authorship on every page. The composer strikes out no new line. He is simply his old self, and this is, perhaps, as his admirers would have him be. It follows that the orchestration supplies an important feature, and is richly coloured. To this end extensive means are employed; the more descriptive numbers requiring six trumpets, six horns, an extra tuba, an extra trombone, harps, and the whole family of percussion instruments. The solos though perhaps not so numerous as in "The Redempare relatively more important, because more melodic. Various forms are used - air, duet, quartet, for example - but there are also declamatory passages, on ample—but there are also decuments, passages, the model of those that occur so frequently in the earlier work. The choral music may be divided into two corresponding classes. Much of it trusts for two corresponding classes. Much of it trusts for effect to harmony rather than melody or counterpoint, and is carried on in a quasi-declamatory style. On the other hand, there are choruses in which melody predominates, while two are to some extent fugal, and one, a double chorus, is written in the manner of the early church composers. Both in the instrumental and vocal departments large use is made of the "representative themes" cited in M. Gounod's preface. They are never absent long together, and form a much more conspicuous feature than the same device in other works from M. Gounod's pen. It may be added that the composer here outdoes himself in the freedom of his harmonic treatment, and in the liberal use he makes of sequences, which, as a matter of fact, take up no small part of the oratorio. Generally speaking, it is clear that he has lavished upon "Mors et Vita" all the wealth of his peculiar resources.

Dvorák's Cantata "The Spectre's Bride" is founded upon a Bohemian legend, but one by no means exclusively Bohemian property, since it belongs, in some form or other, to several European nations. Bürger has treated it in his famous ballad "Lenore"—the "poetic basis" of Raff's well-known symphony-and students of Scottish well-known symptony—and stated the dead lover, william, came to fetch his bride, Margaret. It need scarcely be said that the Bohemian version has some features peculiar to itself. Thus the heroine sins by praying to the Virgin for the restoration of her absent

lover in terms of almost rebellious impatience-

Bring him again, thus do I pray, Else carry me to him away.

Her petition is answered in terrible form. The lover appears, to take her to the home he has provided, drags her at headlong pace over a frightful road, commands her to throw away, one by one, all the sacred emblems she wears, and finally arrives at a church, which he declares to be his castle. He wishes her to jump with him over the churchyard wall; but she bids him lead the way. No sooner has he done so, than the affrighted maiden rushes off, and takes shelter in a hut, where lies the dead body of a man. The lover's voice is presently heard without, calling upon the corpse to rise and unbar the door. The dead hears, and is about to obey, when a cock crows, and the power of hell becomes impotent for evil. This ghastly story is told in narrative form, and Dvorák has, of course, had to divide it, for musical purposes, in an arbitrary fashion. The music, however, is instinct with dramatic force and vigour. Only the ordinary orchestra is used, and nowhere does it take from the voices the prominence justly belonging to them. A special feature of the work is its lavish use of solo and chorus in such a manner as that the latter echoes the phrases of the former. There is, perhaps, something too much of this, but experience will show, and it is unfair to anticipate. The solo voices employed are a soprano (the maiden), a tenor (the lover), and a bass, which divides the narrative portions with the chorus. Dvorák has written throughout in a free style, and by no

means easily, either for voices or instruments. In other respects the Cantata bears the impress of his well-marked

The book of Mr. Stanford's "Three Holy Children" is not a conventional one, and in its departure from usage, is clever and effective. Its first part presents a dramatised form of Psalm 138, "By the waters of Babylon." "Some Assyrian soldiers, on their way to obey his (the King's) summons, come upon a company of Jewish women, seated by the river Euphrates, who are mourning over the captivity of their race. Taunted by their captors, the women reply by songs of praise for their lost country, and imprecations on their enemies. They are comforted by a prophecy of their return from captivity." Thus the situation is authoritatively stated, and the idea is very well carried out, with no deviation from the exact text of Scripture, and with little addition to Psalm 138. Subsequently the scene on the plain of Dura is set forth; partly in dramatic form, partly with the aid of narrative. Here selections are given from the Psalms, and from authentic Assyrian inscriptions, as well as from Daniel and the song of the three children. For a choral finale, extracts are used from the song just named, and the Psalm 148, "O all ye works of the Lord." The general result is a book having dramatic interest, yet abounding in lyrical expression. It presents, in short, a happy combination, obtained apart from the smallest liberty with Scripture. In the construction of his music, Dr. Stanford largely avails himself of representative themes, without which, apparently, no modern work is considered complete. These are somewhat elaborately interwoven into the musical texture, and it seems vain to hope a first or even a second hearing will suffice for complete recognition. The chief of them, however, are to be identified with sufficient ease. Unusual clearness distinguishes the airs and choruses. It would appear, indeed, as though Mr. Stanford had, for the time being, shaken himself out of thraldom to modern Germany, with its involved and complicated utterances. Thus the grand final chorus, "O all ye works of the Lord," is almost Handelian in its breadth of effect and simplicity of outline. On this account, and others of a like sort, it is hardly rash to say that popularity awaits the "Three Holy Children." By the way, it is curious that Mr. Stanford, like M. Gounod, has composed a number in the style of Palestrina. But of other resemblance between the two efforts there is absolutely none.

In the case of Mr. Anderton's Cantata "Yule Tide" we cannot do better than quote the preface, which gives a

clear idea of the book :-

"In this Cantata there is no developed dramatic design or continuous story. The idea of the work is a gathering of kindred and friends on Christmas eve (such as is common in many countries), at which stories are told and adventures related. The Cantata opens with a prologue, outside) singing a Christmas Carol. This is followed by an Introductory Festive Christmas Chorus, after which the Sailor gives his story of "Christmas Eve at Sea," and the little child tells her "Dream of the Christ-Child." Shortly afterwards the company, as represented by the chorus, call for a ghost story, and, in response to this appeal, the weird Icelandic story of Gudrun and her ride through the night with her spectre lover is told. legend (known in various forms in different countries) is, as narrated in this Cantata, supposed to be followed with vivid interest by the chorus, who in imagination realise the incidents of the story, and by their interpolations give a certain dramatic colouring to this part of the Cantata. A vocal quintet which shortly follows, and for which Shakespeare's words-

Some say that ever 'gainst that season comes Wherein our Saviour's birth is celebrated, &c.

are used, leads on to an instrumental Intermezzo, which is intended to suggest the close approach of the holy Christmas Morn, and which movement, if not too presumptuous, might perhaps take for its text and title: "The time draws near the birth of Christ." This Intermezzo quietly merges into the following soprano solo, with chorus, "Hush, our Christmas Eve is ending"; and a quartet and chorus, "Gloria in Excelsis," brings the Cantata to a close.'

The foregoing "argument" has been dealt with in verse by Julia Goddard with considerable success, both as regards power of expression and the providing of opportunities for musical effect. Mr. Anderton's music is contained in sixteen numbers, including solos for tenor (the Sailor), soprano (the Child), contralto (the Teller of the Gudrun Legend), and bass. The choruses are relatively numerous and important, and the whole is written in the manly straightforward fashion which appeals to popular English taste. Obviously, the interest of the work is cumulative, an excellent finale being supplied by the Christmas music, including a "Gloria in excelsis," for quartet and chorus combined.

Dr. Bridge's Hymn, "Jesus, pro me perforatus," is dedicated to Mr. Gladstone, the author of the Latin text,

and prefaced by the following note:-

"Augustus Montague Toplady, author of the well-known hymn 'Rock of Ages,' and other poems, was born at Farnham, in Surrey, in the year 1740, and was educated at Westminster School and Trinity College, Dublin. He held the livings successively of Blagdon, Somerset, and Broad Hembury, Devon, from which he removed to London in 1775, to become chief minister of the Calvinistic Chapel, Orange Street. He died in the year 1778, and is chiefly memorable in Church History for his strenuous opposition to John Wesley and the movement he originated. hymn first appeared in the Gospel Magazine for March, nymn first appeared in the Gospel Magasine in Mackin, 1776, where it is entitled 'A living and dying prayer for the holiest believer in the world.' The Latin version, 'Jesus, pro me perforatus,' written 1848, appeared in the joint volume of translations published in 1861 by Mr. Gladstone and the late Lord Lyttelton. The music was written for this version only, but the setting adapts itself fairly well to the English original, the sentiment and the sense of which Mr. Gladstone so closely follows,'

The four six-line verses are treated in the form of a chorus, with interspersed baritone solo. As the full score is not before us, we can say nothing regarding the orchestration, but the pianoforte score indicates that it is an important feature in the ensemble. Contrapuntal effects are not aimed at till the last verse is reached, and we may note that here the composer makes an unexpected point by treating the lines, "Dum hos artus vita regit, Quando nox sepulchro tegit" ("While I draw this fleeting breath, When mine eyelids close in death"), as presenting a marked contrast demanding, in the one case, vigour, in the

other, solemnity.

At the time of writing no particulars of Mr. Cowen's "Sleeping Beauty" are available; we pass, therefore, to the Symphony of Mr. Prout and the Violin Concerto of Mr. Mackenzie. The first-named work is in F major, and contains the usual four movements, which are written throughout in classic form and style, the ordinary orchestra throughout in classic form and style, the ordinary orchestra being employed. The first movement, preluded by an Introduction (Sostenuto assai), is an Allegro eon brio; the second movement, in B flat, is marked Larghetto espressivo; the third (Poco allegretto, quasi Andantius) is an Intermezzo à l'Espagnol, in D minor; while the finale appears as an Allegro vivace e con fuoco. Not a single one of these movements departs from the model which has come down to us with the sanction of the great masters.

Mr. Mackenzie's Concerto opens with an Allegro non troppo in C sharp minor, continues with a Largo in A major, and ends with an Allegro vivace in E major. Like all previous works from the same pen, it has distinctive features, but these can hardly be discussed without trenching upon matters of opinion. We will only express an anticipation that the Largo will be found especially interesting alike through its structure and subject.

Our task is now ended, and our readers probably agree with us that the approaching Festival is certain to prove one of moment for music in general, English music in

particular.

CHESTER MUSICAL FESTIVAL. (BY OUR SPECIAL CORRESPONDENT.)

THE third triennial celebration of this Festival since its revival in 1879-after an interregnum of fifty years-took place on the 22nd, 23rd, and 24th ult., and proved to be in all respects a gratifying success, reflecting the utmost credit upon the Rev. Precentor Hylton Stewart and Dr. Joseph C. Bridge, who, as secretary and conductor respectively, did most of the work. Much local support, in one form at all events, was extended to the Festival. Its Presidents included the Duke of Westminster and several other county magnates; a host of ladies and gentlemen figured among the vice-presidents, while the Church, represented by Dean Howson, and the municipality in the person of the Mayor, acted upon the Executive Committee. was well, but I fear that in many cases the Festival had reason to ask complainingly: "What's in a name"? His Grace of Westminster behaved nobly; entertaining a party at Eaton Hall and bringing them in each day for the performances; but the example was not generally followed; nor did the townspeople perform their duty in this regard. The pecuniary success achieved was largely due to strangers, attracted by musical doings in the cathedral church of a city itself the worthy object of countless pilgrimages.

In point of executive resources the Festival was well supplied. There was a fairly numerous and tolerably efficient orchestra, comprising many members of Mr. C. Halle's band; the chorus comprised 120 Cestrian singers; seventy from Bradford, and about as many from Manchester, the three contingents making up an excellent body of voices; while, as principal vocalists, the Committee engaged Miss Mary Davies, Miss Anna Williams, Madame Patey, Miss Hilda Wilson, Mr. E. Lloyd, Mr. Maas, Mr. Brereton, and Mr. Santley-all native artists be it observed. Herr Straus played the leading violin; the organ was entrusted to Mr. J. T. Hughes, and Dr. Joseph C. Bridge, as Cathedral Organist, had the supreme direction.

The programme of the first Cathedral performance contained Gounod's "Redemption," which, like all the other sacred works, figured as part of a Service of Prayer and Praise, authorised for the occasion. In this case, the solos were taken by Miss Williams, Madame Patey, Mr. Lloyd, and Mr. Santley, the last three being those who "created" their respective parts at Birmingham in 1882. Under such circumstances it is not surprising that the congregation was a large one, or that the most profound attention was paid to music nowhere heard to so full advantage save in a cathedral. The rendering of Gounod's work gave general satisfaction. It might have been better certainly, but no less assuredly it was good enough for appro-bation. All the artists above named acquitted themselves well; the orchestra did better than in any subsequent work, and the structure of the building favoured to the fullest extent the special effects intended by the composer when During the chorus he introduced the Celestial Choir. "Unfold, ye portals everlasting," the harps, trumpets and voices of this choir were stationed high up in the tower gallery, whence their music descended with a strikingly realistic result. The conducting of Dr. Joseph C. Bridge thus early set any doubts at rest. It was clear, purposeful, and correct, while free from the pretence which many wielders of the bâton think they ought to make.

On the following morning, when there was again a large

attendance, the programme included several works, small in dimensions, but unquestionable in point of merit. At the head of them stood Bach's Motett for eight voices, "Blessing, glory, wisdom, and thanks." This composition, as amateurs well know, is unaccompanied. It served, therefore, to test the chorus, and display what qualities were in them. The ordeal was passed safely, no fault, save a slight drop in pitch, being observable; while the fugal movements were given with a steadiness and sustained power highly commendable. Next followed Handel's Concerto in D minor, for organ and orchestra—the one not long before played at the Handel Commemoration in Westminster Abbey by Dr. J. Frederick Bridge, who was the executant on this occasion. The Concerto is chiefly remarkable for an introductory Adagio resembling in some points of form the first Allegro of a modern work, but chiefly made striking by the novel use of three solo violoncellos, two of which have their parts doubled by a bassoon. This movement, very dignified in its expression, is also very beautiful, and should not again be lost

The ductor, as his exercise for the degree of Mus. Doc. libretto of this work deals, in narrative form, with the subject of the dream which Nebuchadnezzar dreamed and forgot, which his soothsayers could not relate, but which Daniel, to the glory of his God, brought back to the mind of the King. Connected with the texts in which the story is told, are others of a reflective nature, the book offering no new features whatever for public criticism. Musically the work is also built upon accustomed lines; the narrative being told by the solo soprano and contralto; the tenor having Daniel's part, and the bass that of the King, while the men of the chorus act as the Magicians. shall not describe the music in detail, since every useful snall not describe the music in detail, since every discinimation purpose will be served by indicating where the composer's strength and weakness lie; the more because Dr. J. C. Bridge gives promise of doing good work in years to come. Speaking broadly, the chief merits of "Daniel" are found in the dramatic and descriptive numbers. The composer has a considerable faculty of imagination, and the power of placing situations and scenes before the eye by means of his art; this also implies facility and skill in orchestration—qualities which "Daniel" conspicuously displays. The result is that in the music connected with the Dream, with the Magicians and with the King, it is easy to recognise a very promising degree of strength. On the other hand, the lyrical numbers and those into which neither description nor action enters, are comparatively weak. In these cases the composer's faculty of invention does not shine. He even uses phrases of the most commonplace character. Experience will, doubtless, serve to amend this fault as regards future works, and, even as "Daniel" stands, merit so far outweighs defects as to place the composer among "coming men." The new oratorio was ably performed and well received; the solos being entrusted to Miss Williams, Miss Hilda Wilson, Mr. Maas, and Mr. Santley, at whose hands they received all needful justice. Rossini's "Stabat Mater," solos by Miss Williams, Madame Patey, Mr. Maas, and Mr. Brereton, closed the performance.

On the last day of the Festival there were two Services in the Cathedral, the first being devoted to "St. Paul," the second to "The Messiah." The attendance at "St. Paul" was not very numerous, but the beautiful work, fairly well interpreted, made a deep impression, and, I venture to say, will be more welcome when next presented. Its airs received admirable illustration from Miss Mary Davies (whose delicate talent shone conspicuously), from Miss Wilson, Mr. Lloyd, and Mr. Santley. The chorus discharged their duty well, but the band, who seemed little acquainted with the music, left much to desire. Concerning the performance of "The Messiah," it is needless to speak more than is required for record of Mr. Maas' superb singing in the Passion music. The attendance on

this occasion was very large.

A few words must suffice for the two secular Concerts given in the Music Hall. In the programme of the first were the "Pastoral" Symphony; a selection from Mr. Hecht's clever Cantata, "Eric the Dane," and a pretty new Minuet and Trio, by Sir Herbert Oakeley, as well as some songs and two overtures. The second was taken up by Berlioz's "Faust," which excited a remarkable degree of interest, the hall being crowded, and had a capital rendering, with Miss Davies, Mr. Lloyd, and Mr. Santley as soloists. On the whole, the Chester Festival was, as I have said, a gratifying success, and one honourable to those who assumed responsibility in connection with it. May it prove the forerunner of many others even more satisfactory.

HISTORIC CONCERTS AT THE INVENTIONS EXHIBITION.

THE errors and omissions of the executive of the International Inventions Exhibition with regard to the nature and quality of the musical performances provided for the entertainment of visitors have been commented upon in severe terms, not only in our own columns, but in the ordinary press. To have continued fault-finding would have been sight of. Dr. J. F. Bridge played the solo with conspicuous unpleasant and monotonous, though we should not have sight of. Dr. J. F. Bridge played the solo with conspicuous unpleasant and monotonous, though we should not have supplied in the solo with th

the past month, and we note its appearance with pleasure. The series of Concerts illustrative of the early history of music have awakened a considerable amount of interest, not only amongst musicians, but the general public. Doubtless a large majority of those who attended were actuated by no better feeling than idle curiosity, taking the Historic Concert simply as one of the items in the day's programme. But it was obvious that the listeners became interested as the performances proceeded, the applause invariably increasing to the very end. It must ever be so in the art of music. We have only to scatter seed broad-cast, and though some of it will fall on stony ground and perish, some will also take root and bear fruit a hundred-fold.

Taking the Concerts in the order they were given, we have first to speak of those undertaken by members and professors of the Brussels Conservatoire on the 1st, 2nd, and 4th ult. These consisted of performances of old music on obsolete instruments, in the manipulation of which the performers showed a large amount of skill, which, however, is not surprising, considering the magnificent collection of such instruments possessed by the Conservatoire. From the point of view of abstract musical effect, the efforts of the players of course varied greatly. 'Some of the effects were beautiful as well as curious, while others were only curious. In the latter category must be placed the sounds produced by the eight flauti dolci in a Sinfonia Pastorale from "Eurydice," by Jacopo Peri, a composer generally considered the originator of opera. The flauti dolci are flutes à bec of various lengths, the lowest or bass flute extending downwards to-



These instruments, with sometimes the addition of a drum, formed the band of the Lansquenets of the 16th century. The pupils of M. Dumon's class handled them well, but the effect resembled a description of street organ now happily but rarely heard. To finish with the flutes, M. J. Dumon played some pieces by Bach, Handel, and Quantz, music master to Frederick the Great, on a singlekeyed ivory instrument, the tone of which was very soft and pure. Yet more pleasing were the performances on the viola da gamba, by M. E. Jacobs. The viola da gamba was, as most of our readers are doubtless aware, one of the larger instruments of the viol family, having six or seven strings, the lowest being D below the staff, and a fretted finger-board. As its name implies, it was played like the violoncello, the tone of which it resembles. The instrument used on this occasion was a beautiful example by an unknown maker of the 17th century, and it was played to perfection by M. Jacobs. Of the keyed instruments, the oldest exhibited was a regal of the 15th century, a curious kind of chamber organ, with one set of reed pipes. The blower faces the player at the other end of the instrument, which is between three and four feet long, and merely raises the bellows, which then slowly fall by their own weight.

The harpsichord performers were Mdlle, Ulmann and M. A. Wouters, the instrument being one with a double keyboard, by Hieronymus Albert Hass, 1734. Vocal solos by Guillaume de Machault (circe 1350), Rameau, Bach, &c., were neatly rendered by Mdlle. Elly Warnots, the accompaniments being, of course, played upon some of the above-mentioned instruments. It should be added that the Concerts were organised and directed by M. Victor Mahillon, Director of the Museum of the Brussels Conservatoire, and that the performers appeared by permission of M. F. A. Gevaert, Principal of the Conservatoire. These Concerts, which were wisely given in the Music Room, attracted much attention from visitors to the Exhibition, a crowd of persons being unable to obtain admission on each occasion.

Even more interesting and certainly more enjoyable as a musical performance was the Concert given by the Bristol Madrigal Society, in the Albert Hall, on the 8th ult. Some of the audience were heard to express surprise that it was necessary to send to Bristol for a body of singers capable of rendering justice to a class of music in which perhaps more than any other this country has excelled. We admit that there was ample ground for this feeling, but however humiliating it may be to the metropolis, we

ment of the choristers from the western city, for although there are madrigal societies in London, they carry on their operations in strict privacy, and our ordinary choral societies only pay partial attention to this department of vocal art. In justice to Bristol, which has been rather severely dealt with in respect of its want of appreciation of classical music, and the conduct of its recurring festivals, it may be said that it takes the lead in cultivation of English unaccompanied music, for in addition to the Madrigal Society it boasts the Orpheus Glee Union, which has done much to keep alive a form of art peculiarly national, and of late years somewhat neglected. Both of these bodies consist wholly of male voices, the treble parts in the former being supplied by boys. Once every year there is a ladies' night, when the Society is strengthened by picked members from the Cathedral choirs of Gloucester, Worcester, Hereford, Oxford, &c., and it was this combined force which took part in the Albert Hall Concert. According to the time-honoured custom, the singers maintained a sitting posture during the performance, the music-books being laid on desks before them. The programme contained the very finest examples of the Elizabethan writers, including Wilbye's "Lady, when I behold," and "Sweet Honeysucking Bees," Weelkes's "As Vesta was" and "The Nightingale," Gibbons's "The Silver Swan," and Edwards's "In going to my lonely bed," with the choicest compositions of the best of modern madrigalian writers, R. L. Pearsall, namely, "Lay a Garland," "In Dulci Jubilo," and "Sir Patrick Spens." The delight of the audience was expressed by loud applause and numerous encores, and we fancy that a series of performances of encores, and we fancy that a series of performances of this nature by a well-trained body of executants, such, for example, as Mr. Leslie's choir, would meet with cordial appreciation in London. If it is necessary to be critical we may say that the trebles were a trife weak, and that in one or two items the singing was somewhat cold and expressionless, though in the matters of unity of method, correct intonation, and quality of tone there was nothing left to desire. The name of the Conductor was, oddly enough, not stated in the programme, but we believe it was Mr. D. Rootham, who succeeded Mr. Corfe in 1864.

The next Concert took place on the 14th ult., and consisted of sacred music by Italian and English composers of the 16th and 17th centuries, interpreted by a small choir under the direction of Mr. W. S. Rockstro. In the space of an hour it was obviously impossible to range fully over the ground indicated, but the selection was fairly good save that the greatest of all English composers of the period, Henry Purcell, was unrepresented. The only other point open to objection was the addition of the Abbellimenti or ornamental passages in Allegri's celebrated Miserere, as these date from a much later period than the original composition. We have fully dealt with this subject in another column. The programme included Palestrina's Missa Brevis, first printed in 1570 in the composer's third Book of Masses, and unaccompanied anthems by John Redford, Tallis, Farrant, and Gibbons. The last-named composer was made to appear as a centenarian, the dates of his birth and death being given as 1583 and 1685. The latter should have been 1625.

We now come to the most important Concerts of the series, namely, the three performances of ancient Netherlandish music by Mr. Daniel de Lange's choir of Amsterdam vocalists, whose names were given in our last number. was a great pity these Concerts were not given in the Music Room instead of the Albert Hall. Not only was much of the proper effect of the music lost in the vast rotunda, but the continual entrances and exits of visitors were distracting alike to eye and ear. Another blunder was made in announcing the Concerts to take place at 5 p.m., and at the last moment altering the time to 3 o'clock, causing many musicians to make a fruitless journey to South Kensington. It is necessary to mention these matters if only to show how easy it is for those unused to Concert giving to fall into grievous errors over matters of detail. In spite of these disadvantages, however, the Dutch artists had no reason to feel dissatisfied with their reception as interpreters of the music of their country in remote ages. In Holland, as elsewhere, there has of late cannot deny that the Council were justified in the engage- years been a revival of interest in archaic musical art, and

landish songs, &c., being part of a series of reprints of the works of Obrecht, Sweelinck, Schuyt, and other old masters of the 16th and 17th centuries. Selections from these were included in the programmes of the Concerts. The oldest master represented was, of course, Willem Dufay (1360-1432), who is, by general consent, regarded as the founder of the Flemish school, and the inventor of canon. Parenthetically we may say that the dates here given are taken from the programmes, but the dates here given are taken from the programmes, our some of them are disputed or at least uncertain. The interest of Dufay's music is, of course, purely historical. Half a century later flourished Johan Ockeghem (1420-1512), who materially advanced his art by introducing greater freedom into his melodies, and even a suggestion of tenderness and expression. The latter qualities, however, are far more perceptible in the works of Jacob Obrecht (1430-1507), of whom it was said that "he had so much invention that he could compose a mass in one He was the music master of Erasmus, and he appears to have been a musician endowed with much feeling for expression. This shines through the dull science of his mass on the air "Fortuna desperata," and the beauty and pathos of the second "Agnus Dei" from this work were readily appreciated. The greatest master of the Netherlands school, Josquin des Prés, was illustrated by two madrigals and a hymn. More examples might have been included from the works of this gifted composer, who was so great a reformer that he was distrusted for a while by the dry-as-dust theorists, though he afterwards achieved a world-wide reputation. The Abbate Baini, in his life of Palestrina, says he became the idol of Europe. "There is no longer tolerance for any one but Josquin. Nothing is beautiful unless it be the work of Josquin. Nobody but Josquin in Italy. Nobody but Josquin in France. Nobody but Josquin in Germany, in Flanders, in Hungary, in Spain—Josquin and Josquin alone." Among other composers of somewhat later date, of whom examples were given, were Clemens non Papa, Cornelis Schuyt, Nikolaas Gombert, and Thomas Crecquillon. The last two names in chronological order were two of the greatest, Orlandus Lassus (1520-1594) and Jan Pieter Sweelinck (1562-1612). The former may be regarded as the founder of the modern homophonic school. His partsong, for such it is, "Matona mia," with its pretty refrain, took the fancy of the audience at once. In the music of Sweelinck the masculine vigour and energy, which are the special characteristics of Netherlandish music as compared with the school of Palestrina, reach their culminating point. The spirit and breadth of his setting of the psalms are remarkable, and he was unquestionably the first great composer for the organ, although his works for the instrument did not long survive him. Mr. S. de Lange introduced a fantasia, and also, somewhat incongruously, selections from Frescobaldi, Bach, and Handel. He is a good performer, but his persistent use of the full organ was very distressing to the ear, and awoke the echoes of the Albert Hall in a manner destructive of all effect. We must not omit to mention the remarkably spirited Flemish popular songs, dating from the time when the low countries were preparing to shake off the odious yoke of Spain. The Dutch artists sang throughout with perfection of ensemble, and, making allowance for the small number of voices and the uncomfortable largeness of the locale, the effect was in all cases highly satisfactory. These Concerts ought to bear fruit in calling the attention of choral societies to the mine of wealth awaiting their researches in the works of the old Flemish masters. We have societies at present which are especially concerned with antiquarian music, and it would be advantageous to them and agreeable to their patrons were the names of Obrecht, Josquin, Lassus, and Sweelinck to be sometimes found in their Concert programmes.

ROYAL ITALIAN OPERA.

MDLLE. FOHSTRÖM, a young Russian vocalist, was placed at a disadvantage by making her first appearance at this establishment as Lucia in Donizetti's Opera, without rehearsal, on an evening when Madame Patti was unable to sing. But since then she has won her way to a fair place in public favour, not only in the Opera already

we have before us five volumes of masses, psalms, Netherlandish songs, &c., being part of a series of reprints intonation, however, is by no means perfect; and as it is reported that she intends to devote herself to earnest study, it is but fair to withhold a decisive verdict upon her powers. But the principal event of what may truly be termed the "Patti season" has been the appearance of the prima donna as the heroine in Bizet's "Carmen"; and it need scarcely be said that an exceptionally large audience was attracted on the occasion. The music lies somewhat low for Madame Patti's voice, but the perfection of her vocalisation made the audience almost unconscious of this fact; and throughout the opera it was evident that she had made a minute study of the part. It is difficult, however, for one so thoroughly trained in the florid Italian school to refrain from introducing "ornaments," whether in or out of keeping with the design of the composer, and the occasional indulgence in these was a decided defect in the general rendering of the part. Although her acting was not so spontaneous as that of Madame Minnie Hauk, there was much to admire in it; and in many scenes there was a marked originality in her conception of the character. The rest of the parts, with the exception of Signor Del Puente as the Toreador, were by no means satisfactorily filled, M. Engel having no qualifications for the arduous character of Don Fosé, and Mdlle. Dotti making but a tame Michaela. of Don José, and Mdlle. Dotti making but a tame Michaela. Madame Patti's Margherita, in Gounod's "Faust," has proved the most popular of all her personations, but she has also appeared in "Linda di Chamouni," and "La Sonnambula," Saturday, the 25th ult., the last night of the season, being, according to Royal Italian Opera language, termed her "Gala," when she was presented at the close of the performance with a diamond bracelet, in honour of the completion of her twenty-fifth consecutive year at this theatre. A good word must be said for the year at this theatre. A good word must be said for the excellent conductorship of Signor Arditi, who, with an inferior band and chorus, has certainly made the very best use of the materials at his command during the season.

ROYAL ACADEMY OF MUSIC.

A CONCERT by the students of this Institution was given at St. James's Hall on the 3rd ult., when an excellent specimen of the work of a pupil was submitted to a large audience—a Concertstück in C sharp minor, for pianoforte and orchestra, by Miss Dora Bright, the solo part of which was performed with much precision and delicacy by the composer. In every respect this piece reflects the utmost credit upon the youthful artist, and the applause with which it was received will, we trust, nerve her to increased exertion. Highly successful pianoforte solos were also played by Misses Mackness and M. Lyons, Mr. A. Dace, and Mr. Reddie; and the violin playing of Miss Winifred Robinson produced a marked impression, Mr. J. E. German also displaying decided talent on the same instrument. The solo singing was especially good, Miss K. Payne, Miss M. Hoare, and Mrs. Wilson-Osman being deserving of much commendation. Mr. W. Shakespeare (whose clever Dramatic Overture commenced the Concert) conducted with his usual care and precision.

MR. LESLIE'S CHOIR.

THE second and last Concert of this Association for the present season took place on Saturday afternoon, June 27, too late for notice in our July number. It was satisfactory to note the largely increased attendance as betokening a return of public confidence. We should confess to a mingled feeling of surprise and disappointment had it been otherwise, for, as we said last month, the musical work carried on by Mr. Leslie is national in its character, and it would be no sign of progress were the increased popularity of instrumental music to be attended by a loss of interest in a form of art in which this country has held pre-eminence for three centuries. Happily there are no serious symptoms of danger, and it is understood that Mr. Leslie has been sufficiently encouraged by the result of his recent Concerts to determine upon continuing the operations which ought never to have been suspended. The path that will lead to good returns is clearly defined. The choir must be recruited and strengthened, and when this has been done care must be taken to infuse a proper amount of interest into the

Concert programmes. The conditions of success in Concert work have greatly changed recently. At one time it was dangerous to step ever so little out of the beaten track; but it is now fatal to trust wholly to routine. Mr. Leslie will know the proper course to pursue, while keeping well within the boundaries of his proper sphere-a sphere in which he need fear no rivals. Very little need be said concerning the Concert of June 27. The programme conconcerning the Concert of June 27. The programme contained some old favourites, such as Mendelssohn's "Judge me, O God," and Gounod's "Ave Verum" (written for the choir), which pleased as much as ever, thanks to a perfect rendering. The Conductor's new compositions, the lullaby, "Golden slumbers," and the madrigal, "Let me play the fool," were repeated by desire and were as warmly received as at the previous Concert. We should have been glad to note a larger infusion of the madrigalian element. That there is an appreciative public for this class of music was proved at the recent Concert given by the Bristol Madrigal Society, about which we speak in another column. It only remains to be mentioned that the clever violin playing of Mr. John Dunn, and the vocal solos of Mrs. Hutchinson, Mr. Maas, and Mr. M. Tufnail, gave the necessary relief to the part music.

LONDON MUSICAL SOCIETY.

THE Concert given by this Society on June 30 was of a different character to previous performances, no orchestra being employed. This necessitated a change in the style of the programme; but here a certain amount of halfheartedness was shown. It is difficult to comprehend why Bach's magnificent motett "My spirit was in heaviness was selected for this occasion, as the work inevitably suffered by the loss of the proper accompaniments; and, besides this, a society which professes to labour solely for art should faithfully observe the intentions of a composer on every occasion, or at least should show good cause when any modification is made. To musicians interested in the early history of their art the revival of a portion of the "Four Passions" by Heinrich Schütz must have been specially attractive. Schütz was born in 1585, so that the performance partook of the nature of a ter-centenary celebration. He occupied the position of Kapellmeister at Dresden for many years, and gained a very widespread reputation as a teacher and a composer. He seems to have had many points in common with his great successor, J. S. Bach, born exactly a century later; and, so far as the strict rules by which music was then fettered would allow, he endowed his works with much expression and even dramatic feeling. Oddly enough, his name is not even mentioned in Grove's Dictionary, but a quantity of valuable information concerning him and the time in which he flourished will be found in Spitta's "Bach." The curious hiatus which occurred in German music between his epoch and that of Bach is accounted for by the blighting influences of the thirty years' war, almost as potent, though happily for the fatherland less enduring, than the "killing frost" of Puritanism in this country. How consistently Bach took up the work Schütz had laid down may be gathered from the extant music of the earlier composer. In the four Passions the same features are to be observed as in the inimitable settings of the Leipzig cantor. The Evangelist recites, and the rest of the singers, soloists, and chorus represent the various characters, and have also reflective airs and choruses. In the original there is no accompaniment; but Spitta says rightly that in the recitatives we frequently "detect an unexpected and varied melodic movement, which almost seems to demand a figured bass accompaniment." And speaking of sacred music generally at the time of Schütz he says: "Many motetts of the 17th century are inconceivable without the accompaniment of the organ or other instruments. This may be seen by the progression of the bass part, which not unfrequently lies above the tenor, and would make the harmony quite unrecognisable, if it were not supplemented by a 16-ft. organ bass." The Musical Society therefore should not be accused of vandalism in adding organ accompaniment to the selections given from Schütz's Passions. But, in order to avoid misconception, the fact of the addition should have been mentioned in the programme. The audience could not fail to be struck by

the spirit and expressiveness of the music, and we should not feel surprised were other excerpts from Schütz to be given at future Concerts. The choir sang well, but was, on the whole, more commendable in a selection of old and modern madrigals in the second part. Herr Tivadar Nachez, a Hungarian violinist, was not happy in his choice of solos. He plays with much vigour, but he left much to desire in the matter of intonation, and the impression he created was only moderately favourable. Miss Amina Goodwin received well-deserved applause for her pianoforte solos, and Miss Annie Marriott, Miss M. McKenzie, Mr. Kenningham, and Mr. Ernest Birch were an efficient quartet of soloists. Mr. Barnby conducted the Concert.

MR. CUSINS'S CONCERT.

THE last few weeks of the musical season are generally devoted chiefly to benefit Concerts, a class of entertainment seldom coming within the survey of serious criticism. Some few Concerts of this kind, however, stand out from the remainder by reason of the exceptional quality of the programmes or of the talent engaged. In the latter respect, the Concert given by Mr. Cusins at St. James's Hall, on the 1st ult., was sufficiently remarkable to deserve record. The familiar announcement respecting Mr. Sims Reeves did not occasion so much disappointment this time, as the list of artists included the names of Madame Albani, Madame Scalchi, Signor Del Puente, Mr. Lloyd, Madame Néruda, and M. Lasserre. The efforts of these performers, singly and in combination, were confined to familiar pieces, so that it is only necessary to say concerning them that the audience manifested its delight by loud applause and encores. Special reference, however, must be made to the admirable pianoforte playing of the Concert-giver, both in Schubert's Trio in B flat and in solos by Schumann and Chopin. It may be because Mr. Cusins happens to be an Englishman that he is so seldom heard in the capacity of a pianist. We can assign no other reason.

SIGNOR CESI'S PIANOFORTE RECITAL.

THE Italians, to whom the honour is due of having invented the pianoforte, have not, as a nation, excelled on that instrument. It is specially a harmony instrument in the correct and technical signification of the word "harmony"; which, as Dr. Crotch defined it, means "a succession of chords expressed or understood." If, on the pianoforte, full chords are rather struck than played, and if, as scientific men say, the instrument gives "the end of a sound" rather than a sound, it amply compensates that defect, compared with other keyed instruments, by its powers of expression; which, in certain styles of music, particularly the "Chopinesque," are unequalled. The expression is not only in the easy variation of tempo in pearly or rippling cadenzas and melodic phrases, but in the facility with which a practised artist can play rapid phrases in harmonic intervals, and phrases that are not mere scale passages, but harmonised melodies. The Germans, who have made the pianoforte almost their national instrument from an artistic point of view, prefer a round and vigorous touch suited to the modern forms of polyphonous music in which they excel, and which they all but created. They are admittedly the most intellectual of players on this, the most intellectual of instruments. Still they do not necessarily excel in an expressive style of pianoforte playing, and lest any budding Englishborn genius should allow himself to be won over too easily by Germany, on the supposition there is no music and no pianoforte playing that is not Teutonic or Slav, we recommend him and his teachers not to lose the opportunity of hearing Signor Beniamino Cesi, if that Italian professor should favour London with another visit. The Recital he gave at Princes' Hall on Wednesday afternoon, the 15th ult., was attended by a select if not very numerous audience, who, on the conclusion of each piece, greeted the player with loud and genuine applause. It must be said that a very large proportion of his hearers were Italians. Passing over a transcription of an overture by Mozart, with which Signor Cesi, rather in ignorance of English notions of "music and morals," opened his Concert, the programme was evidently arranged historically, containing in the order here given the names of Bach, Scarlatti, Handel, and Clementi, Beethoven, Chopin, and Schumann—and, finally, those of the great modern virtuosi, Thalberg, Liszt, and Rubinstein. The object was, naturally, to display to a critical London audience the powers of the Italian artist in every style of music. The verdict we ourselves heard more than once in the Concert-room, in reference to Signor Cesi's playing, was-" marvellous, all round." He possesses great strength of wrist and an extraordinary facility in playing rapid octave passages with a minimum of apparent effort; still, the prevailing charm in Signor Cesi's performance is in its expression—in his liquid delicate passages, every feature in the harmony is enounced. Signor Cesi was thoroughly at home in the enounced. Signor Cesi was thoroughly at holine in music of Scarlatti; his inclinations seem to lean to that classic period. He played, too, Beethoven's "Sonata quasi Fantasia" with verve and intelligence; but to his London audience perhaps the greatest novelty and treat was his rendering of Handel's "Gavotta variata," Chopin's "Larghetto" from his Second Concerto, the same author's Polonaise (Opus 44), and an entr'acte from "Mignon," arranged by the performer himself. Signor Cesi is the principal Professor at the Royal College of Music in Naples; and in that city his Concerts of Classical Music enjoy a high reputation. He is also director of the Archivio Musicale of Naples, a musical periodical which commenced two or three years ago in an ambitious tone, in the highest degree praiseworthy. Signor Cesi left London for Italy soon after his Concert of the 15th ult., but he promises to return another year at an earlier period of the musical season, when we trust to our credit as a wellbred people he will meet with a hospitable reception.

THE NEW GUILDHALL SCHOOL OF MUSIC.

Nothing could have been simpler, nor, we may add, more appropriate than the proceedings at the laying of the foundation-stone of the proposed music school on the Thames Embankment on the 21st ult. It was expected that Royalty would have assisted at this ceremony, but certain difficulties arose, and the arrangements were carried through by a number of city gentlemen in a manner suitable, as we have said, to the character of the undertaking. Mr. Pearce Morrison, the chairman of the Music Committee of the Corporation, dealt with facts in his speech previous to laying the stone, and no amount of eloquence could have been more persuasive than the bare statement of these facts. When a disused warehouse in Aldermanbury was opened as a music-school in the autumn of 1880, accommodation was provided for a maximum of 300 students. In three months this number was considerably exceeded, and pupils have continued to pour in so rapidly that the number at the end of the recent term was 2,400, exclusive of 300 members of the Guildhall orchestra and choir. During the five years £56,000 has been paid to professors, so that the accusation of the school being injurious to teachers is simply preposterous. The main object of the institution is the musical education of the general public, and, as Mr. Morrison pointed out, many of the pupils are drawn from the humbler ranks of life, the school being open to a late hour at night. This fact, however, will only add force to his appeal to the City Guilds to endow scholarships for the benefit of poor but gifted students. His suggestion was received with so much applause, that it is safe to look forward to its being acted upon to a liberal extent. From the published description of the new building, for which the sum of £20,000 has been voted, it would seem that utility rather than ornament is to be the main object kept in view. There are to be 42 classrooms on the ground floor and first floor; and on the second floor a practice room 70 feet by 28 on the model of the concert hall in the no longer existing Surrey Gardens, two large harmony classrooms, and an organ practice room. Of the general details of the building and its architectural features, for which Mr. Horace Jones is responsible, it will be time enough to speak when it is ready for occupation, which it is hoped will be not later than September next year.

WESTMINSTER ABBEY.

WHEN the late Dean Stanley, of honoured memory, lent his sanction, some fifteen years back, to the performance in Westminster Abbey, by full orchestra and chorus, of Bach's Passion music, his action was condemned in no measured terms by a certain section of the Press. Happily this vindictive Puritanism has so far abated that the announcement of a Handel Commemoration in Westminster Abbey, with full musical accessories, excited not a word of protest or adverse comment. The choice of the Dettingen Te Deum as the main musical feature of the service, may perhaps be called in question. It is exceedingly long, uncompromisingly Handelian, and abounds in very obvious reminiscences. But with the execution on the 14th ult. little fault was to be found. Full justice was done to the broad choral effects of the work, the trebles in particular singing with excellent intonation and vigour of attack. The Organ Concerto which followed (No. 4 of the second set) formed an admirable contrast by its brightness to the solidity of the Te Deum, after which Madame Albani, who was in excellent voice, gave a very fine rendering of "Angels ever bright and fair." The singing of the rooth Psalm by the entire congregation concluded the Service in a most impressive manner. The attendance was exceedingly large, and it is to be hoped that a substantial sum has been realised for the Royal Society of Musicians of Great Britain, in aid of which benevolent institution the offertory was to be devoted.

MUSIC IN AMERICA.

(From our own Correspondent.)
New York, July 10, 1885.

THE only occurrence of importance in the American Metropolis since my last letter appeared in THE MUSICAL TIMES was the ninth annual meeting of the Music Teachers' National Association, held in the Academy of Music during the first three days of the present month. The Association had its origin in Ohio, and for a space of two-thirds of its existence was little more than a vehicle for spreading intelligence concerning methods of instruction (which is primarily its mission), and an influence for bettering the standard of musicians in the United States. It is only since the musicians of the Eastern cities have begun to take an interest in it that its purposes have been widened, and it has shown a capacity for advancing the interests of the musical art throughout the country. both of these respects the meeting which took place last week was the most potent and profitable ever held, though it was not so numerously attended as the eighth annual meeting held in Cleveland in July, 1884. For the first time in the history of the Association, this year a series of pianoforte recitals and Concerts of magnitude was given in connection with the meeting, and the teachers were thereby instructed concerning the executive skill of half-adozen of the foremost players of the country, and the creative skill of twice as many native composers. This result was due to the choice of New York as the meetingplace, since in no other city, with the exception of Boston, could so many capable instrumental musicians, solo singers, and choristers have been got together after the close of the musical season. The president of the body, Dr. S. N. Penfield, is a resident of this city, and almost entirely through his exertions an orchestra of fifty instrumentalists, a chorus of 200 voices and capable vocalists were enlisted in the musical portions of the programme for the meeting, which every day enlivened the sessions of the word at the meeting of the word at the following the musical pedagogy. There can be no question that in spite of much crudeness in the compositions and their interpretation, these Concerts gave a mighty impulse to the movement in favour of American music. I have already called the attention of the readers of THE MUSICAL TIMES to the effort making to secure merited honour to native talent in the field of composition in reviewing the novelty Concerts given by Mr. Van der Stucken in Steinway Hall last season. Their efforts have found a hearty second in several quarters. The New York Tribune newspaper has thrown its great influence into the work, and after the American novelty Concert in this City the Apollo Club of Boston devoted an entire evening to the music of native composers, and Mr. Neuendorff, now at the head of the Boston Populars, made up a programme entirely of compositions by Boston musicians. indicates a decided awakening on the subject, and it is not out of the domain of probability that before long the men who have the cause most earnestly at heart will be called upon to proclaim a halt to prevent the agitation taking an

extravagant turn.

Something like this was seen last week when the National Association found itself obliged to lay on the table a resolution offered in perfect good faith that at the next meeting no music except that produced by musicians native to or resident in the United States be admitted to This resolution, of course, was the not the programmes. unnatural result of the reaction against the neglect with which managers and conductors have treated American musicians for many years, but the wisdom of these same musicians was sufficient to enable them to see that such a step would work far more harm than good. A much more intelligent movement in the desired direction was taken when resolutions were adopted and ordered to be printed and distributed among the musicians of the country favouring an international musical copyright law. This This agitation was begun last year when a Committee of the Association sent a petition on the subject to Congress. To the arguments contained in this petition the signatures of all the musicians of note in the country, and of publishers representing seven-eighths of the capital engaged in the music publishing business were obtained; but the memorial shared the usual fate of such memorials. The committee was continued this year and will move upon the national legislature again. It is hardly to be expected, however, that the musicians will succeed where the authors have thus far failed.

Concerning the characteristics and merit of the compositions produced at the recent meeting it will hardly be expected that I should speak much. Only a few of the smaller pieces have got into print, and it is doubtful if any will ever make the journey across the ocean. Except in one instance, moreover, there was no exhibition of original traits, and in this one instance the originality lay chiefly in its outlandish badness. The piece was a Chicago production, an extract from an opera, by Silas G. Pratt, who seems fondly to imagine that an utter disregard for all the accepted canons of writing, and a complete suppression of everything remotely resembling the beautiful, may be held to be music if only put out with sufficient assurance. The remaining compositions were mostly well-written, but could not be said to claim any special distinc-The list of larger works performed was as tion. follows:-

Brandeis, F., New York. Barcarole for flute, string

quartet and bass.

Bristow, Geo. F., New York. Overture, "Columbus." Buck, Dudley, Brooklyn. Symphonic Overture, "Mar-

Burr, Willard W., Boston. Pianoforte trio. Chadwick, Geo. W., Boston, Scherzo f Scherzo from second Gleason, F. G., Chicago. Introduction to second act,

" Montezuma." Goldbeck, Robert, New York. Pianoforte Concerto,

Klein, B. O., New York. "Pilgrimage to Kevlaar," ballad for baritone and orchestra; movement from sonata for pianoforte and violin.

Lavallée, Calixa, Boston. Offertory for soprano, bass,

and chorus. Maas, Louis, Boston. Two movements from "An American Symphony."

Paine, J. K., Boston. Sonata for pianoforte and violin. Penfield, S. N., New York. Chorus from Cantata, "XVIIIth Psalm."

Pratt, S. G., Chicago. Selections from Opera, "Zenobia

As I dispose of these compositions with a mere mention of their titles, so also I can do no more with the discussions of the Association than to mention the subjects and the readers of the essays in the order in which they were presented. They were: "Musician, Critic, and Public," by

H. E. Krehbiel, musical critic of The New York Tribune : "Harmony as introductory to Composition and Performance," by C. L. Capen, of Boston; "Music in the Public Schools," by George F. Bristow, of New York; "Education in Music at Home and Abroad," by the Hon. John Eaton, Commissioner of Education for the United States, Eaton, Commissioner of Education for the United States, Washington; "The Italian and German Schools of Vocal Culture," by F. W. Root, Chicago; "Accentuation in Pianoforte playing," by William Mason, of New York; "What is Church Music?" by John R. Cornell, of New York; "Violin Bowing," by E. A. Schultze, of Atlanta, Georgia; "The Value of Mechanical Apparatus and Operations for Cultivation of Technique," by W. H. Dana, of Warren, Ohio, and Dr. W. S. Forbes, of Philadelphia. The essays were all thoughtful, but the full measure of cood which might have been derived from them was want. good which might have been derived from them was wanting owing to the fact that insufficient time was devoted to the debates which followed them. It was seldom that a discussion got well under weigh was not nipped in the bud by an announcement that the time had arrived for the next subject or a pianoforte recital. The next meeting is to be held in July, 1886, at Boston, when it is thought a considerable delegation of musicians from Canada will be in attendance. Four of them were present this time, and their manifestation of interest in the Association was so great that there was talk of changing the title of the Association so as to make it cover the province north of the United States, but the question arose when there was too little time left for action. Mr. Waugh Lander, of Ontario, was, however, made Vice-President, and promised to organise an Auxiliary Society in Canada before next

The only musical performances which the metropolis is enjoying at present are the representations of comic operettas. Of works in this department two hold the stage—an adaptation of Millöcker's "Feld-Prediger," called "The Black Hussar," at Wallack's Theatre, and an adaptation of Genée's "Nanon," at the Casino. Theodore Thomas has been absent from the city with his orchestra for nearly three months, his tour extending as far as San Francisco. Thither he was accompanied by Frau Materna, and other vocalists; but the financial outcome of the enterprise was, we believe, not very satisfactory. Opera in German at the Metropolitan Opera House will next year be conducted by Musik-Direktor

Seidl.

AT the annual meeting of the Royal College of Music, held at Marlborough House, on the 4th ult., under the presidency of His Royal Highness the Prince of Wales, there was a large attendance of the Council and members of the Corporation of the College. The report of the Council having been read, it was moved by the president, seconded by the Duke of Cambridge, and resolved that the report and accounts be received and adopted. This report points out that the present building is now scarcely sufficient for the purposes of the College, and that in a short time the question of providing further accommodation, both for teaching and residence, will have to be considered Mr. Brinsmead announced his intention to give a grand pianoforte every third year for competition among the pupils of the College. The capital account shows that the total amount received and invested is £112,175 128, 2d., and the revenue account shows a balance of income over expenditure of £1,297 18s. 9d.

MR. C. M. GREIG, of Albany, writes to us as follows: "Forty gentlemen of this city have formed a Men's Club, who will sing under my direction next Season as the Novello Club. It was deemed proper for the club in this way to recognise a name which is intimately associated with much of the progress of modern musical art, through the dissemination of good music in a cheap and popular form. Some eight years ago I formed a club of mixed voices which bore the name of the Novello Madrigal Club. I am sure that your firm will unite with me in wishing the new organisation a considerable success, and a useful career." We need scarcely say that our hearty and earnest good wishes are with this newly formed Club and its able and indefatigable Director.

THE annual distribution of prizes to the students of the Royal Academy of Music took place at St. James's Hall, on the 24th ult., before a large audience; the awards being presented by the Right Hon. Lady Aberdare. The proceedings commenced with an excellent rendering, by the female choir of the Academy, of two clever choral songs by G. J. Bennett, late a student of the institution. Sir George Macfarren, Principal of the Academy, then, in an earnest and sympathetic speech, introduced the business of the meeting, and Lady Aberdare handed the awards to the successful pupils. The following were the Memorial Prizes: The Charles Lucas Silver Medal—J. E. German. The Parepa-Rosa Gold Medal—William Nicholl. The Sterndale Bennett Prize (purse of ten guineas)—Jane Taylor. The Llewelyn Thomas Gold Medal—Blanche Murray. The Evill Prize (purse of ten guineas)—Charles Copland. The Heathcote Long Prize (purse of ten guineas) -Frederick J. Gostelow. The Santley Prize (purse of ten guineas) - Septimus B. Webbe. The Bonamy Dobree Prize (purse of ten guineas)-Ernest Burton. The Kelsall Prize (the last of five violins bequeathed by the late Charles Kelsall, Esq.)-Winifred Robinson. The following were the medals and awards in the female department: Certificates of Merit—Harmony: Davenport, Gillington; Singing: Arnold, Bocquet, Booth, Dwelley, Eddison, Harrison, Hoare, McKrill, Payne, Watkis; Pianoforte: Harrison, Hoare, McKrill, Payne, Watkis; Planoforte: Boyce, Rix, A. Robinson, D. Robinson, Samuelson, Stephenson, Young; Harp: Jones. Silver Medals—Harmony: Rose; Singing: Armfield, Clarke, Parry, Rose, St. Clair, Wilson-Osman, Winn; Planoforte: Butler, Corper, Hann, Heal, Horrocks, James, Pinwell, Shaw, Surville, Taylor, Madals, Ma Webb; Organ: Robinson; Harp: Audain. Bronze Medals Harmony: Alexander, Boyce, Freeman, Horrocks, Lan-celot, Mackness, Massingham, Meyer, Prichard, Pope, Robinson; Singing: Allton, Bellas, Cannell, Ellis, Hallett, Hughes, Ikin, Jones, Miller, Morgan, Murray, Price, Quicke, Robertson, Rowe, Skinner, Stephenson, Wood; Pianoforte: Bowditch, Cannon, Coldwell, Cooper, Downing, Easton, Edmunds, Faraday, Gunston, Hallamore, Harrison, Harrop, Horniman, Hutchings, Jackson, Jarratt, Littlejohns, Line, Lyons, Mead, Meyer, Newman, Nott, Osborne, Ridge, Ridgway, Rogers, Rolls, Sellar, Sutton, Theakstone, Turner, Wilson; Organ: Long, Violin: Cocks, Gates, Woods; Violoncello: Davenport; Harp: Phelps; Sight Singing: Armfield, Downing, Gates, Godfrey, James, Limbert, Mason, Pinwill, Sindall, Sneddon, Rodbard, Wesson, Wilson-Osman; Elocution: Findon, Knight, Quicke, Rose, Wells. In the Male Department the awards were as under: Certificates of Merit—Harmony: Baker, Briant, Hattersley, Knott, Metcalt; Singing: Barker, Copland, Edwards; Pianoforte: Fox, Gwyn, Norton; Organ: Tonking; Violin: German, Hann, Newton, Windeatt. Silver Medals—Harmony: German; Singing, David Haslaw, Pianoforte, Powley Gerstelow, Victoria ing: Davis, Harley; Pianoforte: Fowles, Gostelow, Kipps, Mackway, Philpot; Violin: Tonking; Violoncello: Burnett, Cooke, Gill. Bronze Medals—Harmony: Anderton, Fison, Godfrey, Gwyn, Kiver, Lazareck, Mackway, Nunn, Pettman, Thomas, Todd; Singing: Grove, Jones, Nicholl; Pianoforte: Hann, Harrison, Hawley, Hollier, Howgrave, Planoforte: Hann, Harrison, Hawley, Hollief, Howgrave, Hulland, Lemare, Williams; Organ: Kipps, Thomas, Steggall; Violin: Frewin, Ould, Walenn, Wilby; Violoncello: Carrodus; Flute: Griffiths; Hautboy: Horton; Sight Singing: Edwards, Fox, Gostelow, Izard, Tonking; Elocution: Holt. For languages, books were awarded to Mr. Lazareck (Italian), Miss Frost (German), and Miss McGrath (French); a violin bow was presented to A. Pulham; and commendations were given to a large number of students in both departments. At the conclusion of the presentation of awards, Lord Aberdare addressed the audience, and the National Anthem was sung by the full choir; Mr. W. Shakespeare conducted.

The competition for the "Lady Jenkinson Prize," a purse of five pounds, for the best performance of Beethoven's pianoforte Concerto in E flat, took place at the Guildhall School of Music on the 17th uit. The prize was divided between Miss Kate Honey (pupil of Mr. John Francis Barnett) and Miss Florence Rosenthal (pupil of Professor Ernst Pauer). The judges were Mr. Henry Gadsby, Mr. Thomas Wingham, Mr. Thomas Pettit, and the Principal (Mr. H. Weist Hill).

In the Report of the St. John's Choral Society, Newfoundland, for 1884-85, the Committee congratulates the Society on a fairly prosperous season. The attendance has been larger than that of either of the preceding two years, and the results have been to a great extent satisfac-The first Concert was given on Dec. 29 of last year, when Handel's "Messiah" was performed, and the second on Feb. 13, 1885, which consisted of glees and miscellaneous songs, &c.; but the greatest success of the winter has been "The Crusaders," by N. W. Gade. This work was rendered with excellent effect on April 13, and repeated on the 20th, when, as in the first performance, the combined accompaniment of the pianoforte and harmonium was introduced. In this piece the solo parts were very efficiently taken by Miss Baker (Armida), Mr. Burchell (Peter the Hermit), and Rev. H. Dunfield (Rinaldo.) Financially, the past season has been a success, as, after paying a balance from last year of £8 16s. 6d., there remained to the credit of the Society the sum of £35 6s. 9d., part of which (£15 2s. 6d.) has been invested in the purchase of a gold watch as a present for Miss Rowe, and the balance handed to Mr. Rowe. Cordial thanks are voted to Mr. Withers (Organist of the Cathedral) for the excellent manner in which he accompanied the singing of "The Crusaders" on the harmonium, and also to Mr. and Miss Rowe, the Conductor and Pianist of the Society, for the energy, zeal, and skill with which they have performed their arduous share of the important work of the Society.

THE Anniversary Festival of the Croydon Church Choirs Union was held on June 25. There was a Choral Celebration of the Holy Communion at seven a.m., at the Parish Church, the service being Garrett in D; the Nunc dimittis (Barnby in E flat) being sung during ablutions. The service throughout was well rendered. In the afternoon an Organ Recital was given by Mr. F. Cambridge, Organist and Choirmaster of the Parish Church, Mr. E. G. Ingrams, Organist of the Parish Church, Wallington, and Mr. H. J. Vaughan, late Organist and Choirmaster of St. Peter's, Croydon. At eight o'clock there was full Choral Evensong at the Parish Church, which was attended by an enormous congregation. The choirs and clergy numbered in all about 350. The first part of the service was sung by the Rev. W. G. Langdon, the Rev. H. E. Trimmer taking the concluding portion. Stainer's Evening Service in B was most carefully and effectively given. The String Band—the feet time at these Eschizels—randered valuable aid in the first time at these Festivals-rendered valuable aid in the Symphonies and Nunc dimittis. The anthem was "I will give thanks" (Hopkins). The sermon was preached by the Rev. Edwin Price, Minor Canon of Westminster. During the Offertory two Hymns, and subsequently Smart's Te Deum in F were sung. Mr. H. L. Balfour presided at the organ during the services, and also played several solos. Great praise is due to Mr. F. Cambridge, the honorary Choirmaster of the Union, for the care and attention with which the choirs had been trained, and also for the able manner in which he conducted.

THE Chevalier Leonhard Emil Bach gave his second and last Concert this season on the 10th ult., at St. James's Hall, assisted by Madame Antoinette Sterling, Miss Medora Henson, Signor Novara, and a select orchestra presided over by Signor Randegger. Beethoven's pianoforte Concerto in C minor (Op. 37), pieces by Chopin and Liszt, and a Capriccio Polonaise for pianoforte and orchestra, of his own composition, afforded an opportunity to the concertgiver to manifest his distinguished and versatile talents both as a performer and a composer of considerable merit. In the latter capacity his success, on the present occasion, culminated in the charming rendering by Madame Antoinette Sterling of four nursery songs (forming part of a collection entitled "Carols of Cradleland," about to be published by Novello, Ewer & Co.), one of which, "Our Baby," was vociferously encored, and there can be little room for doubt that these simply yet effectively written songlets will soon become popular in the quarter for which they are more especially intended. The programme also included a very efficient interpretation of the Prelude to Act III., and the Banquet Dance from Sir Arthur Sullivan's highly characteristic "Tempest" music; Signor Randegger conducting with his usual ability and tact.

On Saturday, the 18th ult., the second annual Choral Festival of the Association of Tonic Sol-fa Choirs took place at the Albert Palace, Battersea Park, when two Concerts were given by about 1,300 singers from 25 of the associated choirs. The programme of the afternoon Conassociated control of the armound of the armound control of the armound of the ar Barnby, Hatton, Smart, Pearsall, and Pierson. The even-Barnby, Hatton, Smart, Pearsall, and Pierson. The evening Concert commenced with an excellent performance of Dr. Stainer's Cantata "The Daughter of Jairus." The second part included Macfarren's "Hark the lark"; Pearsall's "When Allen-a-Dale"; Wagner's "Hail, bright abode," and other pieces by Mendelssohn, Barnby, Pinsuti, W. Macfarren, and T. Morley. The solo vocalists were Miss Marianne Fenna, Mr. Iver McKay, and Mr. W. There M. A. I. Coldigort, Mrs. Bec. and Mr. Wete Miss Mariania Felina, Mr. 1907 McNay, and Mr. W. H. Brereton; Mr. A. J. Caldicott, Mus. Bac., and Mr. William Hodge presided at the organ, and Mr. W. H. Harper, and Mrs. W. G. McNaught at the pianoforte. The Conductors were Mr. W. G. McNaught, and Mr. L. C. Venables, and the general arrangements were under the direction of the Hon. Sec. to the Association, Mr. W. H. Bonner. Among the many attractions of the day must be mentioned the performances of the "National Orchestra" of the Palace, conducted by Mr. A. J. Caldicott, and the Company's military band, conducted by Mr. Hiram Henton.

At the first Concert for the season of the Tenbury Musical Society, on the 1st ult., the Rev. Sir Frederick Ouseley's Oratorio, "The Martyrdom of St. Polycarp," was performed with marked success, the composer at the conclusion of the work receiving quite an ovation. The Oratorio was written in 1854, for the degree of Doctor of Music, and as its reception at Tenbury justifies the hope that it will ere long be repeated elsewhere, we are glad to say that it has recently been published, for the first time, in vocal score with pianoforte accompaniment, by Messrs.
Novello, Ewer and Co. Every justice was done to the
composition by the Society, both in the solo and choral portions, the principal vocalists—Miss Antelli, Mr. Anstice, and Mr. D. Harrison—being thoroughly efficient in the music allotted to them (Mr. Harrison, in the air "Yet let me pray," receiving enthusiastic and well deserved applause), and the whole of the choruses showing the result of careful preparation. Mendelssohn's "Hear my Prayer"—the solo excellently rendered by Mrs. Joyce—Hiller's "Song of Victory"—in the solo part of which Miss Kate Probert especially distinguished herself—and Walmisley's Anthem, "The Lord will comfort Zion," formed the second part of the programme. The chorus and band, under the leadership of the Rev. J. Hampton and Mr. W. Claxton respectively, were everything that could be desired.

THE prospectus of the Huddersfield Choral Society announces three Concerts for the season 1885-86. At the first, on October 16, Prout's "Hereward" will be given, conducted by the composer; at the second, on December 18, Handel's "Messiah"; and at the third, on March 19, 1886, Mendelssohn's "St. Paul." For these performances eminent solo vocalists are engaged, the band will be considerably augmented, and Mr. H. L. Parratt will preside at the organ. We may mention that Huddersfield is rich in choral societies; for, in addition to the one already mentioned—which consists of 430 performers, and is the largest in Yorkshire-there is the Glee and Madrigal Society (100 performers), the Orpheus Society (150 performers), and the Philharmonic Society-orchestra only (75 performers), all of which are well patronised and highly appreciated.

A VARIETY in the musical programme at the Inventions Exhibition was given on Thursday, the 9th ult., when a most interesting Lecture was delivered by the Rev. J. Collingwood Bruce, LL.D., F.S.A., on "Northumbrian Pipe and Ballad Music." The musical illustrations were given by pipers from the North, and by a special choir under the conductorship of Mr. J. Westwood Tosh, assistant music superintendent to the School Board for London. The programme included the old ballads "Chevy Chase," "Derwentwater's Good Night," &c., and the whole of the

By the Annual Report of the Belfast Philharmonic Society we find that the past season has been one of the most successful since the Society was established. At the first Concert a number of the leading vocalists appeared -amongst whom were Madame Trebelli and Mr. Maasat the second, Gounod's Oratorio "The Redemption, performed for the first time in Belfast, attracted a large and highly appreciative audience. The first part of the Concert, in commemoration of the bi-centenary of the birth of Handel, was devoted exclusively to that composer's works; and the concluding Concert—this year being also the bi-centenary of the birth of Bach—included a selection from his best compositions. Three Chamber Concerts were given with much success during the season, the "Heckmann Quartet" appearing at the second. These performances took place under the auspices of, but without any expense to, the Society; and it is hoped that next year they may be continued, and made self-supporting. The Committee pays a well-earned tribute to the musical ability and indefatigable exertions of the Conductor, Herr Beyschlag; and it must be recorded that, as a graceful and spontaneous expression of their appreciation of his valuable services, the chorus and orchestra presented him, previous to the last Concert of the season, with a gold-mounted conductor's bâton.

An excellent Recital was given by the pupils of the Harrow Music School (South Hampstead Branch), on Wednesday evening, the 15th ult., at the Eyre Arms Assembly Rooms. The selection of music was of a high class, being taken from the works of Bach, Beethoven, Mendelssohn, Brahms, Schumann, Mozart, Raff, &c., and the performance was of more than average merit. Amongst the instrumental items most worthy of mention Amongst the instrumental terms most worldy of infention were a duet for two pianos, Schumann's Andante and Variations, Miss Florence Stephens and Miss Theresa Slocombe; a Sarabande by John Farmer, Miss Jessie Oliver; the pianoforte performances by Miss Ethel Stephens, Miss Annie White, and Miss Annie Benito, and Stephens, Miss Annie White, and Miss Annie Benito, and the rendering of the Adagio from Spohr's Ninth Concerto (violin), by Master Alfred Slocombe. Vocal pieces were contributed by Miss Minnie Spackman, Miss Katie Howell, Miss Carrie Stephens, Mrs. Brooks, Mr. Cuthbert Wills, and Mr. David Strong, the last named gentleman singing with great effect Kücken's "Bird, fly-from hence (violoncello obbligato, Mr. Trust). A duet for two pianofortes was also excellently played by Miss H. L. Fox and Miss Bessie Frost, the principals of the school, who deserve warm praise for the efficient manner in which they are warm praise for the efficient manner in which they are carrying on the work of the institution.

On Monday, the 13th ult., the fifteenth anniversary of the Consecration of St. Philip's Church, Queen's Road, Battersea, was commemorated by a Festal Evensong, at which a large portion of Mendelssohn's "St. Paul" was sung as the anthem. The choir of the Church was augmented by the choirs of St. Mildred's, Lee, and St. Botolph, Aldgate, and consisted of over 100 voices. Botolph, Aldgate, and consisted of over 100 tokes. The principal solo parts were taken by Master Doherty, Messrs. H. J. Walker, C. Langton, and Thornton Colvin. The air "Jerusalem" was beautifully sung by Master Doherty, and Mr. C. Langton gave an excellent rendering of "Be thou faithful." "O God, have mercy" was finely rendered by Mr. Thornton Colvin, whose sympathetic voice was heard to great advantage in this air and the recitatives. The choruses were sung with great precision and fine effect. Mr. Howard Leask, Organist of St. Mildred's, Lee. presided at the organ, and Mr. W. T. Goold, Organist of St. Botolph, at the pianoforte. Mr. George Winny con-

An excellent idea is well carried out in the "Boston Musical Year-Book," the second volume of which, for the season 1884-85, has just reached us. Mr. G. H. Wilson, whose name appears on the title-page as the compiler of the work, deserves much credit for the manner in which he has performed his task, a faithful record being given of all the compositions played at Concerts during the year in Boston. A list of the first performance of new works throughout the musical world also appears; and if more subscribers can be secured, it is hoped that the scope of the book may be still further increased. Certainly the music was rendered with the utmost finish and expression. undertaking is one deserving of extensive patronage.

THE second season of the London Wagner Society was brought to a successful conclusion on Friday evening, the arth ult., with a Dramatic Reading by Miss Alma Murray. The programme was a singularly interesting one, comprising selections from Wagner's "Tristan" and "Götterdammerung," the "Agamemnon" of Eschylus, Shelley's "Cenci," Browning's "Pippa Passes," and a poem by Victor Hugo, "La Ville Disparue." The translations were furnished by Mr. Alfred Forman. The translations appeared to signal advantage throughout the evening. Musical excerpts from "Die Meistersinger" and "Parsifal," by the Misses Mary and E. G. Carmichael, formed an There was a agreeable interlude in the entertainment. large audience, which included Mr. Robert Browning. At the close Mr. Moseley, one of the Honorary Secretaries drew attention to the past season, which had brought forward a lecture on "Parsifal" by Mr. Charles Dowdeswell, another on "Tristan und Isolde," by Mr. H. F. Frost, assisted by Mr. J. S. Shedlock, B.A., and a Conference by Mr. Ferdinand Praeger, as well as a Conversazione. Perhaps the most encouraging sign, however, was a large accession of members, including many well known representative musicians, and other persons of mark in the world of art.

The British Medical Fournal of the 4th ult. says: "We reported some time since a new operation of subcutaneous division of the exterior tendon slips of the ring finger, which had been performed successfully in America, with the object and result of extending the range of movement of the fingers in pianoforte playing. This proceeding has been repeated recently in London by Mr. Noble Smith, Queen Anne Street, with results which he records as satisfactory." He says: "I have just succeeded in freeing the ring finger of the right hand of an accomplished lady pianist, without causing her much more pain than is felt from the prick of a needle. Before operation she was able to raise the finger only five-eighths of an inch beyond the others. Directly after operation she could raise the finger easily to one-and-a-half inches, without the least feeling of loss of control over its action. The division was, of course, made subcutaneously, so that only a minute wound was left in the skin, one-eighth of an inch in length."

WE sincerely hope that the appeal for funds to purchase an organ for the Cathedral of the Holy Trinity, commonly called Christ Church, Dublin, will be most liberally responded to. It is well known that there does not exist in the United Kingdom a more beautiful specimen of ecclesiastical architecture than this Cathedral; and the efforts of the Dean and Chapter and the Cathedral Board to obtain an instrument worthy of such a magnificent structure should receive the earnest support of all who desire that the worship maintained in our Cathedrals for so many centuries shall not be allowed to deteriorate. It is estimated that at least £1,000 will be required for this object; and subscriptions will be received by any member of the Organ Committee (which is headed by His Grace the Lord Archbishop of Dublin, Dean), by the Secretary, Frederick W. Leeper, Esq., Diocesan Offices, 17, Lower Baggott Street, Dublin, or at the Royal Bank, Dublin.

THE Wycliffe Chapel Choir gave an evening Concert in the chapel, Philpot Street, Commercial Road East, on Tuesday, June 30. The programme included the music which gained the choir the first prize and bronze medal at the late East London Industrial Exhibition. Beethoven's Sonata, No. 2, was admirably played by Mr. C. H. Rowcliffe, Organist of St. Luke's, Hackney, and this as well as the other items in the programme were well received. The Rev. Charles Lemaire, the pastor, in proposing a vote of thanks to the choirmaster, Mr. George Merritt, G.T.S.C., the soloists, and choir, expressed a hope that the Concert would be repeated in the early autumn.

At the Albert Palace, "The Messiah" was performed not net 18th ult., with Miss Albu, Miss Clara Myers, Mr. Abercrombie, and Mr. Bantock Pierpoint as principal soloists, On the 25th ult., Mr. W. Carter's "Placida" and Rossin's "Stabat Mater" were given, the soloists being Miss Pattie Winter, Madame Antoinette Sterling, Signor Fabrini, and Mr. Watkin Mills. Mr. Carter conducted, and Mr. A. J. Caldicott presided at the organ.

THE Dedication Festival week at St. Peter's, Eaton's General Control of the solon o

THE Report of the thirteenth season of the "Apollo Musical Club," Chicago (Mr. Wm. L. Tomlins, Conductor), shows that although the Concerts given have been highly satisfactory in an artistic sense, the patronage of the public by no means encourages the officers of the Institution to exert their best energies in the cause. The future of the Club, it is announced, depends mainly upon its finances; but partly upon the decision of Mr. Tomlins whether he shall go to a wider field of usefulness in New York, or remain in Chicago. It is sincerely to be hoped that the inhabitants of the city will do their utmost to prevent the decline of a Society which has effected so much for the spread of the art; and also that the promise of increased and tangible support may secure the continued services of so talented and zealous a director as Mr. Tomlins, the loss of whom would indeed be severely felt, not only by the Club, but by the whole of the music-loving residents in Chicago.

THE London Conservatoire of Music gave its annual benefit Concert on the 9th ult., at St. James's Hall, when a very miscellaneous and, we may add, scarcely judicious programme was provided on the part of an institution claiming to be a representative one, as regards art-cultivation in the metropolis. There was, however, a plentiful array of solo-performers, including Madame Jenny Viard-Louis, Herr Franz Leideritz, Mr. Basil Althaus, Madame Adelina Hirlemann, and Mr. Gerard Coventry. Mr. Sims Reeves, whose appearance had been advertised, was indisposed, his place being, however, admirably filled by Mr. Edward Lloyd, who contributed Blumenthal's "My Queen" and Balfe's well-worn "Then you'll remember me," to the evening's proceedings. Some choral numbers were very creditably rendered by the students' choir, conducted by Mr. Walter Wesche. There was a very good attendance.

MDLLE. HELÈNE ARNIM gave a Matinée Musicale, on the 7th ult., at Steinway Hall, with considerable success. Mdlle. Arnim, who was in excellent voice, sang the aria, "Confusa si miri," from Handel's "Rodelinda," and Brahms's Song "Verzagen" (the difficult accompaniment to which was ably played by Mr. Bampfylde), and Macfarren's "When I come, love," in which she was encored. Duets by Dvorák, Rubinstein, and Brahms were also sung by Mdlle. Arnim and Mdlle. Pauline Cramer. The Concert-giver was assisted in the vocal department by Miss Amy Aylward, Madame Zimeri, Mr. Denis Hart, and Mr. Herbert Thorndike (who was encored in a song, by G. F. Cobb, "O wind that blows out of the west"). The violin solos, given by Mdlle. Marianne Eissler, were much appreciated, and a pianoforte solo by Mr. Carl Armbruster and recitation by Miss Rosa Kenney completed a very interesting programme.

At a Concert given in the Kensington Town Hall on the 14th ult., by Mr. T. Henry Webb, who for some years has held the post of Organist of Calcutta Cathedral, a new and very remarkable singer was heard for the first time, in the person of a young Indian lady, Miss Alice Gomes. Her voice is a mezzo-soprano of beautiful quality, having the same sympathetic timbre as Madame Trebelli's; her phrasing and expression leaves nothing to be desired, and she possesses an unusual degree of musical intelligence. In Gluck's "Vieni che poi sereno," she was thoroughly successful.

The members of the Grosvenor Choral Society gave their 161st Monthly Concert at the Grosvenor Hall on Friday, the 17th ult. The first part of the programme consisted of a miscellaneous selection, solos being contributed by Miss Annie Layton, Mr. E. L. Frederick, Mr. Ler McKay, and Mr. Alfred J. Layton. The part music included the trio, "Night sinks on the wave" (H. Smart), "Now by day's retiring lamp" (Bishop), and "The lion and the four wolves" (Filby). F. H. Cowen's Cantata, "The Rose Maiden," comprised the second part, the solos being taken by Miss Louise Bond, Miss Annie Layton, Mr. Iver McKay, and Mr. A. J. Layton, all of whom did ample justice to the work. The choruses were rendered with much precision, and expression. Mrs. P. P. Frame presided at the pianoforte, and Mr. David Woodhouse conducted.

MR. FERDINAND PRAEGER gave a Morning Concert at Messrs. Collard's Rooms, on the 8th ult., the programme consisting entirely of his own compositions. The music comprised twelve songs, two string quartets, and a duet for piano and violin. The executants were Misses Aylward and Arnim, and Herr Höfler, vocalists; Madame Frickenhaus, pianist; and Herr Josef Ludwig, Messrs. Collins, Gibson, and Koopmann, string players. The music was thoroughly enjoyed by a highly appreciative audience.

At the Conversazione of the Royal Society of Fine Arts, held at the Inventions Exhibition on the 3rd ult., an interesting Recital on the magnificent Concert grand pianoforte, exhibited by Rudolf Iboch Sohn, was given by Mr. Ernest Wertheim, who displayed the exceptionally fine tone of the instrument to much advantage. Mr. Iboch is Court manufacturer to the Emperor of Germany, an appointment which has only been conferred on one other German maker, namely, Mr. Bechstein.

THE Chelsea Musical Society, which, owing to the energy of the Hon. Secretary, Mr. Fred. Bailey, is now in a flourishing condition, gave its fourteenth evening Concert on Tuesday, June 23, in the Schoolroom, Park Walk. The choral numbers were, on the whole, well rendered, and the Society's band, under the direction of Mr. J. Somes, played in a creditable manner. Songs were also contributed and well received. Mr. H. J. Ollive conducted, and Mr. A. Fagge accompanied.

MR. STANLEY MAYO gave his Concert on the 7th ult., at St. James's Hall, assisted by Mesdames Lavinia Botto, Agnes Rolfe, Nellie Cresswick, Marguerite Somerville, Ellen Foster, Alice Leslie, and Mdlle. D'Orla; Messrs. W. Durant, Edward Prior, W. Taylor and Henry Gauntlet. Miss Frances Lyon accompanied. The artists were all highly successful. In the course of the evening Mrs. Stanley Mayo recited the "Lady of Provence," receiving well-merited applause. There was a large audience.

MR. ERNEST A. WILLIAMS gave a highly successful Musical and Dramatic Matinée at Burlington Hall, Saville Row, on the 4th ult. The items calling for special mention were "The Martyr," a new MS. song by Gordon Sutherland, sung by Mr. Williams, the same gentleman's Recitals from "Lallah Rookh," "The White Owl," and "The Spanish Champion," Mr. Pritchard's Musical Sketches, and Miss Meredyth Elliott's singing of "The Lost Chord."

In our last number mention was made of a special trumpet being used for the first time in Bach's Cantata "Ein feste' Burg," performed by the Cambridge University Musical Society. It may be interesting to our readers to know that the makers of this instrument are Messrs. Silvani & Smith, of 4, Whitecross Place, Wilson Street, Finsbury.

The Kyrle Choir gave a performance of "Elijah" in St. Katharine's Church, Rotherhithe, on the 2nd ult. The soloists were Miss Clara Hoschke, Miss Alice Fripp, Miss Minna Vivian, Mr. Henry Yates, and Mr. Jabez West. Mr. Albert Orme conducted, and Mr. E. H. Turpin accompanied on the organ.

MR. W. T. GOOLD, who has for many years held the post of Organist and Director of the Choir of St. Botolph's, Aldgate, has been appointed to the additional duties of Organist and Choirmaster of Broxbourne Parish Church, Herts.

An Organ Recital was given at Christ Church, Spitalfields, on June 25, by Dr. C. J. Frost, who played selections from Guilmant, Capocci, Hermann, Wely, and Hopkins, and a new Sonata by Dr. Bridge of Westminster. The fine organ in the church was displayed to the utmost advantage by the executant.

At the recent Conservatoire examination in Paris, a Miss Moore, a young English lady, took the first prize for singing, her voice being a really splendid soprano. This is the first time this much coveted prize has fallen to an English-woman since it was won by the late Miss Augusta Thompson, the afterwards celebrated opera-bouffe actress.

We have pleasure in stating that it is proposed to form an Orchestral Society for Wood Green and the neighbourhood. Amateurs willing to join are requested to communicate with Mr. James Sullens, 46, Morley Avenue, Noel Park, Wood Green, who will supply all necessary information.

Through an inadvertence, which we regret, the name of Miss Annie Marriott was omitted from the list of artists who took part in the performance of "Israel in Egypt" at the Handel Festival. To Miss Marriott was intrusted the important air "Thou did'st blow with thy wind," which received justice at her hands.

An Organ Recital was given at the International Inventions Exhibition, South Kensington, on the 25th ult., by Mr. G. Augustus Holmes, Organist of St. George's, Camberwell. The selections were exceedingly well rendered.

AT St. John's Parish Church, Hackney, E., a short Organ Recital is given every Sunday evening before the Service, by the Organist, Mr. Arthur Trickett, F.C.O., commencing at 6.30.

MR. W. G. CUSINS, Master of the Music to Her Majesty the Queen, has been appointed a Professor of the Pianoforte at the Guildhall School of Music, in place of the late Sir Julius Benedict.

A SUM of money and large album have recently been presented to Mr. Penney, Organist at Cambridge Heath Church for 16 years, on his resigning that post for another appointment.

Mr. W. G. Forington has been appointed principal bass to the Temple Church.

REVIEWS.

Queen Aimée; or, The Maiden's Crown. The Poetry written by Jetty Vogel. The Music composed by Ebenezer Prout. [Novello, Ewer and Co.]

THE theme of this Cantata is thus briefly told: "The maidens, having sought early on May morning for flowers wherewith to crown their May-day queen, discuss, whilst weaving their wreaths, on whom the choice shall fall. A sign is indicated, which betokens the rightful sovereign, and her comrades, recognising that one among their number pre-eminently fulfils these conditions, elect her with acclamations to the vacant throne." Mr. Prout has proved throughout this work that it is perfectly possible to be light without being trivial; and that the signs of ripe musicianship can be unmistakably displayed without pedantically obtruding them. His Cantata is composed for a soprano, mezzo-soprano, and contralto, with chorus of female voices and pianoforte accompaniment; this accompaniment, however, so obviously indicating orchestral instrumentation in many parts as to make us hope that he may some day be induced to score it. All the movements, though written with appropriate simplicity, are carefully thought out, a well-marked design in each materially aiding their interest to a musically-trained listener. No. 1, is a Trio, preceded by a short instrumental Prelude. title of this melodious little piece, "The Nest in the May Bush," is sufficiently indicative of its character, one striking change of key, however, from A major to C major, arrest ing the attention just in time to prevent the feeling of monotony, which too often creeps in whilst listening to the even flow of three female voices. A waltz-like movement for the choir, "We have been to the Woodland," succeeds this, and here we have a beautiful modulation, from F to D

flat, the tonic of the former key being held on to form the third of the latter. At this point, commenced by the altos, answered by the second, and afterwards by the first sopranos. the voices then uniting, a most melodious phrase occurs, a change to the original key and theme bringing this number to a highly effective conclusion. A Choral Recitative and an air for mezzo-soprano, preceded by a Recitative, may be commended as really good and appropriate music, the strain in which the legend of the golden apple in the hand of Paris is related being extremely vocal and attractive. In the duet for soprano and contralto, "Silent aye is Beauty's claim," some bold changes of key are introduced, the words being sympathetically coloured throughout; indeed, we think vocalists will pronounce this the most effective number in the work. A well written choral piece, "Who is the chosen the garland to wear"? is succeeded by a short solo for contralto, in which the one who shall receive the garland is described; and the Cantata concludes with a chorus and trio, "'Tis Aimée, beloved," the three solo voices continuing to the end, sometimes independently and sometimes in combination with the choir. The words of this Cantata are admirably adapted for music, and we have little doubt that the work will speedily become a favourite with the numerous ladies' choirs ready to welcome meritorious novelties.

The Martyrdom of St. Polycarp. A Sacred Oratorio. By the Rev. Sir F. A. Gore Ouseley, Bart. 8vo, Vocal Score. [Novello, Ewer and Co.]

THE bright and tuneful march from this oratorio is one of the most popular organ pieces in existence, but the work as a whole has been sadly and most undeservedly neglected. The reason for this is that it has only just been published in vocal score, and we are confident that, now it is available in this cheap and handy form, choral societies will quickly recognise its conspicuous merits.

"St. Polycarp" was composed as far back as 1854, as an exercise for the degree of Mus. Doc., and this circumstance may lead to the supposition that it is a dry and scholastic work with none of the qualities which appeal to a popular audience. The facts are very much the other way. libretto is simple, but by no means wanting in dramatic interest. Roman soldiers, having discovered the retreat of the Saint near Smyrna, come to drag him before the Pro-Consul, who offers him his life if he will curse Jesus of Nazareth. He refuses, and proclaims his faith, and is forthwith taken to the stake. There is a vigo-rous overture in orthodox form, after which the first important number is a contralto solo, "Fear none of these things," full of dignified melody and expressiveness. The soldiers arrive to the strains of the march, which is followed by a charming and pathetic air for the principal character, "Yet let me pray." After a spirited double character, "ret let me pray." After a spirited double chorus of pagans, "Destroy the foes of the gods," we come to the most important number of the work, a duet between the proconsul and his unyielding victim. This is carried out at considerable length, and with much knowledge of effect. The peroration, where the saint alone speaks, is especially striking, and on the same level of excellence, though in different degree, is the double chorus of pagans and Christians, with a fugue in eight parts. The last air for St. Polycarp, and the succeeding chorus with its orchestral sequel, descriptive of the matyrdom, contain many fine points, and the final chorus "In the sight of the unwise" brings the oratorio to an effective conclusion. The general style of the music is a happy blending of Handelian dignity with Mendelssohnian grace and refinement, and here and there a trace of Mozart and of Spohr. The brevity of the work is one of its recommendations, as it will only occupy about half of an average Concert programme.

Overture in C ("In Memoriam") for Orchestra. Composed by Arthur Sullivan. Pianoforte arrangement by Myles B. Foster. [Novello, Ewer and Co.]

THAT this Overture, written in memory of his father, is one of Sir Arthur Sullivan's best works, we believe, is almost universally admitted; and the many admirers of the composition when heard with the orchestra will therefore be gratified to learn that in the two excellent arrangements for the pianoforte now published—one as a solo, and the and this is no mean praise in these ambitious times.

other for four hands-the original effects are admirably preserved; for not only are the passages most skilfully transcribed, both in the solo and duet form, but the salient points in the orchestration are indicated throughout. may say that this is the first time the Overture has been printed, and that very shortly the full score will also be published. It is a good sign of the times when we find the works of English composers obtain so firm a hold of the public as to justify a publisher in putting forth two pianoforte transcriptions of an Overture, and following these by the full score. It does not require a very long memory to recall the day when such a proceeding would have been considered madness.

Childhood's Hours. Twelve characteristic pieces for the Pianoforte. By A. Loeschhorn. [Edwin Ashdown.]

EVEN children in the present day cannot complain that they are not supplied with "programme music." Fanciful titles, such as Schumann gives to his charming little "Kinderscenen," are, of course, difficult to realise in sound; but they create an interest in young realise in sound; but they create an interest in young players, and music of this kind should, therefore, be cordially welcomed. The twelve pieces before us are extremely well written, and we commend them to the notice of juvenile pianists. "Once upon a time," "Entreaty," "The Cuckoo"—the call of which perplexing bird, by the way, is here represented by a major third—"Cradle Song," "The little Soldier," and "Good night" are extremely attractive; but many players will, depthiles prefer others to those we have remade. One doubtless, prefer others to those we have named. One important characteristic in these sketches is that the left hand is not made unduly subordinate to the right; and we may also say that the passages will never distress little fingers.

Novello, Ewer and Co.'s Pianoforte Albuns. Edited by Berthold Tours. Volume V. Compositions by H. A. Wollenhaupt. [Novello, Ewer and Co.]

SEVERAL of the pianoforte works of this composer have already won their way to favour in this country, and, although all these will be found in the volume before us, a large number comparatively unknown are also included in the collection, which contains thirty numbers. Wollenhaupt's graceful and vivacious dance-music needs no recommendation from us; but those not familiar with his compositions of another character will be charmed with such sketches as "Florinda," "Pensez-à moi," "Papillon," "Feu Follet," and "L'Inquiétude," all of which, though not requiring the highest executive powers, demand a refined touch and poetical feeling for their due rendering. Apart from their attractive quality to listeners, pianists will find in these pieces many excellent studies for phrasing and accent.

Ten Easy Pieces, for Pianoforte Duet. By Carl Reinecke, [Forsyth Brothers.]

As these pieces are published separately for violin and pianoforte, and in both forms are said to be "arranged by the author," we know not which was the original; but as attractive little sketches, as well as excellent studies, they will be found most valuable for young pupils on both instruments. Much of Carl Reinecke's music especially written for juvenile pianists is already known in this country, and we are glad to find that he is still adding to the store. All who have the training of the musical taste of the rising generation should do their utmost to encourage the spread of pieces written on the lines adhered to by the older composers; for when mere showy display is aimed at in early practice, there can be little chance in after years of any true appreciation of the higher forms of the art.

Romanza, for Violin; with accompaniment for Pianoforte and Harmonium, ad lib. By D. R. Munro. [Brighton: J. and W. Chester.]

Any student of the violin who wishes to escape from the Any student of the violin who wishes to escape from the instruction book and play a "piece" cannot do better than possess himself of Mr. Munro's graceful little Romance. Perhaps the simplicity of the melody might have been agreeably relieved by some variety in the harmony; but what is attempted is effectually accomplished, There is nought on earth so fair. Aria from "Peasant's" Comic Cantata. Composed by John Sebastian Bach. Words by Mrs. William Newton. Edited by Samuel Reay. [Weekes and Co.]

In our notice upon Bach's Peasant's Comic Cantata some time since, we said "The soprano solo 'There is nought on earth so fair' is so striking that we cannot but wonder that we never hear it in the Concert-room." As this remark is printed on the title-page of the song, we may confidently hope that our review has led to the publication of one at least of the numerous gems which have been so long hidden in these forgotten works, for the resuscitation of which we are indebted to Mr. Samuel Reay. We earnestly trust that, now these caskets are opened, their contents may become known to all who respect the name of Bach; for we can assure them that we have only drawn attention to one amongst many which are thoroughly worth preserving.

Come, my soul. Anthem. Words by W. A. Barrett, Mus. Bac. Music by G. C. Martin, Mus. Doc. [Novello, Ewer and Co.]

This anthem, forming No. 283 of Novello's Octavo Series, would claim attention if only on account of the words being original, and not, as in nearly all instances, selected from Holy Writ. But the music is almost equally removed from the conventional style. It opens with a vague and mysterious symphony, leading to the first enunciation of the principal theme, a phrase in A minor, given out by the tenor and imitated by the other voices. The general manner is a curious mixture of the archaic and the modern, effective in its way, though a little confusing at first. After the opening the voices move together, either in solid harmony or unison, and the anthem is therefore not difficult, while its freshness and vigour will find it plenty of admirers.

Songs for Little Ones. Words by F. A. R. Music by Merelina Gepp. [Weekes and Co.]

"LITTLE ones" at all musically inclined will certainly welcome this elegant volume, containing twelve songs most beautifully illustrated by C. L. Hardcastle. The words are as simple and healthy as the music; and vocalists in the nursery should feel themselves highly honoured by the publication of such a pleasing offering for their holiday moments.

A Sunny Beam; A red, red rose; Wanderer's Song; Evening Song. By R. Schumann. Arranged by G. F. Grover. [Novello, Ewer and Co.]

THESE pieces, forming Nos. 511 to 514 of "Novello's Part-Song Book," are arrangements from the composer's Lieder. Whether there is any justification for this method of treatment is a point on which musicians are not likely to agree. But all must admit the effectiveness of these beautiful little gems in their present form, and the skill with which Mr. Grover has accomplished his work of transcription.

Romance for the Pianoforte. By Henry Charles Banister.
[Stanley Lucas, Weber and Co.]

This unpretentious little pianoforte Sketch should be welcomed by all who are attracted rather by the delicate and refined treatment of a simple theme than by a display of scholastic profundity, especially when the composer has already proved his power to grapple with music of a severer style. The passages lie throughout most gratefully under the hands; and apart from its intrinsic merit, the piece will be found an excellent study for touch.

Merry Little Songs for Merry Little Folk. Written by L. H. F. Du Terreaux. Music arranged by Alberto Randegger. [Joseph Williams.]

An excellent collection of pleasing and simple melodies, arranged with appropriately easy accompaniments, and set to "merry" words for children. "The Christmas Tree," "The Cuckoo" (in which, by the way, the bird's call is a minor third), "Wonderland," "The Stubborn Fox," and "The King's Feast," are exceedingly attractive little ditties.

Three Canons, Concert Fantasia and Fugue. By W. G. Wood. Nos. 14 and 47 of "Original Compositions for the Organ." [Novello, Ewer and Co.]

Mr. Woon's Canons are "two in one in the octave," with an independent pedal part. This device materially simplifies the task of writing a canon, but the old masters would have scouted it as unscientific. Now-a-days, however, the production of effect is the one thing sought after by composers, a display of scholasticism for its own sake being regarded as mere pedantry. Judged from this standpoint, Mr. Wood's pieces may be commended, especially No. 3, in which the lower canonic part follows the upper at the interval of a crotchet. The Fantasia commences with a spirited movement in C minor, leading to a melodious and extremely well-written Andante in the relative major. The Fugue, in C major, is based on a bright and well-marked subject, and is worked out with much vigour, the peroration being especially effective. If a little too secular for church use, the work would prove a welcome item in a recital programme.

Order for a Flower Service. By Rev. W. H. C. Malton, B.A. [Novello, Ewer and Co.]

THE music to the "Antient Carol" contained in this sort Service demands a word of commendation, as being appropriately fitted to the words. We may also say that the directions for conducting the Service are well considered.

Transcriptions from the Works of Mendelssohn. For the Organ. By George Calkin. Book 4.

[Novello, Ewer and Co.]

This book contains a considerable portion of the 42nd Psalm, arranged in such a manner as to be within the means of even elementary players. Of course a transcription of this nature does not convey a full idea of the beauty of the original work, but, in its modest way, it is well done.

FOREIGN NOTES.

THERE is every prospect of Wagner's "Lohengrin" being performed for the first time before a Paris audience during the coming winter season at the Opéra Comique, the proprietor, M. Carvalho (a personal friend of the late poet-composer), having acquired the right of performance from the widow. M. Carvalho, however, though courageously entering upon the venture has (as appears from a letter recently addressed by him to the Paris Le Matin) serious misgivings as to the ultimate success of the undertaking. After all that has been said in these columns respecting the existing antagonism against Wagner's music in France, and especially against the performance of an entire work by that composer, it is needless to point out the otherwise incomprehensible fact that M. Carvalho should be running a serious risk, from a theatrical manager's point of view, in presenting one of the operatic masterpieces of all ages to his countrymen. There is the political, or "patriotic," antagonism militating against his undertaking generally; there is, moreover, the antagonism of the leading musical press refusing to countenance even its fair trial on national artistic grounds. Surely, the resolution arrived at by M. Carvalho amounts to an heroic one! Nevertheless we, who have followed the drift of the musical current in the French capital, with an especial eye to that modern phase of the development of the art which, rightly or wrongly, culminates in our opinion in the works of Richard Wagner, venture to predict a decided success to M. Carvalho's "Lohengrin" performances, which will prove the forerunner of the same master's "Meistersinger" and "Tristan und Isolde," under similar auspices.

A commemorative tablet, bearing the following inscription, has just been placed against the house at Côte St. André (Isère), where Berlioz was born—viz., "In memory of Hector Berlioz, born in this house on December 11, 1803, erected by his countrymen, equally proud of his genius and of his fame." Poor Berlioz! In reading the above sentiment one cannot help remembering the contemptuous way in which his genius was treated by his own countrymen during his lifetime, and how little they heeded the first indications of his growing fame outside of France. The Grand Priz de Rome of the Paris Conservatoire,

The Grand Prix de Rome of the Paris Conservatoire, for the composition of a cantata, has been awarded this

year to M. Leroux, a pupil of M. Massenet. The jury consisted of MM. A. Thomas, Gounod, Reyer, Massenet, Saint-Saëns, Leo Délibes, Guiraud, Dubois, and B. Godard. For the first time for a very long period the chief prize for singing at the Paris Conservatoire has been gained by

a young English lady, Miss Moore. The last English-woman so distinguished was Miss Augusta Thompson.

The Neue Zeitschrift für Musik revives the tenour of an affiche which Richard Wagner had caused to be posted up in the dressing-rooms of his faithful executive artists, on the very eve of the famous first performance of "Der Ring the very eve of the famous inst periorinance of Der King des Nibelungen," in 1876, at Bayreuth. Owing to its ephemeral character, and the subsequent excitement attending the performances, scarcely a copy of the placard had been preserved to hand down to posterity a most touching instance of a great artist's solicitude for his art, and, at the same time, of the grandly naïve good feeling which the master had succeeded in establishing between himself and his exponents-an achievement probably as rare in matters operatic as the stray copies which may have been preserved of the document to which we refer, and which runs as follows: "Final entreaty to my dear co-workers-Distinctness! The big notes will take care of themselves; the small notes and the words to which they belong mainly depend on you. Never address the audience, but rather those around you; when you are soliloquising let your looks be to the ground or else above you, never straight before you. Last wish:
Preserve me your love, you dear ones! Bayreuth, August
13, 1876, Richard Wagner." We have given as literal a
translation as possible of this characteristic document, which will thus best speak for itself, and will serve, in a measure, to explain the extraordinary devotion which its author inspired in the numerous "co-workers" of that particular phase of his art whereof he remains as yet the sole representative. Crude as the above sentences, or at least the didactic portion thereof, certainly are, they almost remind us in their pithiness of Hamlet's famous advice to the poor player. For, brief and incomplete though they be, they undoubtedly are to the purpose, and the wonder only is that similar admonitions of an elementary character should be required, as they undoubtedly are, to be administered to the great majority of dramatic singers, or "artists," at present treading the lyrical stage.

The members of the Berlin Royal Dom-Choir are pro-

jecting a Concert tour during the coming autumn in the principal towns of Southern Germany. The Philharmonic orchestra of the same capital is already engaged upon a similar undertaking under the auspices of its present Conductor, Professor Franz Mannstaedt. The undoubtedly growing tendency among musical organisations of acknowledged superiority to become migratory during a portion of the year is a sign of the times which should be welcomed by all amateurs, not only as maintaining a desirable rapport between the executive elements of the North and South of a politically united country, but also in establishing eventually an interchange of national aspirations and idiosyncracies in this direction, whereof a beginning has already been made at the world's "great fairs," as our International Exhibitions have been aptly called, and which cannot fail to prove beneficial to an art which is essentially

cosmopolitan.

An entire performance of Wagner's "Der Ring des Nibelungen" is contemplated, at the beginning of next month, at the Munich Hof-Theater; while a chronological representation of the entire works of the same composer (with the exception of "Parsifal") is announced to take place at Frankfurt in December next, Fraulein Malten and Herr Gudehus being amongst the principal supporters of

the scheme.

Weber's resuscitated early opera "Sylvana," aided by a new libretto and musical amplifications from other works of the composer, continues to find much favour with German audiences. After being most successfully brought out, as our readers will remember, during the season just closed, at Hamburg, the interesting undertaking was repeated with equal success at the Leipzig Stadt-Theater, and the work has also recently been repeatedly performed at Mannheim, under the direction of Herr Langer, the skilful adapter of the additions to the score of "Sylvana" above referred to.

Commemorative tablets, relating to events not always of the first importance, are multiplying abroad. One has just been added to a house at Währing, near Vienna, the inscription whereof runs as follows: "Franz Schubert inscription whereof runs as follows: "Franz Schubert composed in the garden of this house (then known as the inn 'Zum Biersack') in July, 1826, on a Sunday evening, in company with some friends and amidst the general noisiness of the locality, his Ständchen, 'Horch, Horch! Die Lerch im Aetherblau.'" Thus the great song-writer, by one of his finest inspirations, has immortalised the "Beer-sack" and the fact, from its present owner's point of view, was, of course, well worth recording.

It will doubtless interest many of our readers to learn that Herr Robert Franz, the well-known composer of German Lieder (to the celebration of whose seventieth birthday we alluded in our June number), has just published, under the title of "Albumblatt," his first composition for

the pianoforte.

At a recent gathering of organists at Berlin, Herr Otto Dienel delivered an interesting discourse on English organs, and organ music, with special regard to the instruments at the Inventions Exhibition at South Kensington.

Max Bruch's new Oratorio, "Achilles," met with a very favourable reception upon its recent performance at the Bonn Festival, notwithstanding the undue length

from which the work is said somewhat to suffer.

A rare celebration—that of the seventieth anniversary of his active connection with a leading art-institution-has just fallen to the share of Capellmeister Louis Schlæsser, of the Darmstadt Hof-Theater, which establishment he entered as an orchestral member on June 18, 1815. The veteran conductor, who is also well known as a composer of much merit, cherishes personal reminiscences of nearly every distinguished composer of the present century, from Beethoven, Weber, Schubert, and Cherubini (he having been a pupil of the latter), to Berlioz and Richard Wagner. It is needless to say that on the occasion in question Herr Schlæsser was the recipient of numerous tokens of the esteem in which he is held, both in his own country and elsewhere. We may add that, notwithstanding his eighty-five years, the Maëstro (as witness his article on "The Rose of Sharon," of which we gave a resumé in our last number) still follows the musical current of the day with undiminished attention and sympathy, wielding an able literary pen in the best interests of the art to which his whole life has been devoted. Long may he continue to do

At a Festival Concert recently given in connection with the musical section of the Berlin Royal Academy of Arts, the programme included a performance of a pianoforte trio by our countryman Mr. George Bennett, which was well received. The executants were Miss Emily Shinner,

Herren Berger and Koch.
Wagner's "Siegfried," forming part of his Tetralogy
"Der Ring des Nibelungen," is at last to be performed at the Berlin Opera during next season, so that the production here of the entire work, which has already made the round of other leading establishments in the fatherland, may be looked for eventually by the frequenters of the royal institution in question, who, thus far, have shown admirable patience with the tardy recognition of Wagner's genius on the part of the managing director, Herr von

The third number of the new Musical Quarterly, issued under the auspices of Herr Chrysander and Professor Spitta, contains an interesting article on "Musik-Psychologie in England," by C. Stumpf, an additional paper on "Speronte's Singende Muse," from the pen of Herr Spitta, and some able critical observations on "Antonio Vivaldi's Violin Concerte," by Paul Graf Waldersee. To judge from the general solidity of its contents, the new journal bids fair to obtain ere long the leading position in matters musical at which it aims.

An opera (as yet unpublished), from the pen of the Russian composer, M. Solowieff, and entitled "Cordelia," is in active preparation at the Imperial Opera of Vienna, and will be brought out during the coming season.

Subscriptions are being raised in Germany for the erection of a monument to Robert Schumann at his native place, Zwickau.

The eighth Congress of the Association of German Zither Players (an instrument scarcely, as yet, recognised as a musical one, properly so-called, and for obvious reasons holding no place in the orchestral combination) will take place towards the end of this month at Dresden. Of the upwards of one hundred societies devoted to the cultivation of this most unobtrusive, perhaps, of all musical instruments, forty belong to the Association in question, whose boast may not unreasonably be that neither its tyrostudents nor its expert practitioners will ever interfere with the comfort or the occupation of their fellow-creatures. Thus the cultivation of the zither (to the musical merits of which instrument another "note" will be devoted in our next number) affords an opportunity for quiet enjoyment of individual musical effort which we should be the last to grudge any one. We say advisedly the quiet enjoyment, because the noisy abuse of the favourite modern instrument, the pianoforte, as daily practised around us, precludes the idea of enjoyment, in a musical sense, on the part of the performer, while it inflicts the tortures of purgatory upon the ears of the enforced listener. Let the Zither Society flourish, then, if only from this comparatively negative point of view.

An important and interesting manuscript by Franz Schubert has just been brought to light by that indefatigable explorer of similar treasures connected with that composer, Herr Friedländer. We refer to the setting of Goethe's early dramatic work "Claudine von Villa Bella," as an opera. Only the first act, however, has been found, the second and last having, it is surmised, been lost in a

Among the pamphlets published in Germany in connection with the bi-centenary of Handel are three papers by Julius Otto Opel, entitled "Die Hofoper unter dem Administrator Herzog August in Halle," "Der Kammerdiener Georg Handel und sein Sohn Georg Friedrich," and "Die Hallischen Häuser der Familie des Tondichters Handel." All are full of curious details, and deserve attention.

Ole Bull's famous violin has recently come into the possession of an amateur, the Baron von Creytz, who acquired the relic at an auction in Brussels for the sum of 4,000 francs. This interesting instrument was the work of Gasparo di Salo, and its finely carved neck is attributed to the hand of none other than Benvenuto

Cellini himself.

M. Gevaert, the principal of the Brussels Conservatoire, has been appointed first artistic Director of the Théâtre de la Monnaie, in which new capacity he has ordered that all the members of the orchestra, including those of many years standing, shall be subjected to a trial of their skill at the Conservatoire previous to the renewal of their present engagements. The reasons which have led to the adoption of so rigorous a measure have not transpired.

Herr Eduard Strauss and his famous orchestra will shortly proceed to Antwerp to fulfil an engagement at the International Exhibition now being held there.

A musical congress will meet at the beginning of this month at Antwerp, to discuss questions connected with musical copyright, and the historical, philosophical, and

educational aspects of the art.

The German Opera in New York will, according to its present intentions, undertake the production, amongst others, of the following music-dramas by Richard Wagner, nerian conductor, has been engaged for the projected performances.

The theatre La Scala, of Milan, will, it is announced, inaugurate its coming season with a performance of Wagner's "Lohengrin."

At Bari (Italy), his native town, died, on the 7th ult., Nicola de Giosa, a successful composer of numerous operas and an excellent orchestral conductor, in which latter capacity he was engaged at various times at the San Carlo Theatre of Naples, the Fenice of Venice, and other leading Italian establishments. De Giosa was a pupil, at the Naples Conservatorio, of Zingarelli and Donizetti, and had just completed his sixty-fifth year.

CORRESPONDENCE.

HANDEL'S DOUBLE CONCERTO.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,-As both the Handel Bi-Centenary Festival Programme and the piano score of the "Selection," published by Messrs. Novello, Ewer and Co., are extremely misleading in regard to the Double Concerto, included in the "Selection," and as you seem to have been misled by them in some particulars, I have thought that the following notice of the Concerto, written by Mr. W. S. Rockstro, who discovered the work for its performance in Glasgow in rebruary last, might interest you, and, if you see fit to publish it, or part of it, your readers. The following appeared in the programme of the last Subscription Concert for Season 1884-85, on February 12 of this year—the programme on that evening consisting of miscellaneous selections from Handel's works:-"Concerto for Two-Orchestras (first performance)."

"Among the MSS. in the handwriting of George Frederic Handel, preserved in the Royal Library at Buckingham Palace, is a Double Concerto, written on an exceptionally grand scale, and, in many respects, more than ordinarily

interesting.

"The autograph copy of this newly discovered work is contained in a volume labelled 'Sketches'-a strangely inadequate title, since it includes two complete choral settings of 'How beautiful are the feet,' added to 'The Messiah' after its first performance, and some other very important compositions. The piece in question, unhappily not quite complete, is placed near the end of the volume, and seems to have been first noticed by M. Schælcher, who mistook it for an indication of 'Additional Accompaniments' to 'The Messiah' (Schoelcher's 'Life of Handel,' p. 139). Dr. Chrysander also made a passing allusion to it in the, as yet, incomplete third volume of his Biography, and it was afterwards more minutely described by the writer of the present notice, who, while collecting the materials for a new 'Life of Handel' (London: Macmillan & Co., 1883), discovered a curious connection between some of its movements and those contained in another MS. volume, also in Handel's handwriting, now in the British Museum. By carefully collating these two MSS, the writer was enabled to restore the missing portions with sufficient certainty to leave no reasonable doubt that the form in which it is now, for the first time, presented to the public, is that in which it was originally completed by Handel. The style of the handwriting, the watermark on the paper, and other significant facts, lead to the irresistible conclusion that the Concerto was composed very nearly at the same time as 'The Messiah,' in all probability between the years 1740 and 1745. It consists-in its complete form-of twelve movements, of which nine are contained in the MS. at Buckingham Palace. These movements are scored for two concertini, each consisting of two hautboys, two horns in F, and one bassoon; and an accompanying Concerto grosse, consisting of two violins, viola, violoncello, and contra-basso. The movements are headed as follows :-

"1. Pomposo; 2. Allegro; 3. A tempo giusto; 4. Largo; 5. Allegro ma non troppo; 6. A tempo ordinario; 7. An-

dante Larghetto; 8. Allegro; 9. Allegro; 10. Adagio; 11. Allegro ma non troppo; 12. March. "The A tempo givisto, marked No. 3, is an instrumental rendering of the chorus 'Lift up your heads,' and hence M. Schælcher's suggestion that the parts for the hautboys and horns were intended to serve as 'additional accom-paniments' to 'The Messiah.' One bar only of the Allegro ma non troppo, No. 9, is in the MS. at Buckingham Palace. For the remainder of this movement and the whole of those which follow we are indebted to the MS. now in the British Museum, and to an Organ Concerto published by Dr. Arnold. The concluding March corresponds with that in 'Judas Maccabæus.'

"The work will be performed from a transcript, made by her Majesty's gracious permission, from the original autograph, the missing portion being supplied from the restored copy already described.—W. S. R.

"As the Concerto is too long for performance on this eccasion, only the movements Nos. 1, 2, 4, 5, and 6 will be given."

A comparison of the tempo marks of the above movements with Novello, Ewer and Co's score of the Concerto as played at the Festival will show that these (1, 2, 4, 5, and 6) are the "five movements" which you speak of the Concerto as containing. I believe that Mr. Rockstro, since writing the above, has altered his opinion about the last part of the Concerto, and now believes it to end with the ninth movement. As there is a very general, and, in the circumstances, almost inevitable misunderstanding about this interesting work, I thought, having the above notes beside me, I could not do better than in this way try to rectify it as far as I could.

I remain, Sir, yours &c., JOHN D. SINCLAIR. Langside, July 4, 1885.

THE NEW YORK TRIBUNE ON MACKENZIE'S "ROSE OF SHARON."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,-Will the Editor of THE MUSICAL TIMES permit an American admirer of Mr. Mackenzie a word of correction in the interest of truth and fair play? I have the honour to be the writer of the musical reviews in The New York Tribune, and am responsible for the opinion on "The Rose of Sharon" expressed in that journal. That opinion, as well as others which preceded it, published a sincere appreciation of the meritorious work which Mr. Mackenzie has done and of honest delight in what Mr. Bennett calls "the rising artistic fortunes" of Great Britain. I therefore feel justified in protesting against the injustice of Mr. Bennett's criticism of my review of "The Rose of Sharon" in THE MUSICAL TIMES, not because I expected him to agree with me, but because he distorted my statement in order to hang a criticism on it. See THE MUSICAL TIMES for June. I coupled the observation that Mr. Mackenzie did not seem able to maintain himself on "an even plane of excellence," with the additional phrase, "or in one style of writing," and then added that at times his writing was as old-fashioned as Handel's, at others as modern as Liszt's. Mr. Bennett omitted the line I have italicised from his quotation, and then sought to discredit my common sense by saying that I used the comparison as referring to excellence, and did not say whether the drop was from Liszt to Handel, or from Handel to Liszt. Had Mr. Bennett not resorted to the most undignified and unpardonable of all tricks of criticism, the readers of THE MUSICAL TIMES would have known that the comparison in question went only to the style of writing; but Mr. Bennett would not have made the point at which he aimed. I write this in the country, away from my files, but Mr. Bennett has the review and can correct me if I am in error. With much respect, H. E. KREHBIEL.

Rockland, Maine, July 11, 1885.

The Editor of THE MUSICAL TIMES has been good enough to show me the foregoing letter. I am too old a hand at journalistic give and take not to appreciate the writer's move to a position of virtuous indignation on a side The device is feminine, but "'twill serve." rest, I have only two remarks:—First, if Mr. Krehbiel chooses to assume that I wilfully misrepresented him for the purpose of making a point, by all means let him do so. Second, I do not see how he benefits by calling attention to his belief that "The Rose of Sharon" contains music in any sense suggestive of Liszt and Handel. The English public, who know Mr. Mackenzie's work, will recognise here a "curiosity of criticism" without any aid from me. J. B.]

MUSICAL DEGREES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,-One of your correspondents speaks of Musical Degrees as being intended primarily for the benefit of professional musicians, and for the security of the public who engage their services.

The University degrees do not answer to this description, and it is impossible they can do so unless the scope of the examination be very much altered. For what does the professional musician, on the one hand, and the public, on the other, require? Primarily they need some certificate of executive skill and teaching ability; the latter even more than the former.

Now the University degrees are granted for knowledge of musical theory exclusively, and are, perhaps, the best certificate for proficiency in that department that can be obtained, but have no concern with ability in other directions.

A man may be a good teacher and player of several instruments in addition to being a Mus. Bac. or Mus. Doc., but obviously the holding of a purely theoretical degree

can have little to do with it.

A musician desirous of teaching mainly the theory of music would naturally be anxious to obtain a theoretical degree as the best testimonial that he possessed the necessary knowledge. But to the majority of musicians studying and teaching music practically through the medium of voice or instrument, with the assistance (necessary in every case) of a certain amount of theory, the degree would be of very little value as a testimonial because it does not relate to what more than 90 out of every 100 students require. It would be very difficult, though perhaps possible, to institute some examination that should testify to the possession of the requisite knowledge in the different technical departments of music. Would this, however, guide the public in the search after a good teacher? Assuredly not entirely. Many varied qualities go to the making of a competent teacher of anything besides the requisite knowledge. I know of no examination, and can conceive of none, the result of which by separating the good teachers from the bad shall be a safeguard to the profession and a guide to the public.

To use a very homely proverb, "The proof of the pudding is in the eating," and the only entirely satisfactory testimonial a good teacher can have is good work done—a good average of successful pupils. Of such a testimonial the public are becoming every day better able to judge.

I recognise the hardship of the University statute which virtually says: " Not all those who are musically qualified shall be allowed to take a Degree, but only such of the number as can in addition pass an examination in Greek, Latin, Arithmetic, and Euclid"; but I offer the foregoing observations to show that unless the examination is greatly altered it will remain a subject of only minor importance to the great majority of the profession.

I am, Sir, yours faithfully, H. M. S.

TO THE EDITOR OF "THE MUSICAL TIMES,"

Sir,-As a Graduate in Music by examination at Dublin University will you permit me, through the medium of your widely-read paper, to inform "Quero Justitiam," and others whom it may concern, that, at this University, Greek is no longer a language in which it is compulsory for a candidate to pass as part of his literary examination previous to that for the degree of Bachelor in Music; and what "Quæro Justitiam" suggests as an examination to be established as a "concession" to the musical profession -viz., "A fair examination in two languages besides his own (say, Latin and French), in the first two books of Euclid and the elements of Algebra"—is almost exactly what is now required at Trinity College, Dublin, of intending Graduates in Music; in fact, arithmetic is the only addition to it; and as to his suggestion that "In a few days after the literary examination he shall pass the ordinary musical examination for the Bachelor's degree," I know several men who have done this, commencing on the next day after their literary entrance or preliminary examination. Another very great advantage, particularly to men already comparatively advanced in life, attaches to graduating at Dublin—viz., that as stated in the Dublin University Calendar, "When the time at which a higher degree can Bachelor's degree in any faculty, the meaning of the rule is that the time may be reckoned from the date at which, according to the Laws and Statutes of the University, the degree of Bachelor might have been taken. With this condition the inferior and superior degree may be taken on the same day." I can testify that this is really so, having availed myself of this privilege by taking the two degrees of Bachelor and Doctor of Music on the same day; of course, after passing the required examinations, and giving the public performance still deemed necessary to prove that a man is a good musician (theoretically and practically) at the University of Dublin. I hope this requirement will always be enforced as the best possible guarantee that a Graduate in Music is really a sound and able musician. At Cambridge there is no stipulation as to the time to elapse between the two degrees being taken by examination. At Oxford and at London there are regulations as to time to elapse between the various examinations for degrees in music, but obviously those who do not wish to wait may select either of the other two Universities. It thus appears that really capable men who desire to take a degree in music, need not seek it by any other than the honourable means of graduating by examination at the Universities of Oxford, Cambridge, Dublin, or London.

I am, Sir, your obedient Servant,

Mus. Doc., T.C.D.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,-I should be obliged by your giving me the advantage of your valuable pages to make a few remarks on "Musical Examinations," which is the subject also of both a leaderette and letter in your last (June) issue. You say that musical examinations do good, and your correspondent finds fault with them on certain heads. To a certain extent I agree with you, Sir, that they do good, but I think the good done is very little. At the same time, I agree with many of your correspondents' remarks, especially as regards the five years necessary to have run between one's taking the Bachelor's and Doctor's degrees.

I will, at present, confine my remarks to the examina-

tions for University Degrees in music.

If a student, anxious to graduate in music at any of the Universities, places himself with any of those who lay themselves out as "coaches" for these examinations, he will be told that if he writes an exercise having no glaring faults in it, and does his counterpoint paper well at the examination, he is pretty certain to get through. Now it is of the counterpoint, as required at the Universities, that I most complain.

It is about 300 years since Monteverde set all the musical world agog by his innovations in the use of discords. The line then struck by him has been carried further and further ever since, until now almost anything is allowed, and composers are always aiming at new progressions. This is the case everywhere except at the University Musical Examinations. There they tie you down to, and lay very considerable stress on, a style of music which composers have been trying to avoid for three centuries! Counterpoint would be of the greatest good, if the present system of chords, &c., was allowed. But no! They compel you to keep to the old tonality, and you are only allowed to use two chords, and not allowed to skip a major sixth, and other absurdities. And yet this is said to be a progressive age we live in!

I am far from objecting to a young student going through a course of counterpoint, even in the strict style (for the same reason as we study the history of past events), but to have to work up to the pitch required by the examiners is a great waste of time. More than this, I think it has a decided tendency to cramp his treatment of original ideas afterwards, making him look at them all from a contrapuntal point of view, three hundred years old at

These remarks (which are applicable also to the subject of canonic writing) touch more nearly the examination for

The exercise for the Doctor's degree at Oxford must be,

we are told, "in really good style, as a work of art."

May I ask, sir, if you or any of your readers can point out to me one doctor's exercise, written for any of our University examinations, which is worthy of filling a niche in the temple of art? And why? Not because many of those who have passed the examination have not been able to produce a "work of art," but because they are so tied down by rules and restrictions, that their productions have

no chance of becoming "works of art," and are, in consequence, well named "exercises."

Finally, if our University musical degrees are of the standing they ought to be, why have such men as Sullivan,* Stanford,* Mackenzie, Cowen, &c. (who may be said to represent music in England), not availed themselves of such degrees ?

should like to say much more on the subject, but I think I have brought forward some good reasons for contending that the present style of musical examinations at our Universities, only does a minimum of good, and does absolutely nothing towards aiding and furthering art.

P.S.—It has been suggested to me by a friend to add, for obvious reasons, that I have not been a candidate, unsuccessful or otherwise, for any musical degree.

Yours, &c.,

CATHEDRAL OFFICERS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—We (the Lay Vicars of the Cathedrals of this country) are particularly obliged to you for the courtesy exhibited in allowing the expression of opinion from the different Cathedrals to appear in your valued columns. Speaking personally, as one having had experience in three of our Cathedrals, I wish to say that to a considerable extent the present position of Lay Vicars has been brought upon them by their own actions and inaction. For many years, the conduct of those who composed our choirs was a subject of reproach by all who took interest in our Cathedrals and their services. Men were appointed who had the misfortune to have a voice, irrespective of education in other respects, or even as to the cultivation or production of the voice itself. Of course, with such individuals it was easy for educated men-i.e., those forming the Cathedral Clergy-to deal; and, as I have already said, the personal conduct of men of the type referred to, was only what was to be expected. Therefore I say that much of the unfortunate position we now occupy is owing to the two causes mentioned. It is satisfactory however to notice that within the last ten or twelve years there has been a marked improvement both as regards the tone and general bearing of cathedral choirs (of course with exceptions, which only prove the rule), and I am sure it is the wish of all that those who compose our choirs, should at least be able to hold their own with those they come daily in contact with. The inaction to which I referred, was the lost opportunity when the Cathedral Communion was formed, in not joining together as a body from all the Cathedrals in the kingdom, so that our different cases and conditions might be described by, and represented by, a deputation to the Commission, which is now concluding its report. Joint action would at least have commanded attention and perhaps something more.

Is it too much to hope that we may yet be treated as we have a right to expect by the powers that be?

Yours, faithfully, CANTOR.

THE INCOMPLETE CHORD OF THE 6-4-3. TO THE EDITOR OF "THE MUSICAL TIMES."

SIR.-May I be allow to remark upon an inaccuracy constantly to be found in the performance of the works of Handel. In the second inversion of the chord of the dominant seventh, the great master invariably omits the fourth, indeed it may almost be said that he goes out of his way to avoid it, nevertheless, writers of additional accompaniments, organists and others, usually add this objectionable interval, thereby destroying the noble and truly dignified effect of the chord as used by Handel, and also contemporary composers, the addition in question giving a character to the music totally at variance with its sublime simplicity. I cannot ask you to insert the numerous examples I could adduce, but hope by your kind help to obtain the opinions of abler musicians on the subject .- I am, truly yours,

19, Lullington Road, Anerley, S.E., July 15.

* Hold the degree "Honoris causa," not by examination.

TO CORRESPONDENTS.

- Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.
- Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur. Correspondents are informed that their names and addresses must
- We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.
- Intergret, with a desir of remin copies, so spine it in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.
- R. A. CRUTTENDEN.—Even composers themselves do not adhere to the metronomic marks they have indicated, in the performance of their works; and we cannot wonder, therefore, that editors should differ
- SUBDOMINANT.—Criticism upon Examination Papers would involve us
- A. L. H., BOWDON, CHESHIRE.—You should communicate direct with the editor of the Dresden "Orchester," as we have received no further information on the subject referred to by you.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ASHEV-DE-LA-ZOUCH.—A very interesting Organ Recital was given in the Parish Church by the Organist, Mr. C. Horn, R.A.M., on the and ult. The organ (bull by Kirkland, of Wakefield and London) has been recently enlarged by the addition of a Gamba stop on the Great, and a Bourdon stop on the Swell, and it is now a very fine instrument, the tone being remarkably brilliant. The programme, which was well rendered, included a Sonata by Mendelsohn, the C. Minor Prelude and Fugue by Bach, the Barcarole from 4th Planoforte Concerto (W. S. Bennett), and an Andante and Allegro (F. E. Bache). An offertory of £5 was collected towards the Organ Fund.

Fund.

CAPE TOWN.—The annual celebration of the Confession of Augsburg took place in the Evangelical Lutheran Church, Strand Street, on Sunday, June 28. Musical selections were sung by a special choir, under the direction of Mr. J. H. Ashley: Mr. J. B. Smithers officiating as Organist. The selections were as follows: Morning Service; anthem, "Blessed is the man" (Sir John Goss); soil and chorus, "Thou, O God, art full of compassion" (De Monti); solo, "My hope is in the Evertasting," from Stainer's Daughter of Yairus (sung by Mrs. Rosskelly); anthem, "Break forth into joy" (Stainer); Evening Service; anthem, "The earth is the Lord's 'Lowe); recitative and air from Gaul's Holy Octy," These are they that are arrayed in white robes" (sung by Mrs. Rosskelly); anthem, "Blessed be the God and Father" (Dr. S. S. Weeley); anthem, "O praise God in His holiness" (Scarisbrick).

EASTBOURNE.—The seventh season of Mr. Julian Adams's Orchestral Concerts commenced at the Devonahire Park, on June 30, with brilliant success. In every respect Mr. Adams thoroughly maintained the reputation he has gained both as a Conductor and plaints; and there is every reason to believe that the present series of performances will not only equal, but eclipse those which have preceded them. It need scarcely be said that Mr. Adams's reception by the large audience assembled was most enthusiastic

assembled was most enthusiastic.

Falkinks.—A very successful Concert by Mr. J. Watson Lee's uppils was given on Friday, June 26, in the Oddfellow's Hall. In the Junior Division the works selected were by Haydn, Beethoven, Clementi, &c. The chief items of interest in the Senior Division were the Overture to Der Freischitts (Weber), for eight hands (two pianos), and harmonium; three movements from the Septet, Op. 20 (fleethoven), for two pianos, and Weber's "Polaca Brillante" in E, all of which were excellently played. "With verdure clad" (Haydn), and "My heart ever faithful" (Bach), were admirably rendered by Miss Brown and Miss Wilson. At the close the Chairman (Rev. James Aitchiason) distributed the certificates from Trinity College, ondon, gained by students at this centre, and also a few prizes.

FOLKESTONE,—Special services were held at the Parish Church, on the 1sth ult., on the occasion of the re-opening of the Sanctuary after its renovation and embellishment. At the evening service the Dettingen Te Deum was performed, Mr. Dugard conducting, and a string band, led by Mr. J. R. C. Roberts, supplementing the organ, at which Miss Daly presided.

GLOUCESTER.—The pupils of Westfield House School gave an Evening Concert in aid of the Free Hospital for children on the 9th 9th. Mendelssohn's music to Racine's Athalie and Sir W. Sterndale ust Mendelssohn's music to Racine's Athalie and Sir W. Sterndale Bened's May Queen, with full orchestral accompaniments, were performed before a large and appreciative audience. The solo vocalists were Misses Katie Thomas, L. Livings, and E. Taylor; Messre. F. Evans and T. Woodward, of the cathedral choir. Mr. J. W. Rippon led the band; Miss Lilian Thomas, R.A.M., presided at the pianoforte, and Mr. John Hunt conducted. Financially and musically the Concert was so great a success that a repetition has been requested.

GRAHAMSTOWN.—The Handel Bi-centenary Festival was held in On the 1st ult., ROBERT EDWARD WEST, Professor of Music, and Organist of the Parish Church, Dawlish, aged 50.

performed, for the first time in South Africa. The solos were well sung by Miss A. Bourke, Miss Wedderburn, Miss Holland, Miss Deer, Miss Davies, Messrs, Erown, Winny, Kay, Pryce and Cred. The choruses were excellently rendered, and the band, led by Mr. Muire, thoroughly efficient. Mr. Winny conducted, Mrs. Espin presided at the pianoforte, and Mr. Dixon at the harmonium.

presided at the pianoforte, and Mr. Dixon at the harmonium.

LANCINO.—An interesting Invitation Concert was given in the Hall of SS. Mary and Nicholas College, on Thursday, the 9th ult., in aid of the Organ Enlargement Fund. The principal artists were fliss Annie Marriott, Miss Edith Marriott, and Mr. Chas. Charlton, vocalists; harp, Mr. Aptommass, violin, Mr. Brown; Cornet, Mr. A. Programmer Conductor, Inc. Cugger in the Concert. The Choir gave the glees "Sir Knight" (Macirone) and "When Allenadale" (Pearsall), and the Orchestral pieces were the Coverture to Post and Peassant (Suppé), the Allegro from the "Jupiter" Symphony, and the Overture to Don Giovanni. The Concert was a marked success.

the Overture to Don Grovann. The Concert was a marked success.

MARITZBURG.—The members of the Orchestral Society gave a complimentary Concert to Mr. S. Rowlandson, the Honorary Conductor, on Saturday, May 16, when a well selected programme was excellently rendered. A feature of the evening was the performance of Sterndale Bennett's Concerto in F minor, well played by Mrs. T. C. Mitchell. The Natal Glee Club, under the Conductorship of Mr. F. Crane, contributed part-songs, and Mr. Haden played a violin solo. The principal vocalists were Miss Sydney, Mrs. Butt, Mrs. Shepstone, Miss Stanbridge, Mr. Tristram, Mr. Crane, and Mr. J. Harper. Miss M. Molison was an efficient accompanist.

Newcastle-on-Tyne,—The annual Concert and Garden Party in connection with Christ Church was held in the grounds and banqueting-hall of Jesmond Dene on the 1st uit, when a select programme of part-songs, &c., was ably rendered by the Cecilia Quartet (Messrs. F. Jones, T. C. Thompson, J. B. Grant, and A. Nesbit), assisted by Misses Graham and Wake, Master Ascough, and Mr. Gouldy. Mr. R. P. Milburn, Organist of the Church, presided at the organ and pianoforte.

PRUTRICH.—An Organ Recital was given in the Parish Church, by Mr. W. W. Windle, Organist of Belper Church, on Sunday afternoon, the 5th ult, before a large congregation. The choir sang a Processional Hymn, and a short Service was conducted by the Vicar, Rev. W. J. Ledward. Mr. Windle performed works by Handel, Mendelssohn, Haydn, Wely, Herman, &c.

Pudsey, Leeds.—The Anniversary Services of the Unitarian Church took place on Sunday, the 5th ult., when selections from the works of Sir W. S. Bennett, Henry Farmer, Arthur Pearson, and G. F. Root were given by the choir. Mr. Arthur Pearson presided at the organ throughout the day, and played, as voluntaries, in the morning Pastorale in G. No. 5 (Merkel), Postiude in D (Smart); and in the evening Andante espressivo (Ouseley), and the Final Chorus from Dr. Roberts's Jonah. The music was excellently rendered, and the services well attended.

SHERRORNE.—The eighty-fifth Concert of the School Musical Society took place on the 3rd ult. (Commemoration-Day) at King's School. A varied programme was well readered, the singing being especially good. Mr. Donkin gave a fine performance of the Finale to De Beriot's Seventh Violin Concerto, accompanied on the organ. Mr. Parker conducted, and Mr. H. A. Bullock, Organist, of Yeovil, presided at the organ.

STAFFORD.—An Organ Recital was given in St. Mary's Church, on Monday, June 27, by Dr. Taylor. The programme included compositions by Bach, Mendelssohn, Merkel, Guilmant, and Smart, Miss Eleanor Falkner was the vocalist. There was a large congregation, and all the pieces were thoroughly appreciated.

Wellington, N.Z.—Lloyd's Hero and Leander was given for the first time in Wellington on May 19, at a private Concert of the Harmonic Clob, and the control of Mr. Robert Parker. The theoretic with such enthusiasm that a repetition was an enounced. The two solo parts were taken by members of the Club in a manner which fell but little short of the highest excellence, and the orchestral accompaniments were very delicately played. Barnby's Rebekah formed the first part of the programme, and between the works, Mendelssohn's Overture, "Heimkehr aus der Fremde" was well played by the band.

Organ Appointments.—Mr. R. Felix Blackbee, Organist and Choirmaster to the Church of St. James, Knatchbull Road, Cambersell.—Mr. F. Elfrington Thomson, to Dulwich Grove Church, East Dulwich, S.E.—Mr. F. J. Dugard, Organist and Director of the Choir to Holy Trinity Church, Folkestone—Mr. W. A. Griesbach, Organist and Choirmaster to Holy Trinity Church, Houselow.—Mr. Samuel Moore, to St. Thomas's Church, Stamford Hill, N.

CHOIR APPOINTMENTS.—Mr. W. Bell Kempton (Bass), to St. George's Chapel, Windsor.

DEATHS.

On the 1st. ult., at Craigmore, Rothesay, Isle of Bute, Stéphanie Hortense Marie Mathilde Elisabeth Amélie Bonaparte, wife of B. St. John Baptist Joule, J.P. for the County of Lancaster.

DURING THE LAST MONTH. Published by NOVELLO, EWER & CO.

STAINER, DR. J., and DR. G. C. MARTIN.— The Versicles and Responses as used in St. Paul's Cathedral (Ferial use). 4d.

EAN, T. CRESWELL.—(in G). Magnificat

HEMINGWAY, D.—(in G). Magnificat and Nunc dimittis. An Easy Setting, composed for the Annual Festival of Choirs to be held in Tewkesbury Abbey, 1885. 3d.

JORDAN, C. WARWICK—(in E). Communion Service, including Benedictus and Agnus Dei. 8vo, rs. 6d. Accompaniments for Trumpets or Cornets and Trombones ad lib., in

MALTON, REV. W. H. C.—Order for a Flower

PRATTEN, WILLIAM SIDNEY.—Te Deum laudamus. In Chant form. (No. 42 of Novello's Parish Choir

RIDSDALE, C. J.—Te Deum laudamus. For Vicar of Herne (in which Church the Te Deum was first sung in English). 6d.

VANNER, H. T .- (in C). Te Deum laudamus. 6d.

WETTON, H. DAVAN—(in E flat). Magnificat

MARTIN, GEORGE C.—"Come, my soul, while daylight dying." The Words by W. A. BARRETT, Mus. Bac. 4d. JOVELLO'S OCTAVO ANTHEMS.

294. The souls of the righteous ... 294. The souls of the righteous W. REA 6d.
REENISH, FREDERICK R.—"O God, my soul
thirsteth." Anthem for Harvest or General use. Treble solo, 3d. PATTISON, T. MEE.—"All Thy works praise Thee." Harvest Anthem. Tenor Solo and Chorus. 3d. WILLS, W.—Wedding Hymn. 1d.

OZER, A. E. M.—"Adoremus in æternum." 3d.

FOULDS, THOMAS .- "Sweet doth blush." Glee (A.T.T.B.). 2d.

BANKS, COLLINGWOOD.—"I saw him and I loved him." Song. 15.6d.

MACKENZIE, A. C.—"There's a woman like a IVI dewdrop." Song, from the Tragedy "A Blot in the 'Scutcheon," by ROBERT BROWNING. 2S.

ORNER, BURNHAM W.—Gavotte. For the Pianoforte. 28.

QUINTON, G. E .- "The Primrose League." Waltz. Dedicated, Marquis of Salisbury. 28 Dedicated, by permission, to the Most Honourable the

OVELLO'S PUBLICATIONS in the TONIC SOL-FA NOTATION. Translated by W. G. McNaught. MACKENZIE, A. C.—"The Bride." A Cantata.
Translated from the German of R. HAMERLING. 8d.

MENDELSSOHN .- Thirteen Two-part Songs. rd. each.

324. I would that my love.
325. The Passage Bird's Farewell.
326. Greeting.
327. Autumn Song.
328. Autumn Song.
329. Autumn Song. 235. The France, 226. Greeting. 327. Autumn Song. 328. Ower thou in the cauld blast. 334. Evening 328. Ower thou in the cauld blast. 335. My bark 336. Zuleika and Hassan. 336. Zuleika and Hassan.

334. Evening Song. 335. My bark is bounding.

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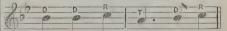
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In consequence of the serious illness of the Choirmaster,

Mr. J. R. Murray, it is found impossible to complete the musical

arrangements in time for the Annual Service announced for Novem
ber 3. The Festival is therefore postponed until further notice.

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Second Concert, 21st December, Mackenzie's ROSE OF SHARON. Third Concert, February 22, 1886, Mendelssohn's EUJAH.
Fourth Concert, April 12, 1886, Handel's DETTINGEN TE DEUM and Beethoven's CHORAL SYMPHONY.

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There are vacancies in the Choir, more especially in the Alto and Tenor divisions. Ladies and Gentlemen wishing to join are requested to send their applications to the Hon. Sec., who will give Candidates due notice of the time and place for the trial of their voices. Subscription for the members of the Choir (including use of music): Ladies, 7s. 6d.; Gentlemen, 1os. 6d.
Rehearsals will commence on Friday, September 25, 1885, at the Grocers' Company's Schools, Hackney Downs.

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M ISS JULIA JONES (Soprano) has removed to 4, St. Thomas' Road, Finsbury Park, N., where all communications respecting Oratorios, Concerts, &c., should be addressed.

MISS MINNIE JONES (Soprano). Engaged : August 11, 14, 21, 24, 25, 28, 31. Address, St. Asaph, or 238, Brixton Road, London, S.W.

MADAME ADELINE PAGET (Soprano) will sing: August 26, Malvern: 27, Buxton; 28, 29, Mallock (Madamo Antoinette Sterling tour); 31, Colchester; September 1, Southeas; 2, St. Leonard's; 3, Dover; 4, Folkeston; 5, Ramsgate; 17, 12, 14, Blackpool Pier. For vacant dates, address, 8, Argyll Street, W.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

SEPTEMBER I, 1885.

NETHERLANDISH MUSICIANS

By W. A. BARRETT.

THE idea generally entertained concerning the music of the "Low Countries" in England, by the educated as well as by the ignorant, is not in any way complimentary to the people among whom it is practised and with whom it originated. A Dutch Concert, for example, is understood to be a quaint sort of musical diversion, in which every man sings a verse of the song he likes best simultaneously with his neighbour, who is exercising the like independence of thought and action. It is therefore assumed that the people from whom the custom has been derived must be as indifferent to the charms of the vocal and harmonic art as those whom Shakespeare has certified as only "fit for treasons, stratagems, and spoils." It is never once doubted that the term can have no real foundation in fact. Other things that are Dutch unquestionably owe their origin to the people after whom they are named: why not the Dutch Concert? There may possibly be a confusion of ideas in the application, rendered permanent by the progress of time and undisturbed employment. It may not be out of place to remind the reader that at one time all the people who spoke the Teutonic dialects were classified in England as Dutch; the only difference between Germans and Flemings being expressed in the adjectives "high or low," as the case required. The German tongue was called "High" and the language of the Netherlands "Low Dutch." It is therefore possible that the cacophonous independence of vocal exertion, distinguished by the name of a "Dutch Concert," may have been derived from some cherished practice among the folk called "High." That there is evidence in the present day of a "sneaking kindness" towards the custom still existing in certain orchestral combinations in which the Teutonic mind delights, may be accepted as confirmation of the possibility of the origin elsewhere than among the folk now known as Dutch. It is, perhaps, a curious fact, relative to the subject, that in many parts of America all German-speaking people are still called Dutch. Gloves and toys made in the "father-land" are also known as Dutch. The want of accuracy in description often leads many worthy people to accept a familiar phrase as a typical epitome of the character of everything otherwise belonging to the matter so distinguished. The examination and refutation of such ideas would involve an extensive attack on popular errors, more ponderous, if less learned, than the famous book of Sir Thomas Browne printed in 1646. Have there been no "vulgar errors" since that day that no one has cared to explode? Perhaps the literary bomb-shell that is to cause their destruction is "yet a preparing." Meantime, it may be said that the present paper may be modestly offered as a humble contribution to so great an end on the part of the knowledge concerning Netherlandish music.

In treating of this subject it may be as well to remind the reader that the area comprised in the term "Netherlandish" extends to the boundaries anciently understood, and includes what is now known as Belgium as well as Holland; northward from Groningen to the southernmost point, where the river Meuse forms the barrier between France and the country of the Belgæ. The historical associations of this vast tract of country are very great, trained singers from Amsterdam. It is true that from the time of Cæsar onward, and the important events which have taken place on its soil have influenced not only the country immediately con-cerned, but the whole civilised world. It is impossible not to admire the people who, in spite of internal struggles and contentions, have never lost sight of the value of independence and freedom. In the midst of all distractions, their contests for liberty of political and religious thought, they have never neglected the cultivation of the domestic virtues, and the encouragement of the arts which glorify them. The Dutch and Flemish painters have, from time immemorial, held supremacy in the artistic world, and their claims to distinction are duly recognised. It is only necessary to show that the like power in music was once possessed by them, and that from the earliest times they had musicians who have exercised greater sway over the progress of musical discoveries than is either claimed for or admitted beyond the circle of those who have given attention to the subject.

The fact that music has become universal has, in some degree, tended to obscure to many the narrow paths by which the present broad expanse has been

reached.

The details of the history of the rise of musical art are, in many cases, so unsatisfactory and detached that the task of weaving a consecutive narrative of the early steps has been abandoned over and over again by those who have attempted to trace them.

How much, in England, has been lost by the senseless destruction of the ancient monuments preserved in the monasteries, at the time of the so-called Reformation, can only be guessed at. Unfortunately, these political and religious disturbances have taken place in other countries also, where records might have been looked for. As these disturbances assume, more or less, the same form in their career-namely, the wanton annihilation of the treasures of antiquity -it is only by comparing those that have escaped the general wreck that an approximate notion of successive approaches towards perfection can be guessed at. So disappointing, however, is the information which can be gathered from these fragments that many historians, whose well regulated minds are impatient at the gaps and breaches which cannot be joined sufficiently strong to serve their purposes, abandon the whole business in despair, and begin their narratives and references at a period where all things are tolerably clear and consecutive.

There are, for example, scarcely two historians who agree as to the meaning and power of the scanty monuments of Greek music, and musical terms, which have descended to the present age. The difficulty of consent being interfered with by the fact that one prefers to call that the top which the

other calls the bottom.

A certain amount of comfort arises out of the assurance that the whole subject is a curiosity which

has little bearing upon modern art.

The history of the labours and discoveries of the old Netherlandish musicians is of far greater value, and it may yet be hoped that the subject will receive the attention it deserves from those who possess the opportunity and means for prosecuting further researches.

Meantime, a short sketch of the work done by these "old fathers of harmony" may serve as a stopgap until more exhaustive accounts can be supplied.

At the outset, it must be stated, that a special incentive has been given to the enquiry by the perrecently, by Mr. Daniel de Lange and a choir of well- Jerome of Moravia, Philippe de Vitry, John of

even in Holland, where there exists a high reverence for the deeds of the forefathers, it is only of late years that the examination has been set on foot-first, by the admirable "Collectio Operum Musicorum Batavorum Sæculi XVI., Edidit Francisus Commer," published by Trautwein, of Berlin; and further, by the formation of a body called "De Maatschappij tot bevordering der Toonkunst en de vereeniging voor Noord-Nederlands Muziek-Geschiedenis," a Society for the encouragement of music and the study and collection of Netherlandish musical history. Several works have been published at Amsterdam by the Society, and include collections of pieces by various composers—Obrecht, Jan Pieters Sweelinck, Cornelius Schuijt, and some old Dutch songs out of the "Nederlandtshen Gedenck Clanck," of Adrianus Valerius (1626), and one or two other works which represent scarcely a tithe of what remains to be done. It is but just to say that the research exhibited in the editing is most commendable and valuable, more especially when the subject has been so neglected. The names of some of the most important musicians, whose works are here republished, are either mentioned with brief comment in the accepted dictionaries of musical biography or not mentioned at all. For example, the student will look in vain in the "Biographie Universelle des Musiciens," of Fétis, for any account of Cornelius Schuijt, one of the most notable of sixteenth century Netherlandish musicians. The fact of the omission of his name is the more remarkable as Fétis himself was a Netherlander, and the care with which his researches were made was often influenced by the highest love for his art, and reverence for its ancient professors and teachers.

He tells elsewhere of the great influence exercised upon the study of the art in early days by the inhabitants of the Flemish continent. The reputed inventor of counterpoint, Hucbald, was a Fleming, who died about the year 930. He is also named by some writers as the first who employed lines for music, which afterwards were formed into the stave. Whether his claims to these inventions will ever be definitely established it matters little now, either to him or to posterity. All that is known of his works prove him to be a man of clearness of intellect, and perspicuous in his mode of expression. There are several manuscripts of treatises assigned to him, but that called "Musica Enchiriadis" is considered by Fétis to be the only one really from his hand. This work, preserved in a beautiful MS. of the twelfth century in the National Library at Paris, is in nineteen chapters, and forms a complete treatise on elementary music, and includes a system of notation, of which Hucbald was probably the inventor, though he does not state the fact. He gives a table of eight sounds in the old Saxon notation and in his own, which furnishes a certain means for deciphering other notations of the period. Further particulars concerning this interesting Fleming may be read in the monograph, under the title: "Mémoire sur in the monograph, under the title: Hucbald et sur ses traités de musique, suivi de recherches sur la notation et sur les instruments de musique." Paris, 1841, written by M. Ed. de Coussemaker, also a Netherlander by descent.

The life and works of Hucbald do not, however, represent the whole of the musical labours of the past, nor would it be just to say that no other countries produced men of genius, of light and leading, in the so-called dark ages. There were Regnion of Odo, Abbot of Cluni, Adelbold, Guido d'Arezzo (one of the most brilliant of the lamps of the past), John Cotton, John of Dunstable (Englishmen both), formances of Netherlandish music at the Albert Hall the three Francos (of Cologne, of Paris, and of Liege), Chartreux, Tinctoris, Anselm of Parma, Hothbi, Robert de Handlo, Walter Odington (more Englishmen), and many others, whose treatises are triumphs of wonder and astonishment to posterity, if not of instruction. Apart from the well known discoveries and statements of Guido d'Arezzo, perhaps the greatest of all in the above list was Hucbald the Fleming.

Hucbald gives examples of the "harmony" of his period, which was a sweet succession of fourths and fifths, scarcely tolerable to modern ears; whereby it has been assumed that, in his desire to accommodate his harmonies to his Pythagorean theories, he did violence not only to his own sense, but to his knowledge. It is hard to believe that the power of musical appreciation was less discriminate in the far-away days in which Hucbald lived than now. It is true that men suffered much for religion's sake, and for this reason, it may be, that they tolerated the barbarous organum of fourths and fifths as representing harmony in the Church service, while they were allowed to use a secular organum of thirds and sixths in everyday life. However, posterity has just cause to be grateful to the old Netherlander for one if not for two things—namely, the introduction of freer principles of harmony, and the use of a stave for exhibiting the relative positions of sounds to be produced.

The secular organum gradually found its way into the Church service, notwithstanding the belief that all sensuous delights were due to the promptings of the devil. The introduction of descant suggested the necessity of regulating the length of the notes over which the descant was to be sang. So the time-

table was formed.

Once more, the most prominent and skilful of the descanters were the dwellers in the north-east of France and in the Netherlands. From the provinces between the rivers Seine and Scheldt, the practice assumed the form of a mania, like the tulipomania and the Polkamania of far-removed years. Out of this descanting certain fixed and recognised laws were formed, and as the use of the hitherto almost avoided thirds and sixths became more general, the precepts of harmony arising out of their employment resolved themselves into tangible shapes which could be brought to the aid of original composition.

That there were many composers in the early centuries after Hucbald there is no reason to doubt. The treatises by the authors already named may possibly have been by men who were also composers. For reasons, however, which have been referred to, the chain of perfect information is broken, and all that can be assumed tends to encourage the belief that the steady pursuit of scientific knowledge in music was never abandoned, otherwise it would be impossible to account for the appearance on the scene of so great a genius as Willem Dufay, born at Chimay, in Hainault, near the borders of France, in the year 1350. He shares with Giles Binchois and John of Dunstable the honour of having brought the exercise of descant within the boundaries of purer and more tractable harmony. There are pieces by Willem Dufay still extant. His masses are based upon common tunes, well known in his time. One called "L'omme armé" has been taken as a theme for counterpoint by other writers, so that in its use Dufay is not singular; others have the tunes "Se la face si pale" and "Tant me deduis." Each one is a valuable link in the chain of composition, as showing the efforts made to get away from the old restrictive practice and rules of descant to the greater liberty allowed in polyphonic treatment. The distribution of the parts above the plain song of the selected theme indicates no mean skill, and audiences of the

turies ago, with pleasure. Willem Dufay, who has been claimed, without reason, by certain French writers as belonging to their own nation, died in 1432. He was one of the earliest of the Netherlandish musicians who understood and practised the device of "imitation," as may be seen in his Chanson for three voices, called "Cent milles escus quant je voeldroie," a song further remarkable for the purity of the harmony it contains. Dufay was a singer in the Pontifical Chapel at Rome, and the vocal character of his works was evidently influenced by experience of the requirements and capabilities of singers. Hence his music has a humanity in it which is not always to be found in contemporary or previous productions. If Dufay was not actually the pupil, it is assumed that he was influenced by the music of Zeelandia (d. 1370), the first composer who disused the continuous succession of fourths and fifths in harmony. How far Dufay influenced his contemporaries Busnois, Caron, Faugues, Gezeghem, and others, may be gathered from the fact that the works of Ockeghem, their successor, show a distinct advance in thought, which could only have been brought about by the exercise of personal genius carefully prepared by the study of existing works.

Ockeghem, also called Okeghem and Okenheim, was born about the year 1415, at the Walloon town of Bavay, now belonging to Northern France, but which at the time of his birth formed part of the Netherlands. Fétis assumes the date of his birth to have been in the year 1430, in which case the time of his entry into the world is coincident with that of Jacques Obrecht, another great Netherlandish musician, whose labours demand special mention. The probability is that the date given by the "Maatschappij," whose terrible title need not be quoted again-namely, 1420is correct. The skill of Ockeghem was great enough to induce his admirers in after times to declare that he had written a piece for thirty-six voices. In the Dodecachordon of Glareanus, 1547, the statement "Okenheim qui ingenio omneis excelluisse dicitur, quippe quem constat triginta sex vocibus garritum quemdam (missam) instituisse," is more remarkable for its canine felicity of expression than for its accuracy of statement. The condition of musical knowledge of the period did not admit of so complicated a piece of construction; and, moreover, none of those who, following Glareanus, or who were followed by him, confess to having seen the work they profess to admire. There can be no doubt that art had made considerable advances in the days of Ockeghem, but

not sufficient to justify the statement made concerning his particular exercise of it.

There are sacred compositions by him, which are remarkable as showing the dawning desire of musicians to convey expression into their writings, a desire carried to greater fruition by Jacques Obrecht, who was partly contemporary with Ockeghem, but who exceeded him in all but the number of his years. Ockeghem died in 1512 at a patriarchal age, and saw not only the dawning of the genius of the great musicians, some of whom, like Louis Compere and Antonius Brumel, were his pupils, who were destined to extend the study and the resources of the art, but also the means by which its discoveries and productions might be made permanent and universal. The art of printing had been invented, and the value of the press had been eagerly welcomed on all sides. One of the very first works printed by Ottavio Petrucci Fossembrome, at Venice, were the "Misse obreht" (sic) in separate parts; at the end of the bass part may be read :- " Impssm Venetiis per Octivianum

of the parts above the plain song of the selected theme indicates no mean skill, and audiences of the present may listen to this music, produced five cen-

of Obrecht's masses may be considered as among the earliest examples of music printed from types. There are five masses in the collection, all based upon secular tunes—namely, Je ne demande, Grecorum, Fortuna desperata, Malheur me bact (which, by the way, may be compared with his pupil Josquin des Prés's melody "Douleur me bat") and Salva diva parens. This information is given only on the "Superius" part, and the colophon on the "Bassus" is as already indicated. There is some very fine music in these masses, especially in that called "Fortuna desperata," which is set for three and four voices; but Obrecht's name is remembered less by the knowledge of his compositions than for the fact that he was the music-master of Erasmus when he was a chorister at Utrecht, and still more does he deserve the consideration of posterity from the circumstance of his having been the instructor of Josquin des Prés and of Pierre de la Rue, and through them, of inaugurating the advance of musical art in the direction which has continued without interruption to the present day.

Josquin des Prés, horn in 1450, was one of the greatest musical geniuses of his own or of any age, as his works bear testimony. He was as industrious as he was clever. He wrote a number of masses, nineteen of which have been printed. The press has also preserved about 150 of his motetts, more than sixty of his secular compositions, including the beautiful dirge "Nymphes des bois, deésses des fontaines," which he wrote on the death of his master, Ockeghem, in 1507, besides other pieces. The quaint humour which was prevalent at the period, and which is so often referred to by the biographers of Erasmus, was also possessed by Josquin. It forms the salt of many anecdotes told concerning him, and is reflected in certain of his secular compositions, such as "Petite Camusette"; and the depth of his musical feeling is forcibly shown in his hymn in the dirge alluded to above, as well as in such pieces as "Douleur me hat."

"Douleur me bat."

The wit he displayed in writing a part in a trio for the king, Louis XII., whose feeble voice was only capable of sustaining a single note, has been alluded to over and over again. His tact in reminding the king of broken promises, by writing a motett to the words from the 119th Psalm, "Memor esto verbi tui," ought to have been rewarded by the fulfilment of the promise. But it was not to be. It was left for his successor to redeem the kingly word, which was accomplished when Josquin was made Canon of St. Quentin. In gratitude, the musician made another motett from the same Psalm, beginning "Bonitatem fecisti."

The fertility of his invention, and the romantic expression, which was the characteristic of religious worship of the middle ages, breathes in every page of Josquin's music. Martin Luther worshipped his works, and it is not difficult to realise that the study of them justifies Baini, in his life of Palestrina, when he speaks of him as "the idol of Europe." His influence on his contemporaries was enormous. Even in the works of those who, like Jacques Arcadelt, are denied as having been his pupils, may be traced a loving following of his ideas. He may not have been so fortunate as his master, Ockeghem, in the intellectual excellence of those he was called upon to teach; but it is certain that what was lacking in mental capacity was made up by the affection he inspired.

Whether it was for the love he awakened all around that posterity owes the preservation of his works, or for their own inherent merit, it matters not now to inquire. Certain it is, that his fellow pupil, Pierre de la Rue (born 1450), was less fortunate, either in imade their chiefest offerings at the feet of the Virgin

the number of his pupils or in the enthusiasm he inspired. It is known that he was an indefatigable worker, but there are very few of the results of his labours known. Only a scanty number compared with what he is asserted to have produced have descended to the present generation. There are, fortunately, sufficient to prove the value and power of his musical thoughts, and to show him as a worthy pupil of a worthy master.

He also has been claimed as French, as he was born in Picardie. This province was one of the possessions of the Duke of Burgundy, and was anciently comprised within the territory known as the Low Countries, or the Netherlands; therefore he is entitled to mention in the present list, alike from the place of his birth as from the locality of his education. One of his Masses upon "L'omme armé" was printed by Petrucci in 1501, and several of his Madrigals have been preserved in various libraries.

There is no question but that from these two musicians the extension of the study of the art emanated, and the foundation of the modern style of writing took its rise.

Henry Isaac (1460-1518) is asserted to be the father of German musical art, and he was a pupil of Josquin des Prés.

Clement Jannequin (1480-1559) also a scholar of the same master, and who caught some of the humour which distinguishes certain of his works, as is exemplified in his "Chant des Oyseaux," "La Chasse de lièvre," and his musical combination of the street cries of Paris "Voulez ouyr les cris de Paris," for four voices, helped to give an impetus to the serious study of music in France. Some of his vocal music aims at dramatic expression. There is a piece by him for five voices, "Escoutez tous gentilz galloys," which professes to describe a battle, and is therefore designated "La Bataille." He was the first who attempted to write "picturesque music" by introducing imitations of the songs of birds and the chatter of women, as in his "Chant du Rossignol" and "Le Caquet des Femmes." These choruses, or Chansons as they were called, gave rise to a number of imitations, especially in Italy.

The famous Giovanni Croce followed his illustrious predecessor in his imitations of the nightingale and the cuckoo, and English Madrigal students need scarcely be reminded of the "Nightingale" of Thomas Weelkes to support the assertion that other musicians besides Italians imitated the eccentric practices of Clement Jannequin in his clever "Inventions musicales."

Jacques Arcadelt (1490-1575) is said to have been another pupil of Josquin's. If so, the music of Italy dates from his sojourn in that country. The famous Loyset Compére (1460-1518), together with Thomas Crequillon (born 1515); Josquin Baston (1510-1570); Jean le Cocq, famed for his canons; Nicolas Goubert; Jean Lupi; Jean Guyot, alias Castileti; Antony Barbi; Pierre Manchecourt, who carried Flemish music into Spain; Noë Faigneant; Cipriano di Rore; the voluminous Filippo di Monte (1521-1603), who published thirty-one books of madrigals, six of motetts, and two of masses; Adrian Willaert, the pupil of Jean Mouton, a Frenchman, who is, however, claimed as a Fleming; Jacques de Wert, or Vert; Cornelius Verdonck; Jean Richafort, and Huberto Waelrent, were the minor priests in the temple of music in the Netherlands in the sixteenth century, who helped to spread the doctrines of their harmonious faith through all lands. Many of their works were known and studied equally with those of the Italian and French composers in England, and gave rise to that glorious band of composers who

Queen, whom they poetically designated the "Fair the service of the Church. The mighty genius of

The position of leader of musical art in the Netherlands, after the death of Josquin des Prés in 1521, seems to have been shared by Thomas Crequillon (c. 1515-1560); Jacob Clement, or Clemens non Papa (1500-1556), as he was fantastically called by his contemporaries, humorously to distinguish him from the Pope Clement VII. (Guilio de Medici), who reigned between the years 1523 and 1534; and Nicholas Goubert (1495-1570). But a greater genius than any of these three appeared in the person of Orlandus Lassus, whose name, de-Latinised, was Roland de Lattre.

He was born in 1520, at Mons, in Hennegau; and it is stated that as a boy he was witness of the degradation of his father, who was convicted of coining, and condemned to walk three times round the public scaffold wearing a collar of the spurious coins round his neck. The boy changed his name from De Lattre to Lassus and left for Italy. He returned to be present at the death-bed of his parents, and settled for a

while in Antwerp.

The wealth of the Netherlanders helped to give encouragement to art, science, and learning in all its branches. Thus it is that the history of the early part of the sixteenth century shows a list of distinguished names in every degree of learning and

attainments.

The time would fail to tell of the work of all the illustrious masters of the musical art of the period. They not only loved their art but they sought by all possible means to spread that love among others. One section of this musical missionary band entered upon their labours in Venice and Upper Italy, among whom were Adrian Willaert, Cyprian di Rore, or Van Roor, Van Boes, Berchem, and others. Another, headed by Arcadelt, Verdelot, and Goudimel, found their sphere of action in Rome and Central Italy; a third party, united to this latter body, consisting of Jacob Vaet, Phillip di Monte, Christian Hollaander, and Orlandus Lassus, influenced the German people on the East of their own country, and even extended their mission as far as Bohemia. The spirit with which they all approached their work may be gathered from the saying of the greatest of the group, Orlandus Lassus. His industry was enormous, yet it is scarcely possible to believe that he left more than 2,400 works, in addition to his other labours. until his motto, "As long as the Almighty keeps me in health I do not dare to be idle," is known and understood. He was organist at Munich at the time of his death, in 1594, and a statue to his memory has been erected in that city, where the last of his descendants, an old man of eighty-two, bearing his own honoured name, died so recently as 1864.

The last of the great Netherlandish musicians were Jan Pieters Sweelinck, and Cornelius Schuijt. The first named, born in Amsterdam, or as some say in Deventer in the year 1564, was regarded with the greatest affection by all his pupils, and he had many as well in Holland as in North Germany. Sweelinck's fame as an organist is greater than his reputation as a composer. Until quite recently his works have been Thanks to the "Maatschappij, almost unknown. &c., aforesaid, his music has been brought from the undeserved obscurity into which it had fallen. Contemporary with him were many Netherlandish musicians, the chief of whom, Cornelius Schuijt, born in 1557, seems to have inherited with Sweelinck a double portion of the genius of the old masters. One cause for the neglect of the music of the majority of the great men whose names have been given may be found in the observance of the decree of the Papal Council, which forbade the use of figurate music in intending visitors some indication of the scope and

Palestrina, who produced the Missa Papæ Marcelli, has obscured, if it has not absorbed, most of all that had been done in the same direction by his predecessors and contemporaries. If there was any injustice done to art by the preference of one musician, it is not too late to remedy it. Palestrina adhered with reverent scrupulousness to the pattern accepted by the Sacred College without in any way sacrificing his own individuality. On the contrary, his individuality gave a stamp of worth to labours which might have degenerated into a mere perfunctory observance of a prescribed form. Had it been otherwise the influence of his productions would not have been lasting, and art might have suffered.

The life of art may be hampered, but its spirit cannot be restrained for long. Hence, the human expression which exists in the music of most of the early writers, though long suppressed, could not be deprived of its vitality. It gradually asserted itself, and became a recognised power in the development

of the art.

An acquaintance with the works of the old Netherlandish musicians proves that there was a steady advance in the attempt to express spiritual, as well as sentimental, life. The decree which elevated Palestrina at the expense of all other musicians may have been a gain on one side, but it was a distinct loss on the other.

Those who believe that musical art did not find proper expression until the Papal Church sanctioned the form in which it should take, may change their opinions when they become acquainted with the achievements of the old Netherlandish musicians.

THE HISTORIC LOAN COLLECTION.

(Concluded from page 455.)

In our last month's article on this Exhibition we stated positively that the decision of the authorities not to issue a catalogue had been reconsidered, and that the work was then in hand. Those who read the angry letters which shortly afterwards appeared in some of the daily papers on this subject may have been led to suppose that our assertion was incorrect, but the question has now been set at rest by the actual appearance of the catalogue. This is so far satisfactory, but the book bears traces of being got up in a prodigious hurry, and it is nothing more than a reproduction of the labels on the various objects, a large proportion of which are still "temporary," and without any descriptive details. Indeed, its incompleteness is acknowledged, and a second edition is promised, the issue of the first being necessary "owing to the pressing demand." In other words, the Council having sinned at leisure have had to repent in haste in consequence of the severe moral castigation they were receiving in all quarters for their neglect of an obvious duty. The whole business affords an instance of the power for good the musical and general press can wield in art matters when plain speaking is absolutely necessary. We are happy to learn that a permanent, and far more valuable, record of the collection than the present meagre pamphlet is in preparation, in the form of a catalogue raisonné, under the editorship of Mr. A. J. Hipkins. His task will be an arduous one, but it could not be in more capable hands, and he will have the satisfaction of knowing that he is rendering a notable service to all who are interested in the history and development of musical art. It only remains for us to complete the rapid survey of the Exhibition which we commenced in our August number, so as to afford

comprehensiveness of a display "by far the most complete ever brought together in any country," to quote Mr. Hipkins's words in his preface to the

We have already dealt with the claviers and stringed instruments, but before passing to the other divisions it may be as well to call attention to a few of the items which may best be described as curiosities. Perhaps the most noteworthy of these, in more senses than one, is the so-called "Queen Elizabeth's Lute," which is honoured with a case to itself. cording to the description given, this instrument was "left by Queen Elizabeth in 1584, at Helmingham Hall, Suffolk, as an heirloom to commemorate her Majesty having stood sponsor to an infant, who was after Sir Lyonel Tollemache. The lute has never left Helmingham until it was lent for exhibition here." A very pretty story, but, unfortunately, unsupported by evidence. However, the matter is not of the slightest musical importance, and the lute (or rather orpheoron) is interesting in itself as being, undoubtedly, the work of John Rose, the inventor of the instrument, according to the "Syntagma Musicum," of Prætorius. The label within reads "Johannes Rosa, Londini, fecit. In Bridewell, the 27th of July, 158o." In another case are two very ancient harps, one known as the Lamont harp, dating from the early part of the 15th century, and the other called Queen Mary's harp, because it was given by that Queen to Beatrix Gardyne, of Banchory. In the collection of the Brussels Conservatoire is a complete set of Cromornes or Krumhorns, believed to be unique. This obsolete crooked horn of wood has left a trace of its existence in the organ stop, for a long period barbarously termed a cremona in England, though now, we believe, generally called by a more suitable appellation. Other curiosities are four pastoral horns in wood, of a remote date; a Dresden china clock of the time of Louis XVI., with a number of figures representing a monkey band, about as hideously inartistic a production as a lover of the grotesque could wish for; Charles Edward Stuart's bagpipe, and other family and historical relics not necessary to mention in this place.

The collection of early manuscripts is not particularly rich or numerous, but there are some very interesting examples. The celebrated Monastery of St. Gall has lent some of its treasures, the most remarkable of which is an "Antiphoner and Gradual," asserted to be of the 9th century, with two ivory plaques of the 4th century on one of the covers. This manuscript is traditionally said to have been copied by Romanus from St. Gregory the Great, between 772 and 795, and to have been brought by him to St. Gall. Other contributors to this part of the Exhibition are the Universities of Oxford and Cambridge, several of the Cathedral chapters, and the Bodleian library. chronological order we next come to the early printed books. These include one of the greatest treasures in the world, the famous "Mentz" or "Mainz Psalter," belonging to Earl Spencer. It was printed in 1457, by John Fust and Peter Schöffer, and is the first book with a date and printer's name. We might fill much space by enumerating the many beautiful examples of the printer's art in the 15th, 16th, and 17th centuries, but must be content with naming one other volume, which contains what is believed to be the first example of printed musical notation. The feelings of joy, hope, pity, fear, and grief are represented by a descending scale of notes, probably intended to be connected by a stave of five lines "Collectorium super Magnificat. Strasburg, 1473."

well-known composer may be studied by means of letters and musical scores. Among the most noteworthy items may be named Beethoven's so-called will, and his letter of March 18, 1827 (only eight days before his death), thanking the Philharmonic Society for their gift of £100; and several of the autograph scores of Handel's Oratorios from Buckingham Palace. Among the relics are a lace ruffle worn by Handel, a mask of Beethoven taken four years before his death, his silver watch, and a lock of his

It cannot be said that the pictures and prints relating to music are imposing in point of numbers, and of those which hang on the walls the vast majority come from two or three sources. Taking Great Britain alone, there must be an enormous quantity of paintings in the hands of private owners, which may be said in one way or another to come within the scope of the present Exhibition. But it is likely that the invitations to send works of art to the Albert Hall were limited, for if they had been issued broadcast the result would probably have been an embarrassingly large collection. Whether imaginative subjects can be said to be in place in a display intended to illustrate the history of music is doubtful; but they have not been altogether excluded, though they are not present in sufficient numbers to leaven the collection as a whole. The most remarkable example is Salvator Rosa's "Singing Skull," the masterly treatment in which compensates for the repulsiveness of the subject. In the same category may be placed Mulready's familiar "Tired out," a pair of juvenile Mulready's familiar "Tired out," a pair of juvenile itinerant musicians lying on the steps of a theatre; also Sir Peter Lely's beautifully drawn "Head of a harper," Velasquez's "Bagpiper," and Code's clever "Masked Ball." These last three are lent by Lord Spencer, who is one of the most liberal contributors to the Exhibition. The antiquarian musician, who is naturally interested in pictures illustrating ancient instruments, will not find much here to satisfy him. A "Portrait of an artist playing upon a harpsichord," by Sofanisba Anguisciola, is noteworthy for its abstract merits as a painting, as is strictly musical sense, the interest of the show centres in the portraits, which are numerous, a large proportion of them being the property of the Royal Society of Musicians and the University of Oxford. The former have sent fine pictures of Haydn and Purcell and two of Handel. From the latter come a striking head of Orlando di Lasso, and others of Gibbons and Corelli, besides several which, however true to their originals, have no particular art merit. This last remark, however, does not apply to Sir Peter Lely's "Blow," shown by Sir F. G. Ouseley; Rom-ney's "Crotch as a Boy," lent by Mr. John Gill; or Millais's "Sterndale Bennett," the property of Mr. T. Case. Here also may be seen the splendid statue of Handel by Roubilliac, formerly in the Vauxhall Gardens, and now belonging to Mr. Henry Littleton, who also sends Denner's portrait of the great master which was formerly in the collection of the old Sacred Harmonic Society. Sir James Thornhill's portrait of the composer, from the Fitzwilliam Museum; one of Weber, by John Cawse; and a picture representing George III. playing the flute, Giardini the violin, and Lord Aylesford the violoncello, deserve mention. If we mistake not, the last named has experienced the tender mercies of the restorer. But the gem of the collection is unquestionably a half-length portrait of Mozart, painted at Rome in 1770 by Pompeo ruled in red ink by hand. The title of the book is Battoni. Concerning this, Otto Jahn remarks, "The celebrated artist, Pompeo Battoni, of Rome, painted Autograph hunters will find very much here to a life-size head of Mozart, which came into the interest them. The handwriting of almost every possession of Mr. Haydon, of London; it is now the property of J. Ella, who has placed it in the South Kensington Museum, and rendered it familiar in an engraving by H. Adlard. The head is turned almost full face towards the spectator, the right hand holding a roll of music-paper. The animated countenance has an evident resemblance to the Verona portrait, but with more of a view to effect, being, in fact, what is called idealised." This is evidently the portrait, though the label states that it is now the property of

Mr. G. B. Davey. A glance at the old concert and opera programmes suggests two considerations-namely, that our fathers had no manner of respect for the intentions of composers, while their musical appetites must have been gigantic and omnivorous. Fancy such a performance as this, for example, at Her Majesty's Theatre: "The celebrated opera 'Marriage of Figaro' (the overture and music selected chiefly from Mozart's operas, the new music by Mr. Bishop); Susanna, by Madame Malibran Garcia, who will introduce 'The light guitar' and 'Should he upbraid.' In Act III., dances from 'Masaniello'; at the end of the opera, 'Bel Raggio,' from 'Semiramide.'" This occurred at the King's Theatre, on October 2, 1829. For incongruity and astounding length, an entertainment given on the occasion of Madame Schreeder Devrient's benefit, on July 3, 1833, may perhaps take the prize. It commenced with "Fidelio," in the course of which Madame Pasta sang an Italian air. Then came the third act of Rossini's "Otello," and, as a wind up, the grand ballet "La Sylphide." There was another on July 15, 1836, at Drury Lane, consisting of "Pidelio," a scene from "Il Barbiere," and the drama of "The Brigand." The oratorio performances were equally exhausting, for between the parts it was customary to introduce concertos. On April 13, 1791, we are told that there was an entertainment at Drury Lane, consisting of the overture to "Esther," the whole of Israel in Egypt," with no doubt the interpolated airs, and a miscellaneous selection including a dozen items. Among other interesting bills may be seen that of the entertainment given by Sir George Smart on the occasion of Weber's débût in London, that of the first performance of his "Oberon," and that of his Concert at the Argyll Rooms, the non-success of which depressed his spirits, and, perhaps, hastened his death.

To make our summary complete, it is necessary to note the curious collection of Oriental instruments on the left of the staircase from the conservatory, and the collection lent by the King of Siam in the court at the back of the music room. During the few weeks that yet remain, musicians and amateurs who have not yet visited this truly magnificent Exhibition will, doubtless, repair the omission. In too brief a space the various treasures will be once more scattered over the face of the earth.

THE GREAT COMPOSERS By JOSEPH BENNETT.

No. XVII.-SEBASTIAN BACH (continued from page 465).

None of the circumstances amid which Bach found himself on taking up his Leipzig appointment can fail to be of interest, and we will deal with them here at some length.

The master was expected to live in the house set apart for the Cantor of the Thomas School, and he fulfilled this condition, with a brief interval, to the day of his death. Although forming part of the school buildings, the house in question was only two storeys high, and so small that, as time went on and Bach's family increased, additions were necessarily made to it. The work of enlargement was begun in

house rented for him by the Council. Early in 1732, he returned to the official dwelling, which, we believe, still stands, though, on account of the removal of the school into the suburbs, no longer used for its ancient

purpose. Bach lived rent-free, and enjoyed a fluctuating income, averaging 700 thalers per annum. This amount was made up in a variety of ways. From the Town Council the Cantor received 87 thalers, 12 groschen, with 13 thalers, 3 groschen for fuel and light; certain bequests and foundations brought in a number of small sums, and from the church revenues came sixteen bushels of corn, two cords of firewood, and two measures of wine three times a year. The balance was made up of fees, payable for work done in the school, and for services rendered at weddings, funerals, and so on. We need scarcely point out that Bach could not have existed in luxury on such a sum as 700 thalers, even with a house thrown in. But his income sufficed for modest wants, and the man whose income supplies his needs is rich. "The income of the Cantor," says Spitta, "allowed a man such as Bach, even with his numerous family, to live comfortably in the fashion of a simple artisan. We have evidence of this in his well-managed finances, and the well furnished and fitted house he left behind him at his death."

Let us now glance at the duties which our Cantor was required to discharge, and, first, as to the school. Bach gave seven music lessons each week—at nine and twelve on Mondays, Tuesdays, and Wednesdays, and at twelve on Fridays, his pupils in every case being the four upper classes. On Thursdays, at seven a.m., he took the boys to church, being free for the rest of the day; on Saturday, also at seven a.m., he taught the Latin catechism to the third and fourth classes, and on each day of the week he gave one Latin lesson to the third class. Besides this, Bach, as one of four superior masters, had charge of the foundation boys every fourth week, being expected during that time "to live entirely with them, and to comply with the regulations of the school-house, which required them to rise at five in the morning (at six in winter), to dine at ten, sup at five in the afternoon, and go to bed at eight." Such were Bach's duties in connection with the school; let us now see what the church demanded of him. understand this it is necessary to remember that the Thomas School was founded mainly as a nursery of church music. When Bach joined it the boys were divided into four choirs, which did duty at as many churches, including those of St. Thomas and St. Nicholas-the two most important in the town. The musical services in these places were directly under the Cantor, who took his first choir from one to the other; the second choir alternating, under the direction of its prefect. Rehearsals of the Sunday music took place regularly on Saturday afternoon, and lasted two hours. It was the business of the Cantor, moreover, to prepare and direct the music at weddings and funerals, and to choose and make ready that sung on the occasion of certain processions, or choir perambulations about the city. These took place four times a year. There remains only to state that the Cantor had the supreme oversight of the music in the other two churches served by his boys; though, actually, the duties he discharged in this connection were little more than nominal. It is natural to suppose that the responsibilities arising out of so many engagements proved onerous, but Bach soon found means to lighten the load. He got rid of the Latin lessons altogether; mostly left the second daily music lesson to a prefect, and took such full advantage of every opportunity for putting off his harness that, as 1731, Bach residing, during its progress, in another we shall see, his superiors once brought him sharply to

book. the drudgery of teaching a pack of half-wild boys (all accounts agree that his pupils deserved to be so called), he stood firmly by duties which were more to

his mind. A case in point is worth citing.

One of the two churches served by the Thomas boys was St. John's-the church of the Universitywhere, formerly, only a few services took place in the year, the music at these, owing to their dignity as University services, being conducted by the Cantor in person. At a later period, weekly services were instituted, and a special director appointed, the holder of the post in Bach's time being Görner, Organist of St. Nicholas, who received the fees and emoluments. Although requiring the Cantor to take the musical direction of the old or University services, the authorities not only retained Görner as director of the new or weekly services, but gave him the stipend properly belonging to Bach's share of the work. Bach suffered the injustice for two years, and then appealed unto Cæsar, otherwise Frederic Augustus, Elector of Saxony and King of Poland. His letter to that potentate exists in the archives at Dresden, and has been translated as follows:—

"Most Serene, Most Potent King and Elector,

Most Gracious Sovereign-

"May your Royal Majesty and Most Serene Highness graciously permit me to represent with the humblest submission, with regard to the Directorship of the Music for the Old and New Services of the Church in the Worshipful University of Leipzig, that, together with the salary and usual fees, they had always been associated and joined with the place of Cantor at St. Thomas's, even during the life-time of my predecessor; that, after his death, and while the post was vacant, they were given to the Organist of St. Nicholas, Görner; and that, on my assuming my office, the direction of the so-called Old Service was restored to me again, but the payment was withheld and assigned, with the direction of the New Service, to the above-mentioned Organist of St. Nicholas; and, although I have sued duly to the Worshipful University, and made application that the former regulation be restored, I have, nevertheless, not been able to retain anything more thanthat I should have half the salary, which formerly amounted to twelve gülden.

"Nevertheless and notwithstanding, most gracious King and Elector, the Worshipful University expressly required and assumed that I should appoint and direct the music for the Old Service, and I have hitherto fulfilled this function; and the salary which has been given to the Director of the New Service did not formerly belong to it, but properly to the Old Service; and, at the same time, the New were connected with the Old; and, if I were not to dispute the right of directing the New Service with the Organist of St. Nicholas, still the retention of the salary which formerly, and at all times-nay, even before the New cultus was instituted-belonged to the Cantor, is extremely painful and prejudicial to me: and church patrons are not wont to dispose otherwise of what is assigned and fixed as the regular payment of a church servant, either withholding it altogether or reducing it, while I have already, for more than two years, been forced to fulfil my duties concerning the above-mentioned Old Service for nothing. Now, if my humble suit and petition may find favour with your Royal Majesty and Most Serene Highness, you will graciously communicate it to the Worshipful University, to the end that they may restore the former state of things, and assign to me, with the direction of the Old Service, that also of the New, and more particularly the full salary of the Old Service,

But while Bach was ready enough to shirk And for such Royal and gracious favour, I shall ever remain your Royal Majesty's and Serene Highness's most humble and obedient, - JOHANN SEBASTIAN BACH.

-Leipzig, September 14, 1745." This wordy epistle might have tempted the official who first read it to refer the matter to a Circumlocution Office, but there does not appear to have been an institution of the kind in Saxony. Bach's complaint was so promptly taken up, indeed, that on September 17 the Ministry sent a letter to the University demanding restitution or explanation. The Leipzig people preferred to explain, and sent on to Dresden a statement of their case, informing Bach that they had done so, but not supplying him with a copy. Upon this our master, resolute as ever, addressed a second letter to the King, in which he said :-

"After that your Royal Majesty had most graciously been pleased to issue your orders in the matter of the request preferred by me, on the one part, and by the University of this town on the other part, the said University submitted the required very humble report, and duly notified me of its departure; and I, on the other hand, for my further need, deem it necessary to observe that if my most humble petition may find favour with your Royal Majesty and Most Serene Highness you will communicate to me a copy of the said report, and be graciously pleased to wait and defer your sovereign determination till I again have made the necessary representations; and I will not fail to hasten with them as much as possible, and for the whole of my life remain, with the deepest

submission," &c., &c.

Again Bach was favourably heard. The Ministry sent him a copy of the University's case, which he proceeded immediately to answer in a statement so long that it cannot be reproduced here. Enough that the Cantor met his opponents point by point, winding up with a stern demand for justice even to the last fraction of unpaid arrears. "Be graciously pleased," he wrote, "immediately to command the University that they not only acquiesce in the previous order of things, and henceforth confer upon me the full payment, consisting of 12 florins, for the Old Service, together with the fees for the Promotiones Doctorales and other solemn occasions formerly attached to it, but also that they shall hand over to me the arrears of honorarium, amounting to 18 thalers, 5 gr., and the regular salary already owing, amounting to 33 fl., and, moreover, allow me all expenses incurred by me in this business.'

On January 21, 1726, the Royal Ministry issued a document which Spitta describes as "not very definite in tone," though apparently conceding Bach's prayer. No doubt some underhand measures were taken, to which may be attributed the non-delivery of this paper till May 23, and, perhaps, the vague conclusion of the whole matter. That the Cantor received his money can only be conjectured, but it is almost certain that Görner remained at the head of the New Service and shared with Bach the duty of composing pieces for solemn University occasions. The exact issue matters little now, and only the proceedings to it have value as showing Bach's sturdy sense of what was due to himself and his office. may add here that the master's position in Leipzig was strengthened three years later when he succeeded to the directorship of a society called the Musical Union, which gave weekly performances throughout the year, and also assisted Bach at the grand services of his own churches.

In 1727, the Cantor had a passage of arms with one of the clergy of St. Nicholas, again in defence of rights and privileges; the vexed question being of a and the enjoyment of the fees accruing from both, kind often arising between organists and their ecclesiastical superiors. Part of Bach's duty, it appears, was to select the hymns for service use, and, in the discharge of it, he did not always confine himself to the authorised collection. This came to the ears of the Town Council, who warned the consistory that it must not be done, and caused that body to transfer the hymn-choosing to Gandlitz the sub-dean. Bach submitted for a year, and then broke out into open rebellion, ignoring the sub-dean altogether, and making the choir sing what hymns he pleased. Gandlitz, horrified at such presumption, invoked the consistory, by whom Bach was commanded to submit. But in this they reckoned without their host. The refractory Cantor had no idea of submitting, at any rate till he had again appealed unto Cæsar, otherwise the Town Council. Here is the letterwordy as usual—in which he stated his case to that august body :-

"Magnifici, most nobly-born, most Noble, Powerful, High, and Learned and most Wise, most Honourable

Lords and Patrons:

"Will your Magnifici, well-born and noble Lordships condescend to remember how I was admonished by your Magnifici, well-born and noble Lordships, on the occasion of my being called to the Cantorate of the School of St. Thomas in this place, of which I was always to perform the traditional usages in the public divine service, duly in all respects, and not to introduce any innovations; and how, under the same contract, you were pleased to assure me of your high protection. Among these usages and customs was the right of ordering the hymns before and after the sermons, which right was left entirely to me and my predecessors in the Cantorate, provided that the hymns chosen be in conformity with the Gospels and the use of the Dresden hymn-book regulated by these, and as may seem suitable according to time and circumstances; and, certainly, as the worthy Ministerium can well attest, no contradiction to this has ever arisen. But, to the contrary of this, the Sub-Diaconus of St. Nicholas Church, Herr Magister Gottlich Gandlitz, has attempted to introduce an innovation, and, instead of the hymns hitherto ordered in accordance with Church customs, has ordered other hymns, and when I scrupled to yield to this because of serious consequences which might result, he brought an accusation against me before the worshipful Consistorium, and obtained an injunction against me, by the contents of which I, for the future, am to let those hymns be sung which shall be commanded by the preachers. But it seemed to me not proper, without the knowledge of your Magnifici, well-born and noble Lordships, the patrons of the churches in this place, to carry this into effect, and all the less so because hitherto the arrangement of the hymns by the Cantor had for so long a time remained undisturbed, the aforementioned Herr Magister Gandlitz having himself allowed, in the document presented to the most worshipful Consistorium, of which a copy is subjoined, that, when once or twice he had been allowed to do it, my consent as Cantor had been required. In addition to which, when the hymns which had to be sung as part of the church music were of inordinate length, the service would be prolonged, and thus all kinds of irregularities would have to be provided for, putting aside the fact that not one of the officiating clergy, with the exception of Herr Magister Gandlitz as Sub-Diaconus, seeks to introduce this innovation. Thus, I esteem it necessary most submissively to bring before your Magnifici, well-born

well-born and noble Lordships' most obedient,— JOHANN SEBASTIAN BACH.—Leipzig, September 20,

1728." Concerning the issue of this quarrel as little is known as of the end of the University squabble. But again we see Bach firmly standing upon his rights, even where little save dignity was involved, and taking his cause before the highest authority, with a boldness which was really heroism, none the less because liable to misconception as impudence. It is probable that he took nothing by his appeal to the well-born and noble Lordships of the Leipzig Town Council, for, in truth, those magnates by no means approved his ways, being to some extent, moreover, right in disapproving. There is strong moreover, right in disapproving. evidence to the effect that Bach was not a good schoolmaster. A genius such as he found no pleasure in teaching rudiments to ill-disciplined boys. He more and more neglected the school lessons; he practically ignored the admonitions of the Council, and generally so provoked the "well-born" ones that they spoke of him as an "incorrigible." The natural result was that their "noble lordships" began to retaliate, and made Bach's pocket the object of attack; sequestrating the Cantor's income as far as they had power to do so, which, happily, was not to a great extent. Bach may have cared little for the lost cash, but the Council struck him also on a point decidedly tender. At Easter, 1729, nine new boys were to be elected on the school foundation, and it was important for the Cantor's purpose that they should possess musical qualifications. Accordingly, the master examined the candidates, and drew up a report from which it appeared that ten offered themselves as musicians, and eleven did not. What did the Council in this case but proceed to thwart their official by nominating four of the non-musical boys as against five chosen from Bach's list, thus weakening the choir in a serious manner; and doing so, Spitta points out, shortly after the first performance, in St. Thomas's Church, of the Passion according to St. Matthew.

This rebuff, and much kindred treatment, so worked upon our Cantor's mind that he resolved to quit Leipzig as soon as an opportunity offered. None presented itself, and Bach then took the unusual course of writing to his old friend, Erdmann, asking if a place could not be found for him in Dantzig. The letter has been preserved, and is so interesting that, despite its length, we must quote it entire:—

"Excellent and Respected Sir,-Your Excellency will forgive an old and faithful servant for taking the liberty of troubling you with this letter. Nearly four years have now elapsed since your Excellency did me the pleasure of kindly answering my last sent to you; though, as I remember, you were graciously pleased to desire that I should give you some news of my vicissitudes in life, and I hereby proceed to obey you. From my youth up my history has been well known to you, until the change which led me to Cöthen, as Capellmeister. There lived there a gracious Prince, who both loved and understood music, and I thought there to spend my life and end my days. As it turned out, however, his Serene Highness married a Princess of Berenberg, and then it appeared as though the musical disposition of the said Prince had grown somewhat lukewarm, while, at the same time, the new Princess served as an amusement to him, and it pleased God that I should be called to be Director Musices and Cantor to the Thomasschule in this place. At first it did not altogether please me and noble Lordships the humble prayer that you will to become a Cantor from having been a Capellmeister, most graciously protect me in the use and ordering and for this reason deferred my decision for a quarter of these hymns, as has hitherto been usual. And, of a year; however, the position was described to with life-long devotion, I remain, your Magnifici, me in such favourable terms that finally (and especially as my sons seemed inclined to study here) I ventured upon it, in the name of the Most High; I came to Leipzig, passed my examination, and then made the move. And here, by God's pleasure, I remain to this day. But now, since I find (i.) that this appointment is by no means so advantageous as it was described to me; (ii.) that many incidental fees are now stopped; (iii.) that the town is very dear to live in; (iv.) and that the authorities are very strange folks, with small love for music, so that I live under almost constant vexation, jealousy, and persecution, I feel compelled, with God's assistance, to seek my fortune elsewhere. If your Excellency should know of, or be able to find, a suitable appointment in your town for your old and faithful servant, I humbly crave you to give me the benefit of your recommendation. Nothing shall be wanting on my part to give satisfaction and justify your favourable recommendation and intercession, and to use my best diligence. My present position secures me about 700 thalers, and when there are rather more deaths than usual the fees increase in proportion; but it is a healthy air, so it happens, on the contrary—as in the past year—that I lost above 100 thalers of the usual funeral fees. In Thuringia I can do more with 400 thalers than here with twice as many, by reason of the excessive cost of living. I must now make some small mention of my domestic circumstances. I am now married for the second time, and my wife died in Cöthen. Of my first marriage three sons and a daughter are living. My eldest is Studiosus Juris, the other two are one in the first, the other in the second class, and my eldest daughter is still unmarried. The children of my second marriage are still little, the eldest, a boy, being six years old. They are all born musicians, and I assure you that I can already form a concert, both vocal and instrumental, of my own family, particularly as my present wife sings a very clear soprano, and my eldest daughter joins in bravely. I should almost overstep the bounds of politeness by troubling your Excellency any further, so I hasten to conclude with most devoted respects, and remain your Excellency's life-long and most obedient and humble Servant,—Joh. Sebastian Bach.—Leipzig, October 28, 1730."

As regards its immediate purpose, the foregoing letter was written in vain. There was work for the master yet to do in Leipzig, and he remained to do it.

(To be continued.)

THE EFFECT OF THE FUGAL IMPULSE UPON MUSIC:

BEING AN EXAMINATION OF THE SPIRIT AND TEN-DENCY OF CERTAIN PHASES IN THE DEVELOPMENT OF MUSICAL FORM

By JOSEPH GODDARD.

THE GENERAL DEVELOPMENT OF MUSIC IN THE HANDELIAN PERIOD .- THE PECULIAR FITNESS OF THE FUGAL STYLE FOR ENTERING INTO RELIGIOUS CEREMONIAL,

The several advances which we summed up in the previous chapter led uninterruptedly to the art development of the period of Handel. The fundadevelopment of the period of Handel. mental steps of this development are as follows:-

1. Dramatic expression in melody.-We have said that the discovery of the true principle upon which harmony should be applied to melody, the principle, clear harmonic progression.—The following example of intensifying the pitch-design-which was led to by the it is a perfect development of counter melodic effect.

had the distinct effect of extending its form-of giving to it new and more delicate inflections in innumerable variety. The development of melody was still further stimulated by its application to dramatic circumstances, which ensued in the cultivation of Italian Opera. In this atmosphere of passion and poetic feeling, melody became necessarily fraught more intimately with expression; and harmony, which at first gave to melody simply strength and clearness, became the means of enhancing inordinately its beauty, and heightening its poetic power

2. The development of the choral .- Just as in the case of the operatic melody, so, applied to the choral-theme, harmony had arrived at much more than strengthening the thematic outline. It had arrived at even more than enhancing the beauty of this outline and deepening its expression-although this was its principal effect at the period we are now treating of-for we meet, in some examples of the choral, with design and idea in pure harmonic change -a vista of effect which M. Gounod has opened out recently-a salient instance of originating power in We cite the following august example of this form of expression :-





3. Counter melodic effect, involving with the subject viz., of strengthening the intention of the melody— this kind of effect is also in advance of the period: discovery of the chord of the Dominant 7th, not only and yet this form of effect constitutes an aspect of favoured generally the development of melody, but nusical growth peculiar to the present period—



We may here observe that it is quite possible that examples of polyphony may be found which, for a certain time, involve definite harmonic progression, and the question may be asked—where, in such cases, does the effect differ from counter-melodic effect?

The same question might be asked with reference to the subsequent style of which we are about to treat-viz., the fugal style involving regular harmony. There is no difference between the construction fundamentally of these forms of effect, on the one hand, and counter-melodic effect on the other; but between them, as regards ultimate manifestation, there is a prevailing distinction. An important feature in fugal effect, whether involving definite harmony or not, is equal demonstrativeness of the various parts. where one part is rendered prominent for a time by appearing alone, equality is subsequently restored by the other parts appearing alone in turn. On the other hand, in counter-melodic effect one melody is, as a rule, subservient to another. The example just given is a somewhat exceptional instance of the melodies being even in intrinsic importance. In the following example, which belongs to the present period, the melody of the accompaniment waits, so to speak, upon that of the vocal part, subsiding when the latter is prominent, and emerging when it subsides



In the following example the accompanying melody is the leading melody, although in the last bar the two melodies assume even importance—





From this difference between the two kinds of construction under consideration, there follows another. In counter-melodic effect, harmony for special expression may be used; the prominence thus occasioned in the part to which such harmony is applied, and the evident adaptive modification of the other part or parts, being suited to the genius of this style. Equal demonstrativeness of the parts is then a distinguishing feature of the fugal style, whether the construction involves definite harmonic progression or not, whilst the display of a particular part is, as a rule, a characteristic feature of counter-melodic effect.

4. Another mode of construction, which we may describe as a combination of plain harmony and counter-melodic effect, had attained development in this period. We term this form ornate harmonic construction. It differs from plain harmony, in that the parts so move as to execute short detours around the special notes of the harmony, or in the course of passing from one special note of the harmony to another. It approaches counter-melodic effect, in that this local movement frequently involves a certain melodic design. The synchronising motion of the different parts are sympathetic and compensatory. We may add that chromatic enrichment plays an important part in this effect. This mode of construction figures largely in the works of J. S. Bach, from whom we cite the following example-





effect.-We find at this period that not alone melody is strengthened and enhanced through harmony being so applied as to render decided the impression as to tonality, but that the fugal enweavement of melody is rendered clearer by the same cause. The fugal writing of the period we are now treating of involves definite harmonic progression. However complex may be the concatenation of themes, they involve a flow of fundamental harmonic effect of which the ear realises the order without effort. Thus, with the sense of the complex, there is also present the impression of order. This form of musical construction, polyphony under harmonic control, possesses a peculiar interest. It is a structural process which occupies the central place in musical development; it is also a fundamental feature of construction in those great efforts of this period which are monuments of art, and but for which musical art would not mean what it does-would not be to us what it is. This form of construction is exemplified in the choruses of Handel.

Our sense of the greatness of the genius which produced these works is deepened by the consideration that, in the form of composition they involve, harmony, though it plays a great part, still exercises a limited function, this function (we are referring to the fugal portions of the works in question) being mainly to render clear the progress of the subjects. For this form of composition, that power which harmony has, of giving special expression to melody, is not available. At a point where several interlacing themes meet, even if, by a coincidence, a chord, giving special expression to one theme, were applicable to the others, the theme to which special expression was given, would be singled out to the attention, and thus the grand principle of fugal writing—viz., equal importance of the parts—would be sacrificed.

Thus far, then, it would appear that in connection with fugal effect, controlled by harmonic laws, melodic impulse is still enwrapped by the fetters of inchoate form, through which expression cannot break fully—that here we have the higher power of melody arrested by a traditional process—a process to which harmony can give fundamental clearness, but not all that weight and significance which it can impart to unfettered melody.

Nevertheless, this fact-viz., that harmony cannot exert its highest powers in the fugue-is, in certain circumstances, rather advantageous than the reverse. How this is so, we shall now proceed to show.

The fugal style, though it involves simply definite harmonic progression, supplies certain essential conditions for art display. The effect of this thematic enchainment may be compared in certain respects to that of passing through forest scenery. In the latter experience, the eye only takes in a few of the details. The attention may be fixed upon a particular objecta tree, for instance—and this may be observed in close detail; but the main impression of such a scene is composite and general. At the same time, we know that in the whole effect there is an infinity of detail; we also know and feel that there is no confusion, and nothing inexplicable, but that everything is perfectly ordered to the most minute degree. Thus, though the eye takes in but a few lineaments, these are the signs, so to speak, of a vast array of effect; and whilst our conception of this effect is as of something unlimited in extent and infinitely complex, we are quite clear as to its nature and scope.

There is a certain likeness of these facts in the case of listening to a fugue of the Handelian period. We need not realise at every moment the precise relation of the themes; we may only hear this or that phrase in detail at a particular time; yet, not- of a number of people. Further, just as in the latter

5. The application of harmonic principles to fugal withstanding we may only follow a single phrase in detail amidst great extensiveness and complexity of effect, we are quite clear as to the nature and scope of this effect-we feel that harmonic order controls the whole.

We are now in a position to perceive what a large and important element polyphony, involving harmonic clearness, supplied to the art of the Handelian period. Diffusiveness and surplusage are to be avoided in music as in language; still, in both language and music, lengthiness to a certain point is necessary. Without a certain length there can be no climax. But more than length is essential. It is a law of all forms of feeling, that massiveness of influence is fundamentally gratifying. The more imposing aspects of both nature and art possess massiveness, extensiveness, richness of detail. Thus it is that although this element of phenomenal fulness does not suffice alone to constitute art, and whilst it must be portion of an organic unfolding, or growth of effect -of a cumulative influence, of which every part is essential to the whole-there is still in all important displays of impressive art more than the faculties can realise in detail: along with the feeling of a general controlling principle of order there is a feeling of redundance of phenomena-a sense of overwhelming power. Now, polyphony, involving harmonic clearness, supplied to musical art at the period in question, and in modified form has mainly supplied since, this great and indispensable element of elaboration.

Before the harmonic period, as we have seen, this element existed in plenty, but, among other effects, had a confusing influence upon the faculties. The repetition and intertissue of subject, whilst it gave a certain impression of unity, could not be followed sufficiently in detail by the ear to give the impression of clearness. A considerable portion of the effect was felt as unexplained. But when elaborate tonal enweavement involved definite harmonic progression, the net-work of phrases was felt as so much detail in a structure having an ordered foundation. Though the ear cannot follow every part in the complex sound-effect, the mind is clear as to the general origination and tendency of every part. If there were a person to whom a tree or plant was utterly strange, both as to features and principles of growth, and such a person were to view a mass of tangled forest, he would probably have, along with other feelings, a feeling of confusion; whilst to a person familiar with the forms of plants and trees-cognisant of their tendencies and the general conditions of their existence—the whole effect would be clear; however complex it might be, it would produce in him no feeling of confusion. The consciousness of harmonic progression in fugal effect has, so to speak, an explanatory influence in the case of the ear, somewhat in the same way as the consciousness of the normal ordered relation of natural objects has with regard to a complex display of such objects, in the case of the eye.

The fugal style of this period, besides affording the necessary space, or, what we may term, the necessary vitalising environment for art-life, has another and a peculiar function. Music and language are effects which touch in certain places. In both, changes in time, as appreciated by the ear, are an essential part of the effect. Accentuation is common to both, so also is the abstract fact of change in pitch. A musical strain is thus always half felt as an utterance. Thus the differently timed entrance of the various voices in a fugue, the apparently irregular occurrence of imitative effects, the variously timed phrases, and the antiphonal effects-all this involves a general likeness to the exclamations, comments, questions, and answers circumstances one remark may be the modified repetition of another, whilst a second may be an expression from a different point of view, and all these remarks have the character of individual expressions; so, in the kind of music we are considering, one phrase may be the modified repetition, or the supplement, of another, whilst a third may contrast strongly with both, all three retaining melodic individuality. Thus it is that this style of musical effect involves a resemblance, as regards general conformation, to the spontaneous expressions of a body of people.

There is one occasion in life which consists of the exclamation and general solemn outpouring of a body of people—viz., the religious occasion; and this out-pouring is assisted in a remarkable degree by the style of which we are treating. The circumstances, be it observed, are not art reflecting a reality of life as in the case of the drama, but art becoming portion

The more enlightened eye sees in the praise and thanksgiving of religious ritual, the joy of life seeking a source to which to direct thanks; sees the deep enthusiasm of the impressionable nature, seeking outlet in homage to a Most High; or, it may be, the gratitude flowing from intense relief at emergence from some one of the various serious passes of life. But the religious ceremonial takes in the depressed, as well as the enthusiastic side of feeling. Of all public acts of life, the religious act alone embraces the outpouring of the heart which "knows its own

Now the sympathy between this general occasion and a form of art peculiarly adapted for multitudinous expression, such as the fugal form, is obvious. The religious ceremony, moreover, whilst it is sometimes expressive of the different feelings, or the different shades of feeling of individuals, is at other times occupied by a single broad sentiment. These circumstances are also reflected in the developments of the fugal style, of the period to which we are referring; for, whilst these developments in one place are fugal, in another, when the parts come together, they partake of the form of the choral, so appropriate for

simple broad expression.

There is another fitness in the fugal style of art entering into the ceremony of religion. We have referred to the fact that through the melodic constitution of this style the harmonic treatment has little further force than to render the general effect clearthat it is not planned to give special expression to particular themes, because this would interfere with that even manifestation of the parts which is an essential feature of this style. Now, when these various outlines of the structure are each associated with a particular burthen, that, so to speak, impartial character of the harmonic treatment which we have just referred to, combined with the effect of the interfering of one theme with another, involving divided attention, tends to give to the musical expression of these burthens a certain character of removedness from ordinary melodic effect, such as the vivid melody of song. Each theme having thus a divided melodic force, as well as a harmonic treatment aiming only at clearness, its expression partakes of a certain calmness-has a certain dispassionate characternot inappropriate in the manifestation of the religious

ENGLISH AUDIENCES.

It is impossible for any one whose experiences as the North and South of England, to avoid comparing their organ rather than those of art, and critics,

notes as to the varying attitude in different districts of that important section of the musical body politicthe non-performing public. Such a comparison, if made with impartiality by a competent foreign critic, might prove an extremely interesting and instructive study. But even a native cannot help being struck by very obvious divergencies, the more salient of which it is our purpose to offer for the consideration of our readers. Facilities of locomotion and intercommunication doubtless have worked, and will continue to work, wonders in the way of smoothing down local peculiarities and angularities. When these amount to boorishness and brutality it is natural and right to hope for their speedy removal. But local colouring is a fine thing in its way, and, provided it does not degenerate into eccentricity, invaluable to art just in the same way that a variety of type is consistent with the normal development of species.

There is, however, such a thing as unity amid diversity, and certain prevailing characteristics are to be noticed amongst all English audiences, metro-politan or provincial. They are not all of them pleasing characteristics, nor do we lay claim to any originality in discovering them. So far from that being the case, two of them were acutely noted by Jullien a generation or so back. In the course of a conversation with 'a famous pianist upon musical careers, Jullien-who, in spite of his foppery and fine waistcoats, deserves to be held in grateful recollection for his services in the cause of popularising good music-made the following incisive remark, "To succeed as a musician in England, one must either be a great charlatan, like me, or a great genius, like you"; a candid declaration, showing that he possessed a far truer estimate of his own powers than most persons would have been inclined to credit him with. In other words, English audiences, or the bulk of them, while seldom failing to render fitting homage to indisputable talent, exhibit an ill-judged enthusiasm in their attitude towards the extravagances of genius, or the impostures of mere cleverness that apes genius, which demoralises the former and encourages the latter, while it bewilders thinking foreigners, unable as they are to reconcile such vagaries with the sobriety of our national judgment. It is this idiosyncrasy of ours which explains the fact that besides the admirable and honoured foreign executants who have taken up their abode amongst us or pay us frequent visits, we harbour not a few aliens who trade, and with handsome profits, upon the gullibility of the fashionable world, warbling untranslatable love songs with an intensity of spurious passion that may impose upon silly sentimental women unskilled in foreign tongues, but only revolts any right-minded auditor, be he musical or not. And yet in a reflex way we ought to be grateful to these gentlemen, for if they did not exist, and furnish him with food for laughter, Mr. Corney Grain, like Othello, would find his occupation gone. Nevertheless, for the advancement of good musical art, it would be better that the abuse ceased to exist rather than that it should afford scope for satire, however entertaining. Our second indictment against le gros public, as Berlioz styled it, is that its toleration is far too elastic. This fault is obviously closely connected with that we have just touched upon, for toleration is often directly due to credulity. But the special toleration we wish to single out for complaint is that accorded to performers of established repute. They are considered, we suppose, to have won their It is impossible for any one whose experiences as spurs once and for all, and, like the king, they can a constant Concert-goer have been fairly equally do no wrong. They may interpolate, tamper with divided for the space of ten years or more between the composer's score, consulting the interests of

audience, conductor, all are "dumb dogs," to quote a phrase much in vogue just at the present date; or if they do protest it is with such an uncertain sound as to leave little doubt that the offender will repeat the obnoxious practice at the earliest possible opportunity. In respect of gullibility and toleration the Northern public compares favourably with that of the South; but the difference is only of degree after all, and is due probably to lack of opportunity. For the musical quack is hardly known outside London—he is the exclusive product of a more fashionable society than that which any pro-vincial town can boast — while in the favour extended to purely ad captandum performances, the best Northern critics and audiences are in no wise in advance of their Southern brethren. In the asperity of its comments upon rising artists we have never met anything to surpass the paper which is generally considered to stand at the head of the provincial press. On one occasion, a few years back, the defective production of a young contralto was described in its columns as creating the same effect as though she sang through her ears. This struck us at the time as a trifle brutal, and we would not now recall a criticism which seemed to transgress the canons of courtesy, which is always compatible with outspokenness, were it not for the additional point which it lends, by contrast, to the following illustration of our former remarks as to misplaced leniency, also drawn from the same paper. The subject of the criticism in question was the performance of a song by a popular prima donna, whose looks are unquestionably better than her intonation, and in the course of his remarks the critic observed that if one shut one's eyes, it seemed that the lady was not singing strictly in tune, but on opening them, and looking at her, one felt convinced that such a thing was impossible. When we add that these notices were invariably written with a thorough technical knowledge of the subject, and great acuteness of perception, these strange lapses become all the more inexplicable. The charm of personality is most subtle and powerful, but it should not be allowed to sway a musical critic to the extent of causing a temporary suspension of his æsthetic faculties. Here is another sample culled from a Lancashire paper:-"She possesses a personal appearance and demeanour, well calculated to captivate the popular eye." A third speaks of the "gnome-like appearance" of a notable pianist. A critic's duty in these cases, we take it, is to solve, as far as in him lies, the artistic equation of the performer. But into this process no personal considerations whatever should be allowed to intrude. To admit them is to subvert the whole foundation on which sound criticism rests. The fact that they are admitted, and that the taint of personality often infects press notices, we hold to be an unwholesome sign of the times, and one for which Society journalism is largely responsible.

Yet another characteristic of English audiences is

the delight they apparently take in witnessing a great difficulty successfully surmounted. This is often a genuine and thoroughly legitimate feeling, for the Greeks, who were no mean judges in matters of art, held, and held rightly, that nothing noble could be achieved without labour. But the labour should be antecedent to the final manifestation, and not betray itself in the violent straining or grimacing which are so often involved in the efforts of a popular artist to gain a round of applause by exaggerating the climax, or creating one where the composer never intended it. This is not an unfitting opportunity to denounce a practice which, though doubtless due, in the last resort, to this popular passion for laborious climax,

We mean the habit adopted by some artists of undersinging the greater part of a song in order to husband their powers for an unexpected, and therefore all the more electrifying, display at the close. Why is it that a C in alt, if a soprano can depend upon giving it with a moderate amount of precision, almost invariably brings down the house? Not because it is an agreeable sound even in our best singers, but because a mighty effort is needed, and England expects every singer to do his or her duty in that respect at the close of their performance, if possible. Much in the same way conversationalists are advised by Lord Chesterfield to take their departure immediately after letting off their choicest mot, that nothing may detract from the favourable impression they have This absurd love of climaxes finds its reductio ad absurdum in many modern ballads where the anticipation that the singer will end up by "letting a great screech out of herself," as the Irish say, keeps the sensitive listener in a state of agonising suspense. The rigorous fulfilment of the composer's intentions in a song where there is no great crescendo, or high or low note, may satisfy the conscience of the performer, but it is not likely to win the plaudits of the multitude. Singers, even great singers, will create climaxes, as we have hinted, where none exist, a notable instance of this having recently occurred in the case of Bach's "Mein gläubiges Herz," where, at the close, the ascent to the octave from the leading note was substituted for the characteristic falling seventh. This liberty, it is only fair to admit, was severely animadverted upon at the time by the critics, who were not deterred by the well-earned repute of the artist from condemning what Berlioz, in his exaggerated way, called "one of the most enormous of crimes, because aimed at that union of the highest faculties of mankind called genius."

Thus far we have confined ourselves to the discussion of those characteristics which, so far as our experience goes, are to be found in all English audiences, irrespective of locality, though they may differ in degree. The task has not been very agreeable, but we have performed it to the best of our ability, being well aware that such continued faultfinding must savour of hypercriticism. The remainder of our remarks shall be devoted to a comparison of audiences, an operation proverbially odious, yet in this case not altogether without its bright side, as we hope shortly to prove.

If many performers, and especially singers, prefer a Lancashire or Yorkshire audience to any other, the cause is not far to seek. They are sure of a heartier and more demonstrative welcome than that accorded to them in London, for instance, simply because the lower classes constitute a larger proportion of the appreciative Concert-going public in those counties than perhaps anywhere else, and express their approval with a warmth and vigour that is positively magnetic. We thrill with the mere memory of the fierce clapping that has often greeted Mr. Santley in the Free Trade Hall in Manchester, at the close of "Is not his word like a fire?" in the "Elijah." The question whether sacred works should be applauded or not has often been debated, and decided in the negative on some parts of the Continent, but we feel sure it will take a great deal of training to abolish these impetuous outbursts, which may offend the fastidious critic, but are inexpressibly refreshing to the performer after the languid demonstrations of a more fashionable audience. Many of Mr. Hallé's most constant patrons are common artisans, and some have been known to walk for miles from outlying towns when they could not afford their railway fare in addition to the price of admission. Many is not one whit the more excusable on that account. of these are amateurs in the truest sense of the word,

and their attentive demeanour and silence during the | the more artificial life of the capital, Londoners being, performance, in spite of the discomfort involved in standing in a dense mass for at least three hours, have often excited our admiration. An amusing feature of these Concerts is the Northern frankness with which the occupants of the shilling seats express their disapproval of the stampede which invariably sets in amongst the stall-holders about half-an-hour before the close of these Concerts, and which has always been to us one of the most convincing proofs that musical Manchester, outside the large section of foreign residents, must be sought in the middle and lower classes. Such a scene as was witnessed in St. James's Hall last year, when the general sense of the house was in favour of the repetition of a certain number-a Hungarian Rhapsody by Liszt, as well as we can remember—but the majority somewhat tamely suffered themselves to be overridden and hushed down by the critical few, would have been absolutely impossible in Lancashire. There le gros public would have had its way irrespective of the feelings of its social superiors; of course, that is to say, if the conductor had consented. And inasmuch as they are the most appreciative section of the audience they would be fully justified, in such a hypothetical case, in ignoring this extension of the principle of minority representation and insisting on the recognition of that of the greatest happiness of the greatest number. The simple fact is that in the North of England the audiences at high-class Concerts are largely democratic in their constitution, while in the metropolis, democratic and demonstrative audiences do not frequent performances of so high a standard of merit. To take a practical instance, the social status of those who occupy the area and gallery seats at the Richter Concerts is vastly superior to that of those who would pay the same price at a Northern Concert of the same character, and such gaps as have been occasionally apparent in the seats above the orchestra, bad as those seats are for hearing, would have been filled twice and three times over by men of the working classes had St. James's Hall been in Manchester and not in London. Another instance of the application of the democratic principle in the North is the selection of programmes by plébiscite, which has worked with great success in Scotland, but which is hardly likely to commend itself to Southern audiences. In the matter of untimely or premature applause, if we set aside the trained audiences, such as those of the Popular Concerts and the Free Trade Hall in Manchester, we are inclined to give the preference to the North over the South. Nowhere have we heard the closing symphonies of the numbers of "The Messiah" more barbarously broken in upon than by a well-dressed and presumably well-bred audience in the Princes' Hall this Spring. On the other hand, we know of a great Northern manufacturing townthe roughness of whose inhabitants is proverbial even in their own most loyal county-where by the liberality of a great iron-master excellent Concerts are organised at cheap rates, chorus and band being almost exclusively composed of his employés, and where the audience have been taught to reserve their plaudits until the last note has died away, allowing a second or two of silence to follow, and then expressing their satisfaction with true Lancashire hearti-

In spite of the more genuine feeling for music which exists in the lower social strata of Northern England, new works, even of undoubted merit, have a better chance of recognition before a London audience than anywhere else. And yet this fact need not necessarily reflect credit on Southern audiences if the explanation we offer is correct. For in the integrity with which they pass their artistic judgfirst place, there is a greater demand for novelty in ments.

like the Athenians of old, above all things anxious to see or to do some new thing. And, secondly, the critics and cognoscenti are a large and influential class, and society is not slow to mould its judgment upon that of its teachers and to flock in the train of their musical bell-wethers, to hear the latest new thing or to affect a deep interest in it, whether they have heard it or not. Nothing is more exasperating than to listen to the rapturous expressions of delight to which some persons give vent in speaking of the music of Wagner, though they have not a tithe of the training or knowledge which render a full appreciation of his works possible. The extraordinary variety of impressions produced upon those present at the performance of Parsifal, given in the Albert Hall last winter, as illustrated by the writer's own experience, is enough to furnish material for serious reflection. Thus we heard one lady describe herself as having been in the seventh heaven of delight all through; another auditor, a really gifted musician, spoke of the indescribably religious atmosphere which pervades the whole, while a third felt revolted by its sensuous Paganism, and a fourth compared his feelings to those of a traveller who had successfully but laboriously achieved a journey across a "howling wilderness, a grand musical Sahara, gladdened here and there by green oases of melody." Much of the enthusiasm evoked by Wagner is genuine and legitimate, but a good deal is affected because the attitude of Wagner happens to fall in with that of a literary and artistic movement which has for its object the erection of a religion of humanity, the resurrection of what a modern writer calls the "admirable Paganism" of the Greeks, and which would be prepared to accept as its motto these lines by a well known living poet :-

Though the feet of thine high priests tread where thy lords and our forefathers trod,
Though these that were gods are dead, and thou, being dead, art a god, Though before thee the throned Cytherean be fallen, and hidden her

head, Yet thy kingdom shall pass, Galilean, thy dead shall go down to thee

For the foregoing reasons, foremost among which is the cause that in the North the majority of Concertgoers form their own opinions in a more independent and conscientious fashion than that adopted by our more fashionable Southern audiences, new works are less likely to create a furore on a first hearing by a Northern audience; but if they once succeed in becoming popular, that popularity is of an abiding sort because it is based on the unbiassed liking of le gros public, and not on the policy of follow-myleader. An excellent instance of this statement is to be found in the success achieved by Berlioz's "Faust" in the North of England, where we have been present at seven performances of that original and remarkable work, and have observed with great interest the progressive appreciation of its merits. The Hungarian March, The Sylphs' ballet, and Mephistopheles' Serenade, have all been almost invariably encored, but the essentially humorous passages, and in particular the whole scene in Auerbach's cellar, seemed to cause greater amusement at every successive hearing, and points formerly missed, or only noticed by a few, were taken up by the bulk of the audience. That this freakish vein in the composer should be the last to be appreciated has always struck us as characteristic of the North, whose sons are not always remarkable for the delicacy of their perception. But they certainly excel us in the heartiness, loyalty, and

SINGING MADE EASY By HENRY C. LUNN.

In spite of the axiom that "knowledge is power," it is astonishing how many people manage to acquire power with scarcely any knowledge at all. It is of course good to feel that you have legitimately earned a value in the estimation of the world; but the number of persons who will accept a man at his own valuation is very much larger than is generally believed. Persistently persevere in telling the public that you are celebrated, and those even who have never heard of you before will soon begin to believe it. A thoughtful and sceptical few will occasionally desire some guarantee of your talent; but these you can easily spare if the thoughtless and credulous many can be secured. All in the habit of reading the advertisement columns of the newspapers cannot but be struck with the fact of this principle being acted upon most extensively in the present day. ailment incident to humanity, although baffling the most skilful and eminent doctors, can be at once cured by application to a person whose name is utterly unknown in medical circles. Persons who, by the fact of their advertising, prove that they cannot make their own fortunes, benevolently undertake to make them for other people, because they alone possess the secret of investing money without the slightest risk; and, in fact, every individual can be led with the utmost safety to health and happiness for the remainder of his days, if he will but have faith in his guide.

secured by placing your confidence in one of whose antecedents you know nothing, but in educational matters the road to excellence is made equally accessible by the same means. Music, more especially, is accredited professors do not understand. A certain number of lessons, "on a natural and simple method," are all that are necessary; and if you will apply, without loss of time, to the advertiser, years of arduous study will be saved. Sometimes the number of lessons it will be necessary to take is not stated; but a prospectus now before us goes into all the details, and honestly tells us how much can be acquired in a given time. "A scholar," it says, "cannot learn to sing the easiest piece in less than six months, with three lessons a week. With two lessons a week he may be able to sing in nine months.' The professor who issues this somewhat elaborate address also informs us that he receives pupils for a theatrical career gratis, "but on condition that they have sufficient means to procure good nourishment, and to be exempt from hard labour. For these the age would be from twelve to twenty-eight years, if females; if males, from fourteen to thirty years." He then proceeds to discourse upon the training of the voice, and says that the public has always confounded a music-master with a singing-master. "Music-masters there are in all the world; singing-masters may be counted on the fingers." As one

the world will be somewhat narrowed. But as the secret of the systems adopted by these teachers is rigidly kept from the general public, it will be good to take advantage of the revelations of one who has himself tested them-translated by B. Lützen, from the French of Oscar Commettantmerely adding that, although recording the methods practices are quite as much resorted to in England. The first "celebrity" to whom the student applied commenced the conversation by asking, in a stern thrive, upon.

voice, "Are you aware, young man, what you are doing in coming here?" and on being told that he came for lessons, "That is not so simple as you appear to think," he said. "First of all, young man, you must swear by all that is most dear to you, by the eternal beauties of art, to submit to all my prescriptions, without ever uttering one single word." This being agreed to, he was requested to lie down upon a mattress, which was placed upon the floor, and inhale and exhale according to some very inconvenient rules of the professor's own invention. When, after a few days, the mattress was removed his teacher sang to him a recitative with a "hollow, hoarse, lamentable voice, which would have been admirable in an Opera-bouffe, personifying Winter suffering from a cold." He then asked his pupil to sing; and on hearing him, benevolently said that he "neglected his left lung," and then horrified him by opening an antique cupboard, exhibiting a complete human skeleton. "He was," he said, pointing to the skeleton, "one of my best pupils, whom I cherished most dearly, for whom I still weep; but like you, young man, he wrongly distributed the air between his lungs; he went into a consumption, and it brought him to his tomb! Let this be a lesson to you." It was; and he instantly changed his master. This one declared he instantly changed his master. This one declared the mattress to be a "detestable invention," and put a gag into the pupil's mouth, which enlarged it frightfully, declaring that he could change a voice as easily as he could change a coat; but to effect this important result it would be necessary to practise two hours a day with the gag in his mouth; and, if Not only, however, can riches and a long life be it did not inconvenience him, to keep it there whilst sleeping. Earnest as the would-be vocalist was to acquire the art he so loved, this régime he found too much for his constitution; and he then went to a sible by the same means. Music, more especially, is teacher who began by saying that all singing-an art the teaching of which we are constantly told its masters were "asses," because they made their pupils try to sing instead of to study anatomy. After these few words, a servant brought in a large dish with a calf's head on it. The professor, without losing any time, took hold of a scalpel and commenced the lesson thus: "To modify the human vocal apparatus so that it approach as near as possible that of the calf is the point on which the singer ought to concentrate all his efforts; but to modify thus the human organisation requires a long, constant, and intelligent labour. What I dream of is the natural qualities of the calf at the service of the genius of the artist." As he could not be convinced that the aim of the vocalist should be to imitate a calf, the perplexed student sought other masters, but with no better reresult. One made his pupils stand in the four corners of the room and sing the upper E natural—tenors, basses, and baritones taking the same note—the effect of which, heard at a distance, was so like the moaning of human beings in agony that the police had already entered the house to enquire the cause of such noises. Another had in his room an instrument of torture somewhat resembling a long chair. The pupil squatted down underneath this chair, the head between two bars, his neck stretched out, the finger must, of course, be reserved for the author of eyes lifted upwards, and in this position he was these remarks, the number of singing professors in obliged to sing the scales with all his might, the supposition being that any one who could sing well in that position would not feel uncomfortable when singing anywhere. This, of course, we can readily imagine; but as our great vocalists have not been formed by this or any other system we have described, it seems strange that persons should still be found to believe in them. The facts here related, of some Continental professors, such eccentric however, speak for themselves; and until the millenium arrives, we fear that there will be an ample supply of dupes for pretenders to live, and even to

of a "Comic Concert," the principal performers in which were selected from the "Music Halls," which were then rising into popularity, and even, as several persons feared, rivalling the theatres. We went with no prejudice for or against the entertainment, determined to give applause if anything demanded it, and to laugh if there was anything to laugh at. The general air of dulness which prevailed throughout the room, however, very soon infected us; and we have no hesitation in saying that, in common with hundreds of others, we passed one of the most mournful evenings of our life. Since then, in quoting from the memoirs of the late Mr. Bernal Osborne, a writer in the Daily News alludes to an unpublished letter from Charles Dickens respecting the relations between the Music Halls and the Theatres; and in this communication, written in 1865, Mr. Dickens says: "In principle I am for free trade in popular amusements, and in practice I believe that the conversion of music halls into theatres would do a great deal of good. It would take the theatrical 'trade' out of a few hands, and give increased employment and gain to a great number of struggling people, and would bring into wholesome competition with ill-conducted theatres, that have gradually brought themselves down, some enterprising men with capital at their disposal and a good knowledge of the public." As the writer in the Daily News, however, truly remarks, the views of Mr. Dickens as to the extension of places where the regular drama was performed have since then been carried out, not by converting music halls into inferior theatres, but by the building of more theatres, leaving the rivals to "variety entertainments" and "refreshments." After all, the people are the best judges of what they want; and although no doubt the licensing magistrates are very well meaning men they usually fail when they attempt to enact laws for the regulation of the pleasure of the public. Those who attended, as we did, a model "Comic Concert" will believe, with ourselves, that the music halls have declined, even in the estimation of their best patrons, simply in consequence of the inanity of the entertainments they offer.

Ir is unquestionably true that after you have devoted a large amount of time to acquiring the art of playing upon any one instrument, years must elapse before you have had experience enough to know how to teach this art to others. We remember once, on expressing surprise to a person that he should undertake to give instruction on the guitar (knowing that he was not a performer upon it himselt) being told by him that he overcame any little difficulty that might arise from his ignorance of the subject with his first pupil by procuring an Instruction-book and "keeping one lesson in advance." Like the ambitious amateur who, with a greased violin-bow, took his place in the orchestra as a high-class executant, and was only found out by once being called upon to play his part alone, the guitar professor we have mentioned must often have been dangerously near discovery; but only those who practise such deception really know how very long, with a fair stock of assurance, you can continue to trade upon false pretences; and it must be recollected that every day he was strengthening his ground by gaining some little knowledge of the instrument he professed to teach. The columns of the Times inform us daily of the number of ladies who undertake to give lessons on very moderate terms in every subject included in an English education; but persons who put their faith in these announcements have really no right to complain

Many years ago we wrote an account in this journal | this kind, strictly confined to the subject of music, are constantly to be met with; but the following, from a provincial paper, is, we think, unique: Mr. ____, 25 years Teacher of Piano, Harmonium, Violin, Singing, Flute, Banjo, Guitar, Piccolo, English or German Concertina." This reminds us of the prospectus of Mr. Squeers, who, after saying that every branch of study is taught at his school, adds: "Single-Stick, if required."

> For some time we have had concert programmes forwarded to us from various parts of the world, elegantly and appropriately illustrated, and in every respect so attractively got up as to form a souvenir of the performance fitted for the drawing-room table. To these, of course, we can offer no possible objection; but some specimens which have reached us within the past month, daubed over with the most glaring colours, without, as it appears to us, any definite design; and others-published in our own countryin which eccentric and shadowy figures are dancing about immediately under the names of the accompanist and conductor, with a row of coloured lamps hanging on a string at the top of the programme, can scarcely, we think, appeal to such an audience as an artist would wish to assemble at his concert. Another, and more appropriate, idea is well carried out in one now before us, which is printed on yellow paper, in the form of a book. In this we have quotations from Shakespeare on each page, all of which are most judiciously selected. For example, "Every man must play a part," from the "Merchant of Venice," illustrates the list of executants; "Sit you down in gentleness," from "As you like it," is placed at the commencement of the programme, and other equally apposite extracts appear throughout the list of pieces to be performed. But unfortunately the whole merit of this idea is marred by mottoes from the poets before tradesmen's advertisements, "Boil thou first i' the charmed pot," from "Macbeth, being chosen for the announcement of a wonderful tea; "And Enid fell in longing for a dress," from "Idylls of the King," being printed on a page devoted to the interests of a Costume Emporium, &c. When will caterers for the public understand that no good can result from dragging these commercial appeals into a purely artistic atmosphere?

As we find it impossible to do more than make a selection from the enormous amount of music sent for review; to satisfy one fourth of our correspondents who play or sing in public and forward us notices of their successes wherever they appear; or to answer the many questions addressed to us—some medical, some musical, and some personal-connected remotely with the art, we feel that a few words to our readers, now and then, may save them the trouble of writing letters to our office inquiring the reason why we throw their communications aside, and also relieve us from the necessity of replying to them individually. In the first place, let it be thoroughly understood that all music sent for review receives due attention, and that when notices on compositions appear many months after they have reached our office, or no notices appear at all, a very sufficient reason could be given. With regard to the performances of public artists who send us accounts of all the Concerts at which they played or sungthose portions relating to themselves being scored under with a thick pen, and accompanied with a reminder that they are subscribers to our journalwe always adopt the principle of inserting only one or two from the packet. And, lastly, whilst always ready to reply to any queries of general interest we when they find that such utterly impossible pledges ready to reply to any queries of general interest we are not satisfactorily fulfilled. Advertisements of beg to give a specimen (recently received) of those

which we decline to answer: "Dear Sir,—Will you be so kind as to tell me where Mr. Barton McGuckin was taught singing? how long he has sang in public? and what town in Ireland he came from? also what profession were his parents? Can tell why tobacco is injurious to the voice? and oblige, yours truly,—." It may be well to say that this letter is only one taken at random from a large store.

Our attention has been called to a paragraph in the Globe of the 17th ult., headed "Over-cheap Music," in which the decline of the Birmingham Musical Association, in consequence of the falling off of the "threepenny public," is adduced by our con-temporary in triumphant proof of its conviction that there is little or no demand among the working classes for good music. Now, in face of this insinuation, we should like first of all to refer the readers of the Globe to the figures given in our last issue, in connection with working men's Concerts in Manchester. And, secondly, we venture to suggest that the conclusion of our contemporary is based upon unproved assumptions. If it can be shown that there has been no falling off in the quality of the music performed by the Association of late seasons, and, further, that there has been no decay of the cordial relationship previously existing between all the workers in the cause, well and good. But if, on the other hand, as we surmised in the article on "Music for the People," already referred to, there has been any deterioration in the one case, and any disruption in the other, the frank Philistinism of the Globe loses all its sting.

We have much pleasure in conveying to our readers a piece of information upon Gounod's "Meditation on Bach's First Prelude"—copied from the "Analytical Notes" appended to the programme of a provincial concert—which we are certain cannot fail to surprise them: "This exquisite melody was written by Sebastian Bach, and the accompaniment, by Bach's dying request, was entrusted to Gounod." Will the critic who penned these lines permit us to present him with the following quite unknown and equally interesting fact? When Mozart's "Messiah" had grown to be a popular work, the composer, feeling that the score was thin, and that his own powers were failing him, besought Handel to put additional accompaniments to the Oratorio, saying, with tears in his eyes, that he would entrust his work to no other hands.

THE BIRMINGHAM MUSICAL FESTIVAL. (By our Special Correspondent.)

In our notice of the last of these great musical gatherings, in 1882, we alluded to the responsibility resting upon those who have the direction of the preliminary arrangements; for not only must the artists requested to supply new works be such as have legitimately gained a world-wide name, but in some instances implicit confidence in their power to produce such compositions as are suited for the Festival can only be inspired by the success of those of a different character which have preceded them. In the case of M. Gounod, of course, this latter difficulty applied not on the present occasion; yet the extraordinary sensation created by his sacred Trilogy, "The Redemption," at the last meeting, perhaps, rendered the task of selection even more perplexing, for it became obvious that nothing short of a commission for a work of equal importance from the same pen would satisfy public expectation, and unless liberal and ready aid to secure this could be obtained, one of the strongest Festivals on record might be succeeded by a comparatively weak one. Luckily, however, ample help from the same source as before was forthcoming, and the result is the Oratorio "Mors et Vita." the profoundly

thorough sympathy with the mind of the composer of "The Redemption." For some months the design and outline of the libretto have been before the public; but as in the published edition of the Oratorio M. Gounod speaks for himself on the subject, we cannot do better than quote his words: "This work," he says, " is the continuation of my sacred Trilogy' The Redemption.' It will perhaps be asked why, in the title, I have placed death before life. It is because in the order of eternal things death precedes life, although in the order of temporal things life precedes Death is only the end of that existence which dies each day; it is only the end of a continual 'dying.' But it is the first moment, and, as it were, the birth, of that which dies no more. I cannot here enter into a detailed analysis of the different musical forms which express the meaning and idea of this work. I do not wish to expose myself to the reproach either of pretension or of subtlety. I shall, therefore, confine myself to pointing out the essential features of the ideas I have wished to express; that is to say, the tears which death causes us to shed here below; the hope of a better life, the solemn dread of unerring justice, the tender and filial trust in eternal Love." Of the representative themes used throughout the Oratorio, which are given in music type in the Preface, the composer says that the first is intended to express "the terror inspired by the sense of the inflexibility of justice, and, in consequence, by that of the anguish of punishment. This melodic form, which is employed both in ascending and descending order, presents a sequence of three major seconds." The second, "that of sorrow and tears, is transformed by the use of the major key, and the alteration of a single note, into the expression of consolation and joy." The third "expresses the happiness of the blessed"; and, lastly, the melodic form, "which, by means of threefold superposition, gives the framework of an augmented fifth, announces the awakening of the dead at the terrifying call of the angelic trumpets, of which St. Paul speaks in one of his Epistles to the Corinthians." Of the exquisite manner in which these four striking subjects are treated we shall speak in reviewing the per-formance of the work. So sublime a theme as "Mors et Vita," it must be admitted, would tax the highest faculties; for not only a tone-poet, but a tone-priest is demanded to embody in such music, as will deepen the effect of the Scriptural text upon every hearer, a chain of events before even the thought of which we can only bow with rever-ence. But that M. Gounod, in the endeavour to give utterance to his religious yearnings, did not miscalculate his artistic powers is now effectually proved; and "Mors et Vita" has taken its place as another of the many successes of its gifted composer, and as one more proof of the judgment and energy exercised by the Festival authorities in the performance of their onerous duties.

It might be supposed that the name of Antonin Dvorák, whose "Stabat Mater" laid the foundation of his fame in this country, would naturally occur to those desirous of engaging the great representatives of art to contribute towards the Festival; and, wisely therefore, he was promptly applied to. That he at once accepted the commission may have been fairly anticipated; for not only has England been foremost in acknowledging his genius, but, as a guest, he has been warmly received here, and, although now recognised throughout the world of music, he is not a man to slight those who, in the early part of his career, have, both artistically and personally, shown their high appreciation of his worth. As we have already mentioned, the work chosen by a composer for a Festival may not be of the same character as those by which he has made a name in this country; and when, therefore, Dvorák decided to write a secular Cantata a certain amount of anxiety might reasonably be felt by the Committee as to the result. The triumphant reception of "The Spectre's Bride," however, is sufficient evidence that the confidence reposed in him was well founded; and, as he has already achieved an enduring success here in a sacred work, we are glad to find that he selected our great English Festival to prove the versatility of his powers.

a comparatively weak one. Luckily, however, ample help from the same source as before was forthcoming, and the result is the Oratorio "Mors et Vita." the profoundly religious subject of which, it may well be imagined, was in position from his pen, and perhaps no subject could have

been selected more suited to his melodious and genial style than that of "Sleeping Beauty," a theme already treated by Balfe, and now thrown into a dramatic shape, consisting of a Prologue and four scenes, by Mr. Francis

The name of Dr. Villiers Stanford is one which could scarcely be omitted from a scheme which, whilst recognising the genius of foreign creative artists, should also be thoroughly representative of that which exists in our own country; and in contributing a work of such dimensions as his Oratorio, "The Three Holy Children," there can be little doubt that the composer fully acknowledged the im-

portance of the occasion.

Although Mr. A. C. Mackenzie's "Rose of Sharon," which he was composing for the Norwich Festival at the time preparations were commenced for the Birmingham meeting, prevented the possibility of his writing a great choral work, it is satisfactory to find that he is represented on the occasion; and certainly, considering that he is a skilled violinist, studying, when a pupil of the Royal Academy of Music, under M. Sainton, no more appropriate composition could have been suggested than a Violin Concerto, especially when its merits are revealed by so consummate an artist as Señor Sarasate. Mr. Mackenzie also contributes a Scena written for Mr. Lloyd, the words by Mr. T. Spencer.

It remains only to mention Mr. Thomas Anderton, whose Cantata, "Yule-Tide," formed a portion of the secular performances, and Mr. Ebenezer Prout, who contributed a Symphony-the first ever written for a Birmingham Festival-both these works fully sustaining the high reputation of their respective composers, and amply justifying the members of the Birmingham Committee in their reliance upon talent so universally and deservedly recognised.

The death of Sir Michael Costa, who has been for so many years identified with this Festival, demands an expression of sincere regret from all who know how much the success of the meetings depended, not only upon his able conductorship, but upon his personal influence in organising those innumerable details connected with the musical arrangements, the good effect of which was generally admitted and thoroughly appreciated. The election of Herr Richter as his successor could scarcely, perhaps, be expected to pass without comment; but it must be remembered that, although a German, our knowledge of his powers rests not upon German report. In our own country he has fairly earned a name as a high-class Conductor of high-class compositions; and it was known, therefore, that in electing him to the vacant post every work performed under his direction would receive the earnest and painstaking care of a truly reliable artist. The Festival began on Tuesday, the 25th ult., with

Mendelssohn's Oratorio "Elijah," a work welcome indeed wherever given, but doubly so in Birmingham, where its manifold beauties were originally revealed under the composer's direction, and where many-including the veteran organist, Mr. Stimpson-can recall the scene of intense excitement on the memorable occasion of its first perform-The inauguration of the present meeting by an Oratorio which has now been before the world for thirtynine years may be accepted as an undoubted proof, not only of its enduring power, even in these days when conflicting theories on the true mission of music are springing up around us, but as a tribute, in memoriam, to a foreign artist who thus dedicated one of the highest efforts of his genius to the English nation. Herr Richter's entrance into the orchestra was greeted by an outburst of enthusiastic applause; and the National Anthem having been given, with fine effect, Mr. Santley's delivery of the opening Recitative announced the commencement of the first work of the Festival. As all the principal vocalists— Madame Albani, Miss Anna Williams, Madame Patey, Madame Trebelli, Mr. E. Lloyd, and Mr. Santley—were the same as those who sang in the Oratorio at the last meeting, in 1882, little need be said of the manner in which the important solos were sung. A word of praise, however, is due for the valuable aid rendered in the Double Quartet by Mrs. Hutchinson, Messrs. Bragg, F. King, and Watkin Mills, the services of some of these singers being also given in other portions of the concerted music. The the accompaniment. In this piece the words of the doom choral singing throughout the work was fully up to the are accompanied by the motive already mentioned, the

highest standard of the Birmingham choir; indeed, the leads—under the unerring beat of Her Richter—were simply perfect, the great Chorus, "Thanks be to God," producing a thrilling effect, partially marred, however, by the usual rustling of dresses accompanying the movement of those who, in their hurry for lunch, forgot the respect due to Mendelssohn and Mendelssohn lovers.

The first part of the Concert in the evening was devoted to Mr. Cowen's Cantaa "Sleeping Beauty," composed expressly for the Festival. The libretto, adapted for musical setting by Mr. Hueffer, is extremely well laid out for the purpose, the versification being easy and flowing throughout, and the story, although certainly differing from that which children, at least, will maintain to be the right version, having quite as much interest as we are night version, naving quite as much interest as we are accustomed to expect in fairy legends. Following modern precedent, perhaps too slavishly, Mr. Cowen's work is bristling with "representative themes," the attention of the auditor being constantly kept alive to trace these phrases wherever they occur, even sometimes at the expense of the very beautiful abstract music with which the composer illustrates the various phases of his story. In the Prologue, which commences with a few bars of orchestral Introduction, followed by a choral Recitative, we have three subjects afterwards heard in the work. This is followed by a charmingly fairylike and delicately accompanied chorus in A major, "Draw the thread, and weave the woof," commenced by the twelve Fays invited by the King to the christening of his infant daughter. The tenor and bass voices afterwards join, to the accompaniment of a portion of what we may term the "Love" motive. The opening three notes of the chorus being then thrice heard in the orchestra, the voices continue with detached passages, until a sudden change in the character of the music prepares for the entrance of the Wicked Fay, who utters the warning as soon as she appears, a contrasting theme which we presume may be accepted as that of the evil omen, being afterwards cleverly worked with the "Love" motive already mentioned, the scene indeed containing dramatic music of a high order. In the Orchestral Interlude, which follows this, preceded by a brief tenor solo, we have the whole of the "Love" motive which is shadowed forth in the first chorus, a beautiful flowing melody in E major, after which the tenor solo is resumed in D major, the same motive is given in various keys in the orchestra; and, after a return to E major, with another short tenor solo, the subject dying off in the orchestra, effectively concludes the Prologue. Scene I introduces us to a hall in the King's Palace,

beginning with a festive chorus in B flat, preluded by a brief instrumental symphony, to greet the entrance of the King and Princess. This choral piece has a pleasing subject in waltz rhythm, which is afterwards made a prominent theme in the work; and, apart from the excellent vocal writing in the movement, warm praise must be given for the clever and varied accompaniment, which enriches without disturbing the melodious flow of the voice The next number is a Scena for the King, Princess, and Chorus, and commences with the opening instrumental phrase of the Cantata. The King then, in a bold Recitative, tells how the cloud which for years overshadowed the path of his child has now vanished; but whilst he sings, the motive which represents the warning of the Wicked Fay is heard. This is followed by a bright chorus, "Long live the daughter of our King," and a very fine solo for the King, with which the chorus unites; this movement, indeed, being one of the best in the work. Phrases of dance-music are then heard, and the Princess wanders dreamily from the banqueting hall, the music gradually growing fainter until, ending upon the dominant, the next number commences with a solo for the Princess, in C. This soliloquy of the maiden is full of beauty, both in the voice part and orchestral accompaniments, a good effect being gained by the strains of dance-music being heard in the distance, and ceasing as the Princess enters the turretchamber and closes the door. In Scene 2 the Wicked Fay, disguised as an old crone, is at the spinning-wheel; and, after a brief duet, the Fay sings a ballad in D minor, the effect of which is much heightened by a quaint figure in

Princess mechanically repeats them, and, after some clever vocal writing, the spindle pricks the finger of the poor victim (fulfilling the words of the "warning"), and she falls back in a swoon, whilst the Fay utters some few phrases in triumph. The Incantation Scene follows, and this, it is unnecessary to say, can be but feebly described, the colouring of the orchestra—in the details of which Mr. Cowen has indeed fully proved himself a master throughout the work-being so important an element in the general effect as to render it impossible to separate the vocal from the instrumental portions of this highly interesting number. We may say, however, that it commences with a solo by the Wicked Fay, "Spring from the earth, red roses," the beauty of the melody being materially aided by the florid figure of accompaniment; the theme is then taken up by the basses, and the solo being resumed, is responded to by tenors and basses in unison, an effective and highly dramatic climax being gained (with a free use of the "Doom" motive), the movement ending with the ominous words "She must die." A Choral Interlude, in E flat, illustrative of the sleep of the Princess, King, and Courtiers, now occurs, forming not only an effective contrast with the exciting movement which precedes it, but with its beautiful orchestral accompaniment, containing reminiscences of representative themes, being most charmingly descriptive of the quiet which reigns throughout the On the dominant harmony of A flat major, a choral phrase in unison then announces that the sleepers are under the spell of witchcraft, and after asking who will awake them, a signal is heard. At the commencement of Scene 3, in the Hall of the Castle, as before, this signal grows louder (the notes being the same as those beginning the "Love" motive), and is afterwards combined with the theme representative of the Good Fairies, which occurs in the opening chorus of the work. At the end of this orchestral piece, the Prince enters, and in a series of recitative passages calls upon the sleepers to arouse, but, finding no response, he hurries to the turret-chamber in search of the beautiful Princess foreshadowed in his dreams, the sound of the horn signal dying off as he reaches the room. The fourth, and last, Scene begins with the entry of the Prince into the turret-chamber, where the Princess lies asleep on a couch strewn with rose-leaves. A beautiful theme from the orchestra prefaces the passionate utterances of the Prince, as he kneels before the Sleeping Beauty; and, after a fine solo—appropriately beginning and ending with the "Love" motive—he kisses her, and she awakes. An excellent dramatic effect is here gained by the resumption of the dance music precisely where it left off in the first scene, and its continuance through a portion of the following duet, the "Love" theme afterwards stealing in, and being given in its entire form to the Princess where she declares her affection. The duet which succeeds this is made up chiefly of passages already heard; the dance theme and chorus is then resumed, and a bright and jubilant coda concludes the work. Mr. Cowen's graceful and melodious music received ample justice from the principal vocalists. Mrs. Hutchinson's pure voice and cultivated style invested the part of the *Princess* with much interest, her scena where she wanders from the banqueting hall and her solo on awaking from her long slumber being sung with much earnest feeling and unexaggerated expression; Madame Trebelli was sufficiently impressive as the Wicked Fay; Mr. Lloyd (the Prince) received quite an ovation after his fine and impassioned delivery of the solo addressed to the Princess in the turret-chamber: and Mr. F. King, as the King, gave the whole of the music allotted to him with excellent effect. The choral portions of the work evidenced the result of very careful preparation; and the composer, who conducted, had every reason to be gratified with the spontaneous marks of genuine apprecia-tion of his artistic labours which greeted him throughout, as well as at the conclusion of, his Cantata. In the second part of the programme notice is only demanded for an important Scena, "Love lost on earth," the

words by Mr. T. Spencer, composed especially for Mr. Lloyd by Mr. A. C. Mackenzie, who conducted the work. The verses pathetically tell the story of one who within a sacred edifice dedicates his life to heaven, in memory of a being loved and lost on earth, and earnestly entreats that he

lasting life. The piece opens with an impressive Largo in B flat minor, an instrumental Introduction effectively leading to the voice part, beginning and ending upon the dominant harmony, which is prolonged in the orchestral part, and succeeded by a passionate Invocation, commencing on the words of the title, in the tonic major. The alternations of feeling are faithfully reflected both in the vocal and instrumental parts throughout, a change to the relative major, and back to the tonic major, with an agitated triplet accompaniment, being points of much interest, the oft repeated words "I call on death," at the conclusion, being set with a musical eloquence evidencing a high sense of dramatic effect in the composer. Magnificently sung as it was by Mr. Lloyd, the scena created a marked effect, both vocalist and composer being recalled to the platform and enthusiastically applauded. Señor Sarasate's playing of Mendelssohn's Violin Concerto, and Saint-Saëns's Intro-Mencisson's violin Concerto, and Saint-Saens's Into-duction and Rondo Capriccioso, Madame Trebelli's singing of the Brindisi from "Lucrezia Borgia," and the perform-ance of Wagner's Overture to "Tannhäuser," by the band, were of course most welcome items in a really attractive programme, and were all received with much applause.

It is almost needless to say that a thoroughly apprecia-tive audience was attracted by the first performance of Gounod's new Oratorio "Mors et Vita." on Wednesday morning; and that with the recollection of the extraordinary effect produced at the last Festival by the great French composer's "Redemption," the anxiously expectant auditors required but the first uplifting of Herr Richter's bâton to centre the whole of their attention upon the music with a reverence and earnestness which cannot but be accepted as the fittest tribute to the solemnity of the

theme and the power of the composer.

Respecting the design of the work, we have already allowed M. Gounod to speak for himself, and have now to record the truly admirable manner in which this design has been carried out. Those who know the earnestness with which the composer throws his whole nature into the musical embodiment of a religious theme can scarcely wonder that he would ever rest content with merely setting a sacred libretto prepared to his hand; and, as in the case of "The Redemption," therefore, he has himself compiled the text, chiefly from the Scriptures, but with a few extracts from St. Augustine. The work-very wisely sung tracts from the Augustine. The with an English translation in the Book of Words—is divided into three Parts, the first, "Mors," preceded by a Prologue, and concluding with an instrumental Epilogue; the second, "Judicium," descriptions. instrumental Epilogue; the second, "Judicium," descriptive of the Divine Judgment; and the third, "Vita," the motto "Cœlum novum: novam terra," embodying the subject of this final section, the realisation of the Christian faith, as set forth in the Apocalypse. We have M. Gounod's own authority for stating that "Mors et Vita" is a continuation of his "Redemption," and so in truth it must be considered: but no more convincing proof of the trained artistic mind of the composer need be adduced than the dissimilarity of the treatment of the two works. In our criticism upon "The Redemption," on its production, we particularly dwelt upon the judgment shown in moulding the libretto into a dramatic shape, not only the various scenes illustrated, but the personality of those who take part in them, imperatively demanding such form; but the sequel has nothing save the partial connection of the subject to link it with the earlier work; for in "The Redemption" we have a narration of sacred incidents vivified by the colouring of the musical artist, whilst in "Mors et Vita" the eloquence of music is employed to deepen the devotional feeling evoked by a calm contemplation of the great and accepted truths of Christianity. It has already been shown that the composer has availed himself of the modern device of using "representative themes," but beyond this bond of union with other writers of our day, the style is wholly and solely that of M. Gounod, wealth of melody, real sympathy with every portion of the text, rich harmonic combinations, variety of orchestral colour-which, indeed, can be but faintly indicated, even in the minutest notice-and the most perfect symmetry in the plan of the several movements, being so strikingly manifested throughout the work as to prove not only that his resources are inexhaustible, but that his highest powers are called forth may be released by death, and rejoin his beloved in ever-

Matona, lobely maiden.

(MATONA, MIA CARA.) * MADRIGAL FOR FOUR VOICES.

Words imitated and adapted from the original Italian by W. A. BARRETT.

Composed by ORLANDO LASSUS (1520 - 1594).

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)



* Sung at the Concerts of Netherlandish Music at the Albert Hall, in connection with the Exhibition of Inventions and Music, by the Amsterdam Choir, under the direction of Heer Daniel de Lange, 15th July, 1885.







"hould be sung to imitate a sneeze.







* Should be sung to imitate a succee.



leads him to reflect the severe ecclesiastical school heralded by Palestrina where such treatment seems congenial to his text, but to shake off all slavish adherence to cherished models whenever and wherever a brighter setting of the

words appears to him more appropriate.

The work opens with a Prologue in C minor, a few bars of introduction, on a tonic pedal, leading to a choral passage in unison, at the conclusion of which the first of the representative themes, which we may here appropriately term the "Death" motive, followed by two wailing chords from the orchestra, expresses the solemn text, "Horrendum est incidere in manus Dei viventus" ("It is a fearful thing to fall into the hands of the living God"). After two repetitions of this phrase, each time a semitone higher, the key changes to the tonic major, when the hopeful words of the Redeemer—" Ego sum Resurrectio et Vita"-accompanied by horns, trumpets, and strings, are heard in a declamatory passage for baritone, which being afterwards sung by the full chorus brings the Prologue to an impressive close. The Requiem for the Dead, which really commences the first part, is preluded by an instrumental Adagio and Andante in C minor, the latter beginning in the form of a strict Fugue, but shortly interrupted and leading through a dominant pedal to the choral utterance "Requiem æternam." At the poco piu mosso the second representative theme occurs in the orchestra. This subject, which M. Gounod tells us is expressive of "sorrow and tears," forms a fitting accompaniment to the monotone phrases of the vocal parts. A charming Quartet in A flat, repeated by the choir in G, and a melodious soprano solo, responded to by the other voices, are followed by a resumption of the "Death" motive by the choir, given thrice, as before, but this time a whole tone lower on each repetition. The opening theme of the Requiem, sung by the solo voices, then occurs, and is succeeded by the melodious "Kyrie," for occurs, and is succeeded by the included accompaniment. Chorus, in the tonic major, with a florid accompaniment. The fine massive chorus which follows, "A custodiâ matutina usque ad noctem," is written alla Capella, for a double choir, and although a successful specimen of the solid contrapuntal style of the old Italian masters, has something besides this evidence of scholastic knowledge on the part of its composer to recommend it. We have ample proof in all M. Gounod's religious works that he never displays his condition, save where by such means he can invest his text with additional vitality; and we look upon this chorus, therefore, not as a concession to those who believe that for the "true" school of sacred writing we must return to the idiom of former years, but because he had to set these beautiful words with due regard to their solemn import, and has chosen the form which he conceived best suited to the purpose. The "Dies Iræ" commences fortissimo with the "Death" motive, for the orchestra, enforced by the brass instruments, a quiet chorus, with detached chords, leading most effectively to the "Tuba mirum," in which the bold choral unison phrase is accom-panied with trumpet calls, the "Death" motive being heard throughout, with the basses of the orchestra, the masterly handling of this prevailing theme, not only with the basses, but, in contrary motion, with the wood-wind instruments, on the words "Mors stupebit," gently breathed by the choir, evidencing the care with which the composer has thought out every detail of this really beautiful movement. The Quartet and Chorus, "Quid sum, miser," beginning in G minor, and passing into E flat major, charmingly melodious, and placidly accompanied, forms a grateful contrast with the solemn movements which precede it; but the following soprano solo and chorus, "Felix Culpa," in A flat major, is a perfect gem, and produced a thrilling effect upon the auditors. The exquisite strain, sung first by the soprano, afterwards, in varied form and with florid accompaniment, by the chorus, and then by the solo voice combined with the choir, left indeed a deep impression upon the audience; and there can be little doubt that, apart from the work in which it was first heard, the movement will frequently find a place in programmes of sacred music. A duet, for soprano and alto, with chorus, "Quærens me, sedisti," again introduces the first and second representative themes, and the movement, commencing with an effectively written duet, contains some excellent choral writing. This is

succeeded by a quartet with chorus, "Ingemisco tanquam reus," in which a chromatic phrase, given out by the soprano voice in F minor, imitated a fourth below by the alto, and replied to by the tenor, leads to a few bars of canonical imitation upon a theme given to the baritone; a melodious strain for the solo voices, in the relative major, commenced by tenor and bass, and joined by the other voices, being followed most effectively by the first entrance of the choir, the key changing to F major, with a flowing arpeggio accompaniment. A beautiful tenor solo, "Inter oves locum præsta," forms an excellent point of repose between the preceding movement and the following, "Confutatis maledictis," in A minor, in which the "Death" motive, with its accompanying plaintive chords, is again heard at the commencement, and leads to a placid and melodious Quartet, the key being changed to G major, and afterwards to E flat, the sudden cessation of the florid accompaniment to which, towards the conclusion, gives place to some detached unaccompanied vocal phrases, most eloquently expressive of the supplicating character of the words. "Lacrymosa," after a few bars of symphony, begins with a choral passage in unison, repeated, according to a favourite plan of the composer, a third higher. An impressive phrase, sung first by the solo Quartet, and then by the choir, with some unaccompanied choral passages on the words "Pie Jesu," finish the vocal portion of the movement, which dies off in the orchestra with the second representative theme, still in the same key as when first heard. The Offertorium, "Domine Jesu Christe, Rex Gloriæ," is a boldly written double chorus, in D minor, an effective diminuendo leading to a soprano solo in the tonic major, accompanied in triplets, and followed by a strict Fugue on a well-marked subject, commenced by the basses, on the words "Quam olim Abrahas," but not developed to any great extent. The "Sanctus," for tenor solo, with chorus, one of those beautiful suave movements which Gounod alone could have written, is remarkable, not only for the exquisite melodiousness of the subject, but for the eloquence of the choral responsive phrases, and the delicacy of the instrumentation; the triplet accompaniment for violins and violas, and the judicious employment of the harps, being in happy sympathy with the nature of the text. The choral "Pleni sunt Cœli" and "Hosanna in Excelsis" conclude the movement with much effect. In the quartet, "Pie Jesu," in E minor, the second representative theme occurs in the major key, not in C, as given by the composer in his preface, but in D, the subject afterwards being heard in E minor and major, in which latter key the movement ends. The "Agnus Dei," in A flat major, is written for solo soprano, with chorus, the lovely theme, on the words "Dona eis"—which the composer tells us represents "the happiness of the blessed"—soaring above the choir with thrilling effect, and the orchestral accompaniments throughout being in true sympathy with the text. To the words "Lux æterna," sung pianis-simo by the choir (before which the "Death" motive creeps in once more, having previously been heard in the basses of the orchestral accompaniment), we have some appropriately quiet chords; and a point worthy of mention is the enharmonic change of the A flat, the last note of the symphony, into G sharp, to commence the orchestral Epilogue, which with a skilful treatment of the first and second representative themes-the latter for the first time in C major-scored with a masterly hand, and supplemented by the organ, most appropriately brings the first part of the work to a close.

The second part, "Judicium," may be said to form a connecting link between the two great divisions of the work, "Mors et Vita," and consists of six numbers, three of which are instrumental. Of the imagination displayed in these orchestral movements, coloured as they are by so great a master of instrumentation as Gounod, it would be impossible to convey more than a faint impression. Of course, handled by an inferior artist, a score containing six trumpets, six horns, four trombones, with even cymbals and side-drums, would merely mean a large accession to the noise so often mistaken for power; but the wondrous blending of the mass of sound—especially in the "Tubæ ad ultimum judicium "—produced an overwhelming effect, and so thoroughly realised the deeply religious nature of the theme that we doubt whether, had applause been permitted, a single mark of approbation would have been elicited from the auditors. The first of these three orchestral movements is a Prelude, "Somnus mortuorum," a placid Adagio, commencing in E major, and changing to A minor, the conclusion of the number creating a feeling of almost painful suspense by closing upon the second inversion of the augmented triad on the third of the scale. The intervals of this harmony commence the following movement, "Tubæ ad ultimum judicium," the gradual entry of the trumpets upon this chord-with its piercing augmented fifth—suggesting, with thrilling effect, the awakening of the dead "at the terrifying call of the angelic ' alluded to in the composer's preface. repeated trumpet-calls, upon a tonic harmony, combined with chromatic runs, this dissonant chord is resumed and persistently repeated against the "Death" motive in the bass, the movement, indeed, as a specimen of forcible and unexaggerated tone-painting being one of the finest in the work. Some detached tremolo phrases commence the next movement, "Resurrectio mortuorum," the trumpet-calls reappear, a subject, in augmentation, from the "Somnus mortuorum" being used as an inner part, and the number ends with a short baritone solo, announcing the coming of the "Son of Man." The next number, "Judex," opens with an important orchestral Prelude containing three themes, the second and third of which (the latter the subject first heard in the Soprano solo of the "Agnus Dei" are played in the accompaniment of the Chorus which follows, the first re-appearing in the few bars of symphony at the close of the movement. "Judicium electorum" is divided into several sections, and although comparatively short, is one of the most deeply considered and impressive of the chain of movements in this part. It commences with a baritone recitative announcing the gathering of the nations, after which the "theme of the blessed" is appropriately used to accompany a longer declamatory solo for the same voice, in D, which, ending on the dominant harmony, leads to one of the most exquisite soprano solos ever written, even by Gounod, the simple purity of which, apart from its abstract musical attraction, invests the words to which it is set-" Beati qui lavant stolas suas in Sanguine Agni"with an earnest eloquence beyond the power of description. A modulation into G introduces the angelic choir (sopranos and altos) on a quiet phrase, followed by the theme already given, in the original key, the soprano afterwards joining the choir with charming effect. The movement concludes with the words "In memoria æterna," sung as a chant by the full choir, unaccompanied. A brief baritone solo prefaces the next movement, "Judicium rejectaneorum," in which the plan of the opening Prologue is almost preserved throughout. The "Death" motive, which has up to this point formed so prominent a portion of the work, appears here, as might be anticipated, for the last time; but the unisonous choral phrase, creeping up a semitone on each repetition, is confined to the tenors and basses. Then, preceded by two bars of recitative for baritone, the tenors and basses sing alternate bars with the sopranos and altos afterwards joining, but still in unison, a return to the trumpet-calls terminating the movement and the Second Part of the delivery of the important declamatory solos, and admirable

The Third Part, "Vita," commences with an orchestral movement most delicately scored, and entitled "Visio Sancti Joannis," beginning with chromatic passages of Sancti Joannis," beginning with coromatic passages or holding notes for the higher instruments, alternated with soft arpeggios for the harp. A baritone recitative then tells of the New Heaven and Earth, a solo for the same voice, "Jerusalem Cœlestis," preceded by a melodious symphony, being a truly appropriate setting of the words "And I, John, saw the Holy City descending of the words." The shoral ("Sanetus" in A major out of Heaven." The choral "Sanctus," in A major, begins with a cantabile subject for the orchestra, with syncopated bass. Six sopranos then utter a simple phrase, repeated a fifth below by the same number of contraltos, to a melodious orchestral figure with arpeggio accompaniment. A beautiful change into C major then occurs, when each section of the choir utters in succession the word "Sanctus," to the interval of a falling fifth, the original instrumental theme being repeated as an accompaniment, a brief subject, with full choral harmony, terminating the movement. A declamatory baritone solo—the "Great

voice out of Heaven"-begins the next movement, and this is followed by a unisonous choral passage, harmonised on its repetition, and accompanied with flowing arpeggios, the sublime words of the text being indeed most sympathetically set. A very fine Quartet, "Et absterget Deus," follows this, the consoling words, "And God shall wipe away all tears," being commenced by the soprano, repeated by the other voices, and afterwards in Quartet, the harmonies throughout being in true accord with the subject, and the theme expressive of "Consolation and joy" clinging lovingly around the accompani-ment. When the voices afterwards announce, in alternate phrases, that "Death shall be no more," this theme is again used with exquisite effect, its constant recurrence in this movement, indeed, thoroughly fulfilling its mission. In the two following movements the impressive character of the text is admirably coloured by choral monotone phrases, "Ego sum Alpha et Omega," especially, fully realisang the deep import of the words by the vocal reiteration of the fifth of the scale, with a placid figure in the accompaniment. A fine change now occurs from the key of C to that of B, when the choir, singing the words "Et ero illi Deus," the lovely theme typical of the happiness of the blessed streams from the orchestra with charming effect. A monotone phrase previously heard to the same words, "Ecce tabernaculum Dei," is now sung; and, after some passages of imitation, the movement concludes with a bright chorus in which the sopranos mount up to B, a few bars of symphony at the conclusion introducing for the last time the "Consolation" theme." "Hosanna," the final movement, commences with the exposition of a tonal Fugue; but, like most of the composer's specimens of this class of writing, choral effects apart from what seemed the original design gradually arise; and, with a well developed Coda, the work is brought to a conclusion, leaving upon the mind of the auditors not only a feeling of the deepest reverence for the sublimity of the subject thus vividly placed before them, but of admiration for the genius of an artist who can so intensify that feeling by the mighty power of music.

The absolutely perfect manner in which the Oratorio was rendered, by principal vocalists, band, and chorus, renders it difficult to select special pieces for commendation. Madame Albani's music, however, forms so prominent a portion of the work that we cannot withhold our expressions of the highest admiration, not only for the exquisite manner in which she vocalised the heavenly melodies assigned to her by the Composer—notably, perhaps, the "Felix culpa" and "Agnus Dei"—but for the heart she threw into every phrase of her part in the Quartets, creating indeed so profound an impression upon every one of the vast audience assembled that the very effort to restrain applause seemed more eloquent in its silence than the most enthusiastic marks of approbation. Our high appreciation of Madame Albani's exceptional powers, however, must not prevent a well-deserved meed of praise to Madame Patey, who sang everything she had to sing like a thorough artist; to Mr. Lloyd, whose solo and concerted singing throughout the work was instinct with the deepest reverence for the music; and to Mr. Santley, whose delivery of the important declamatory solos, and admitable service in the Quartets, contributed materially to the general effect of the work. The chorus singing was simply superb, both in quality of tone and truth of phrasing, and the angelic choir, wherever introduced, was perfectly seraphic in its effect upon the listeners, especially where it was woven in with the soprano solo. The realisation of the Composer's marvellous orchestration is something indeed to be proud of; and unreservedly we say that had M. Gounod been present on this occasion, he would have been gratified in the highest degree at the exquisite manner in which the whole of his instrumental effects—complicated as they are—were revealed. To the labours of Herr Richter, who worked hard to ensure the triumphant success achieved, the warmest thanks are due, and we heartily congratulate him upon this gratifying result of his efforts, and the Birmingham Festival Authorities upon their wisdom in securing a work destined to shed

so enduring a lustre upon these great musical meetings.
At the Concert in the evening the programme commenced with Mr. Thomas Anderton's Cantata "Yule-Tide," composed expressly for the Festival. The work has no told by a number of kindred and friends gathered together on Christmas Eve. Before mentioning the music of the Cantata it behoves us to award a meed of praise to the authoress of the words, Julia Goddard, who has not only provided the composer with verses admirably suited for the exercise of his skill, but has supplied a group of little poems which fairly claim the reader's attention on their own intrinsic merits. The work opens with a Prologue in the form of a Carol—presumed to be sung outside—preceded by a brief instrumental Introduction. This piece, a quaint and appropriate setting of the words, quietly accompanied, leads to a Chorus of some pretensions, "The snow lies deep," the varied feeling of the poetry being faithfully coloured both by voices and instruments. A tenor Recitative then introduces the "Sailor's Song," a bold and stirring melody, the accompaniment (commencing with a persistent shake on the fifth of the tonic harmony) continuing throughout, in union with the vocal phrases, to depict a storm on Christmas Eve, and the smiling of the sun upon the homeward-bound vessel on the next morning.
The peaceful Chorus which follows forms an excellent contrast with the preceding number, and leads to the most beautiful solo in the work-that of a little child who relates her dream-the pure and charmingly sympathetic treatment of this piece, both by poet and composer, producing a highly favourable impression upon the audience, especially the description of the Holy Christ-child, and the transfor-mation of the flower to a "snow-white dove," where the music most happily changes from common to triple measure. The simple syncopated accompaniment to this little gem, at the commencement, and the delicacy of the instrumentation throughout are points worthy of high commendation. We may here say that a good effect is gained by the solo and choral introductions to, and comments upon, the principal vocal pieces, a feeling of continuity being thus given to the work, which, without this aid, it might be difficult to sustain. Such a solo is that for the bass, "Entranced the listening poet heard" (following the song last mentioned) which is indeed little more than Position mentioned), which is, indeed, little more than a Recitative. A Choral then occurs in which one of the company is requested to tell a ghost story. This is replied to by the contralto, who hints that she can relate a thrilling tale of Iceland, told to her by her father, and being encouraged to do so in another Chorus, she commences "The story of Gudrun." Musically, these three introductory pieces have little interest, with the exception of the last Chorus, "Be it ever so weird," many points in which have decided merit, the feeling of expectation aroused by the promised recital of a harrowing narrative being well expressed, and the maestoso theme, to the words, "Our hearts are brave as we sit by the fire," being most appropriately bold and decisive. Into the contralto solo and chorus which relates the story, the composer has thrown all his talent, the placid opening in E flat major, "Gudrun she waited on Christmas Eve," accompanied at first by detached chords, and becoming gradually more agitated until, on the unexpected harmony of B flat minor, the appearance of "the horse and its rider" is announced, evidences real dramatic feeling. It may be questionable whether the choral interruptions to this solo either aid its effect or carry on the idea that it is a tale told to a group of eager listeners; but as abstract descriptive music they merit commendation, especially the concluding chorus, "Gudrun is saved," in which the escape of the maiden by her unconsciously tol-ling the "Lychgate bell" is coloured by the composer with much graphic power. As this is, in its main points, the same legend as that which has been chosen for musical setting as "The Spectre's Bride," by Antonin Dvorák, it is but fair to Mr. Anderton to say that in selecting his subject he was perfectly unconscious that the Bohemian composer's Cantata was founded upon a similar story. To this effect he has already written to the papers; and we may here say that we most unhesitatingly admit his statement. After this exciting number prefaces a well-written Quintet, "Some say that ever sody, however, was finely rendered and warmly applianded gainst that season comes," in which Shakespeare's well-known words are appropriately and melodiously set. After known words are appropriately and melodiously set. After a brief instrumental Intermezzo, a solo, with chorus for commissioned for the Festival was given, a Violin Concerto, (to resume our notice of the work), a short soprano solo

dramatic design or continuous story. Interest, however, is female voices, breathes forth a prayer for peace and good kept alive throughout by a series of tales and adventures, will on earth, both the vocal and instrumental parts of this little piece being in admirable keeping with the words. The Quartet and Chorus, "Gloria in Excelsis," which concludes the Cantata, shows that the composer has studied in a good school without having become unduly "scholastic." Some good imitative points are scattered throughout the movement, the part-writing is clear, and the instrumentation, although sufficiently full, never over-powers the voices. The work, which was conducted by powers the voices. The work, which was conducted by Mr. Stockley (who had an overwhelming reception on entering the orchestra), was admirably rendered, the solo vocalists—Mrs. Hutchinson, Madame Trebelli, Mr. Joseph Maas, Mr. F. King, and Mr. Watkin Mills—exerting themselves to the utmost to ensure its success. Mrs. Hutchinson, in the graceful ballad sung by the child; Madame Trebelli, in the solo, with chorus, "Gudrun she waited on Christmas Eve"; Mr. Maas, in the Sailor's Song; and Mr. F. King, in the solo "Entranced the listening poet heard," were extremely effective, and earned well-deserved applause. The composer was called forward at the conclusion, and received with every mark of favour. The first part of the programme concluded with a Symphony in F major, by Mr. Prout, composed for the Festival. Whether the choice of the work commissioned for the occasion was left to the composer we know not; but, if so, thanks are due to Mr. Prout for furnishing so important a contribution. The unison phrase, for violoncellos, clarinets, bassoons, and horns, with which the Introduction commences, is extremely melodious, the treatment of this phrase in full harmony, and heightened in effect on its re-entry by some excellent contrapuntal writing, is sufficiently interesting to ensure the close attention of an audience, the bright opening of the "Allegro con brio" gaining much in effect by this well-contrasted preparatory movement. The principal subject (with the episodes growing naturally from it) and the second, a flowing melody in the dominant, are worked with remarkable skill in the second part, the recapitulation also being highly interesting, not only by the weaving in of portions of the first and second subjects, but by the repetition of the introductory theme with full instrumentation. The second movement, "Larghetto espressivo," in B flat major, has a plaintive principal theme, which, with varied instrumentation, is frequently heard; the episodes and second subject having much grace and elegance. The third movement, "A l'Espagnol," an Intermezzo in D minor, is suggestive throughout of the most characteristic Spanish dances, and has some very clever instrumentation, especially for the wood-wind; a point also to be mentioned being the employment of three drums as solo instruments. The Finale, in F major, has an exceedingly bold and effective principal subject, admirably scored, the second enective principal subject, admirably scored, the second theme in the dominant being given to the wind instruments, delicately accompanied by the strings. The re-introduction of these subjects, after some excellent contrapuntal writing, is extremely good; a coda, with an allusion to the primary theme, bringing the work to a highly effective conclusion. In every respect this Symphony reflects much credit upon a composer who is rapidly making his way to the front rapk of our native. is rapidly making his way to the front rank of our native creative artists; and although, perhaps, some surprise may be felt that a writer of such pronounced "advanced" tendencies should produce a composition founded on what are termed the "old lines," we are here bound to consider the work, and not the worker; and that the verdict of the audience fully accorded with our own was proved by the warm applause which greeted Mr. Prout on the conclusion of his Symphony, which he conducted with much ability. We know not who was responsible for the alteration of the order of pieces in the second part of the programme; but certainly, without any notice being given, the performance of Liszt's Hungarian Rhapsody, No. 1, in place of Mozart's Overture to "Zauberflöte," so that many of the audience were left in the dark as to what was really being played, was, to say the least of it, a proceeding which could hardly be expected at a Birmingham Festival. The Rhapcomposed by Mr. A. C. Mackenzie, and performed by Señor Written by an accomplished violin-player, it Sarasate. may be imagined that the passages, although presenting innumerable difficulties, were such as an artist like Sarasate would feel a pleasure in surmounting; but it is scarcely necessary to say that the work is of a character to challenge criticism upon higher grounds than those of mere effective technical display; and although it cer-tainly requires more than one hearing fully to judge of its merits, its success was most decisive. Beginning in C sharp minor with a striking passage for clarinets, bassoons, violas, and violoncellos, the violin soon enters, with some effective dramatic phrases, the first subject, commenced with the orchestra, being joined by the solo instrument, and continued with most delicate accompaniment. The second subject, in the relative major, is a cantabile theme of much beauty, announced by the violin, and repeated by the orchestra. After an effective change of time, episodical passages, an orchestral statement of the principal subject, or the dominant harmony of the relative major, and a bravura passage (quasi cadenza ad libitum), we have repetitions of the previous thematic material, cleverly varied and modified-an excellent point being the re-introduction of the first theme by the violin, whilst the orchestra shadows forth the second subjectand after a brilliant Cadenza a brief Tutti effectively con-cludes the movement. The Largo follows without a break, commencing with a melodious theme in A major for the solo instrument, preceded by a figure prominently re-introduced in the course of the movement. In this opening theme we have a somewhat elaborate accompaniment, with changes of tempo. This is followed by an episode, and a second melody constructed from the commencing four bars of the movement, an interrupted cadence leading us into C major, in which an important episode occurs. The movement, although not written in regular form, is extremely effective. A piccolo, triangle, and three trombones are added to the score for the Finale, in E major, which begins with two bars for trumpets alone, in octaves. The leading subject is indicated by violins and flutes, and afterwards given, in its perfect form and proper key, to the solo instrument. We have then some excellent development, an important episode in A minor, and an effective recapitulation of the principal themes, a brief animated Coda concluding the movement. The composer, who conducted his work, received the warmest marks of approbation at its conclusion; and the magnificent playing of Señor Sarasate was also thoroughly recognised by repeated rounds of applause, both artists being recalled to the platform. The rest of the programme consisted of Massenet's song, "Ah, depart, vision fair" ("Manon"), well sung by Mr. Maas; Mozart's Overture to "Zauberote" playing the audience out. On Thursday morning Handel's "Messiah," as usual,

On Thursday morning Handel's "Messiah," as usual, attracted a crowded audience—another proof that the large accession of new compositions, even of the highest merit, to our store of sacred works in no respect lessens the appreciation of the old ones. With such solo vocalists as those who appeared on this occasion—Madame Albani, Miss Anna Williams, Mrs. Hutchinson, Madame Patey, Mr. Joseph Maas, and Signor Foli—little need be said of the rendering of the Oratorio; but it must be recorded, as at least a step in the right direction, that the score of Herr Robert Franz was used on the occasion—thanks, we presume, to the influence of Herr Richter—and that a few other innovations were introduced, such as the assigning of the two airs "He shall feed His flock" and "Come unto Him" to one soprano vocalist. The choruses were admirably given throughout. "For unto us" and the "Hallelujah" produced a thrilling effect, and the steady and intelligent beat of Herr Richter was sensibly felt by band, chorus, principal singers, and, we may say, also, by

the auditors.

The evening Concert commenced with Antonin Dvorák's Cantata "The Spectre's Bride," written, by commission, especially for the Festival, which attracted a large and thoroughly appreciative audience. The story chosen is that treated by Bürger in his ballad of "Lenora," but the tenora," but the legend varies in different countries, the version selected on this occasion being that current in the composer's native land. Karel Jaromir Erben, one of the most meritorious

Bohemian writers of the first half of this century, produced many poems, chiefly arrangements of Bohemian national legends in the popular form, and one of these is adopted as the libretto of the present work, the English translation having been made from the German of K. J. Müller. The story, as set by Dvorák, is as follows: A maiden, before a picture of the Virgin, deplores the loss of father, mother, sister, and brother, and relating her last parting with her betrothed, tells how he enjoined her to spin in the first year, bleach in the next, and make the wedding garments in the third year, when they would be wedded. The three years are over, but she is still alone, and the Maiden breathes a prayer to the Holy Mother that either her lover may be brought to her side or that she may be borne away to him. In answer to this appeal, the spectre bridegroom appears and persuades the Maiden to depart with him at once. The midnight journey, on foot, over boulders and rocks, is made more dismal by the yelling of dogs and the screech-owl. Noises are heard from caverns, and corpse-candles gleam over swamp and marsh. Perceiving that the Maiden carries a prayer-book, a chaplet, and a cross, the spectre lover compels her to give them up and a cross, in spectre over compensate to give them to him one by one, that he may hurl them away. After a weary journey of thirty miles, a churchyard is reached, and here the bride is told that she is at home. The spectre then urges her to leap the wall, and, as she hesitates, he shows her the way. Instead of following him, however, she takes to flight, and enters a "tiny house," closing the door after her. This proves to be a charnel-house; and, by the light of the moon shining through a crack in the roof, she perceives a corpse laid upon a plank. Then a knock comes at the door, and the spectre lover calls upon the dead to rise and let him in, or thrust out the living. Three times the corpse moves towards the door to obey the summons; but the prayers of the Maiden make it return to its former position. The crowing of a cock is now heard, which is repeated around, and people coming to early Mass find the Maiden, pale and trembling, in the dead-house, and garments scattered about the graves. All acquainted with Dvorák's works would doubtless expect that in the treatment of this weird subject he would again evidence that remarkable faculty of building up from the simplest materials whole movements of the deepest interest, and that his perfect command of orchestral resources would enable him to colour the varied events of his story with vivid truthfulness; but we doubt whether many were prepared for a display of such forcible dramatic power as is evidenced throughout the Cantata. Like a pencil sketch of a great painting, the pianoforte and vocal score in the hands of the audience conveys but a feeble notion of the massive effects and delicate tints of instrumentation with which this truly original artist has thrown life into every phase of the striking theme he has chosen; and the earnestness with which the auditors followed the stirring events of each scene sufficiently proved that in secular, as in sacred, works the composer can equally command the sympathies of his hearers. In no portion of this remarkable composition is an attempt made to charm the ear at the expense of the dramatic continuity of the narrative. Where melody is demanded, phrases of real musical beauty seem to grow spontaneously from the situation, and are never unduly prolonged for the sake of a tempting, but inartistic, burst of enthusiastic applause. What may be called the "Spectre" motive is given in the first eight bars of the instrumental Introduction, a wild

matristic, burst of enthusiastic appliause.
What may be called the "Spectre" motive is given in the first eight bars of the instrumental Introduction, a wild theme in A minor, announced by muted violins, and this is succeeded by another subject occasionally heard in the work, the two being so ingeniously woven in as to form a movement of much interest, whilst effectually preparing the audience for the exciting musical drama which follows. A Chorus in the same key, "The stroke of midnight soon will sound," is extremely graphic, the persistent detached notes, tonic and dominant, and tonic and supertonic, being a prominent figure in the accompaniment. The choral description of the picture which hangs upon the wall, in the tonic major, although simply written for the voices, derives much interest from the instrumental part, which indeed rarely assumes the character of a mere accompaniment. With a return to the minor, in sympathy with the grief of the "pallid maiden" before the picture, the

Chorus concludes, the "Spectre" motive re-appearing at the end, and dying off unexpectedly on the chord of the The soprano solo which now occurs, one of the most important in the work, is full of spontaneous dramatic feeling, the recitative in which the Maiden gives vent to her grief (much heightened in effect by some exquisite orchestral details), the beautiful phrase in A flat, expressive of her love for the absent one—interrupted by the relation of her three years' task of spinning, bleaching, and weaving the wedding garments-and the return to this theme for the breathing forth of her earnest prayer that her lover may be brought to her, or that she may be carried to him, with the re-introduction of the "Spectre" motive, in the major key, at the conclusion (for the first time in triple, instead of duple rhythm) cannot be overpraised as true and unexaggerated settings of the text; the music, like the poetry, shadowing forth with much effect the super-natural character of the legend. The baritone, at first in a solo, and afterwards in combination with the choir, now relates how the picture moves, and the lamp is extinguished. The voice of the spectre lover is then heard, singing the now familiar motive in an appeal to the maiden (accompanied in quavers with the wood-wind and horns), and a duet follows, the dramatic character of which is preserved by the voices singing chiefly in detached impassioned phrases, the two parts being but rarely com-bined. The calm character of the opening solos is admirably contrasted with the agitated music which succeeds them; and the concluding portion, with some fine orchestral figures accompanying the united voices, is extremely graphic; the "Spectre" motive (played by the clarinets) in the tonic major, and again in triple rhythm, but with different accent (followed by a few chords in the major), forming a most appropriate ending to this fine movement. At this point the composer directs that there should be a short pause, which was strictly observed, the enthusiastic marks of approbation which followed the cessation of the music, however, employing a considerable portion of the time thus allowed for dramatic effect. The long chain of music which follows, illustrative of the journey of the Maiden with her spectre lover, almost defies analysis, the startling modulations, broad and massive harmonies, and gorgeous orchestral colouring descriptive of the harrowing scenes through which they pass conjuring up a mental picture which would be marred by any division into separate movements save where temporarily demanded by the text. We may point, however, to the two duets, each commencing with the words "Fair is the night" (like the one already mentioned, chiefly in dialogue), to the baritone solo, afterwards joined by the chorus, which most dramatically carries forward the relation of the fearful incidents encountered at every step, and to the calm close on the chord of C major, most aptly expressive of the sense of utter weariness. placid duet, "Now when the night so fair doth show, is in perfect contrast with the preceding almost painfully agitated music. The beautiful theme, commenced by the tenor, and harmonised with appropriate simplicity; the responses of the Maiden to her spectre guide, in which she assures him of her faith in his love; the gradually increasing intensity of the vocal phrases and orchestral accompaniments as the Spectre, tearing the cross from the Maiden's neck, throws it far away; the arrival at the church, described in a baritone solo, with chorus; the Spectre's leap over the church wall, the flight of the Maiden, with her entrance into the "tiny house," and the thrilling scene in the deadhouse, with the dance of spectres outside, form a vivid series of events, the realism of which is thoroughly attained by the composer without resorting to the introduction of instruments, such as we can call to mind as being used in a composition of similar character, to represent the rattling of skeletons' bones. A fine effect is produced by the singing by a few voices in the distance of a phrase heard in the Introduction, to the words—

"The body must to death be brought, And woe to him who ill has wrought."

and this is succeeded by one of the most powerfully dramatic numbers in the work, the baritone solos with which it is interspersed giving admirable relief to the impassioned choral passages, the incidents of the knocking at the

door, and the command to thrust forth the living being intensified beyond description by the alternations of the baritone solo voice with the chorus. The prayer of the Maiden, "O Virgin Mother, gracious be," has a sympathetically simple and pleading theme, harmonised and accompanied with a grace and tenderness which effectually enforce the eloquence of the words. The final number, "There crew a cock," commences with a baritone solo, on a pedal, accompanied by the bass voices in holding notes a fifth apart, the other divisions of the choir replying alternately in disjointed intervals which may be presumed to represent the notes of the herald of the morn. The solo voice, combined with chorus (the introduction of the bell suggesting the summons to early Mass), then relates the flight of the spectral crew; and how in the morning light the Maiden was discovered in the dead-house, a placid choral phrase in the tonic major, accompanied with sweeping arpeggios for the harp, breathing forth the moral of the work, "Well was it, maiden, that thy mind turned unto God," the concluding bars for the orchestra introducing once more the "Spectre" motive, and dying off with a reminiscence of a phrase in the first soprano solo.

On entering the orchestra to conduct his work, the composer was greeted with a positive hurricane of applause, and during the varied and exciting scene so graphically placed before the auditors the attention seemed never for a moment withdrawn from the music, save to express admiration at points where audible marks of approbation did not interfere with the progress of the Every detail of the complicated orchestration, and every shade of feeling in the choral portions, came out with marvellous clearness, the whole of the Maiden's perilous journey with her spectre lover being, indeed, a perfect triumph of executive power. Madame Albani's singing, especially in the prayer at the conclusion, was absolutely perfect; and Mr. Joseph Maas, as the Spectre, and Mr. Santley, as the bass Narrator, gave the utmost effect to the highly dramatic music entrusted to them. The overwhelming applause at the conclusion of the Cantata must have convinced the composer, who was twice recalled to the platform, that he has added one more to the many decisive successes by which he has achieved

a well-deserved and enduring fame. In the second part of the programme another work written for the Festival was produced, Dr. Bridge's setting of Mr. Gladstone's translation of the well-known Hymn "Rock of Ages." This piece is-as might be expected from the previous works of the composer, especially his "Hymn to the Creator," performed for the first time at the Worcester Festival last year-an earnest and truly devout composition, based on simple materials, but so obviously touched with the hand of a master as to invest it with the highest degree of interest. So closely has Mr. Gladstone's excellent translation of the Hymn followed the original by Toplady, that although the music is written to the Latin words it could be sung almost as well to those of the English version.

The title "A living and dying prayer for the holiest believer in the world," which was given to the verses when they first appeared in the Gospel Magazine, for March, 1776, may be accepted as a convincing proof of the religious feeling which inspired them in the mind of their author; and that the composer has been as deeply impressed with reverence for his task the pleading nature of the themes, as well as their sympathetic treatment with the text which they illustrate, afford equally conclusive evidence. The work opens with a placid theme in A minor, on a tonic pedal, commenced with violoncellos, bassoons, and organ, and continued with the acute stringed and wind instruments. After a close upon the dominant harmony, the baritone enters with an impressive solo, the subject of which is repeated in chorus, the figure of the instrumental introduction being continued in the accompaniment with much effect. Two unison passages-the first for sopranos and tenors, and the second for altos and basses-lead to a striking choral burst in the relative major on the words "In peccata mî redunda," the full chorus, with appropriate changes of key, and snatches of the figure already referred to in the accompaniment, being succeeded, after a pause, by a baritone solo in the tonic major, which is afterwards joined with imitative passages by the chorus, the whole of this movement reflecting with much fidelity the sacred

character of the words. On the words "Mortuos cum stare again on the 7th inst., commencing with "Elijah" as their jubes," a fugue is started by the basses on a well-marked subject, which after ample development (a noticeable point being the presentation of this subject by augmentation in the bass) is suddenly arrested by a supertonic chromatic harmony, which leaves the ear in suspense during a long pause. The original baritone solo then recurs in A minor, with the same figure as before in the accompaniment; and the key changing to the tonic major, the solo, united with the chorus, continues to the conclusion, which is appropriately calm and suggestive of hopeful resignation. Mr. F. King sang the solo part of this Hymn with true artistic feeling, the choir was in every respect thoroughly efficient through-out, and the Composer was called forward and most deservedly applauded at the end of the performance. An Orchestral Selection from "Tristan und Isolde" and Beethoven's "Leonora" Overture were the purely instrumental pieces in this part (both of which were magnifi-cently rendered); and Madame Albani, in a solo from Gounod's 'Romeo and Juliet,' and Mr. Maas, in the Love Song from Wagner's "Die Walkure" were, as usual, highly successful.

On Friday, the last day of the Festival, Dr. Villiers Stanford's Oratorio, "The Three Holy Children," composed for the occasion, was given in the morning, and Gounod's "Mors et Vita" was repeated in the evening. Of both these performances, too late for present notice, we shall speak in our next number, and add some concluding observations upon the artistic and financial results of the

Meeting.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

WHILST it is still too early to expect anything like a practical commencement of the ensuing musical season. we can now speak with a little more definiteness of the prospects and programmes of our local societies.

The Philharmonic Society, from the preliminary announcements which have been made, apparently purposes devoting a larger share of attention to choral works than hitherto, and whilst the list is not ambitious in regard to the introduction of novelties, it is, at least, imposing in the number and importance of the works, comprising, in addition to other smaller numbers, "The Messiah," "The Creation," "St. Paul," and Handel's rarely performed "Belshazzar." The massive character of some of these Oratorios demands a full and efficient chorus, and it would be a matter for regret if the Society were unable to make good the recent defections from their ranks. We have little doubt, however, that a satisfactory response will be made to the advertisements which are being issued prior to the recommencement of rehearsals on August 31. A long list of prominent vocalists have already been engaged, including, in addition to other more familiar names, Mesdames Biro de Marion, Marie de Lido, and Henschel, and Messrs. Winch, Clifford Hallé, Henry Piercy, and Henschel. Some of these artists will receive a hearty welcome to Liverpool after their somewhat lengthened absence, and in others we may look for valuable additions to our local concert platforms. The instrumentalists include Madame Norman-Néruda, Señor Sarasate, Mons. Pach-mann, and Mr. Charles Hallé. Mr. Hallé will himself again direct the Concerts of the Society, and, with the aid of his noted band, the success of the orchestral department is ensured.

Our other prominent Society-the Philharmonic Choralhas not yet shaken off the trammels in which the financial embarrassment of the past season has involved it, and the Committee are firm in their decision to place the Society on a safe and unequivocal basis before announcing any programme. It is the public to whom they must naturally look for support, and it would be a marked reflection upon the musical taste of this city if a Society which has, by its past performances, well earned the claim to be one of the first choral societies in the North of England were allowed to collapse simply for want of sufficient monetary assistance to enable it to pay its way. Such a collapse is, however, scarcely contemplated, and it is hoped that the desired Guarantee Fund, &c., will soon be acquired. In any case, the Society will start Rehearsals by glees, part-songs, &c.

probable first performance—the high name of the Society having been originally achieved by their rendering of Mendelssohn's greatest oratorio. It is also pretty certain that the Philharmonic Choral Society will assist Herr Richter in a performance of Beethoven's Choral Symphony, to be given in the Philharmonic Hall during the month of

The scheme of Mr. Halle's series of Orchestral Concerts has not yet been announced, but these Concerts will doubtless maintain the high standard of efficiency which have

marked them during past seasons.

A transitory visit from "The Mikado" has served to waken up, if only in a somewhat frivolous manner, the musical sensibilities of Liverpool, and crowded houses have greeted the first performances here of an opera which has much to commend it, not only in its sparkling libretto, but also in the artistic scoring of many of the numbers, and particularly the concerted pieces.

MUSIC IN GLASGOW. (FROM OUR OWN CORRESPONDENT.)

As a rule our musical societies do not decide on the compositions to be studied for the following season till the month of September. I learn, however, that the Choir of St. Vincent Street United Presbyterian Church, which is under the conductorship of Mr. Hugh McNabb, have fixed on Spohr's "Last Judgment" for the principal work to be performed at their annual Concert in the spring; also that the Kilmalcolm Musical Association, which is under the charge of Mr. Paterson Cross, of Greenock, will take up Handel's "Messiah."

The Choral Union will not be in a position to announce their arrangements for the ensuing season before the beginning of September; too late, therefore, to include the

particulars in this letter.

Dr. A. L. Peace gave last month two or three Recitals of organ music in the Cathedral, all being fairly well attended. It is a pity, however, that the charge for admission (one shilling) is so high. Hundreds more than the average number attending would undoubtedly avail them-selves of the opportunity of being present were the charge, say, one-half.

The death of Mr. James Allan, Conductor of the Glasgow Select Choir, is a loss to refined choral art that will be sorely felt not only in Glasgow, but far and wide. Mr. Allan was exceedingly conscientious in all he undertook. He made it a point to closely study even the very slightest composition before beginning its practice, so as to get thoroughly into the spirit and aim of the composer. His production of expression was always natural, and he wielded the bâton with marked grace and ease. Mr. Allan had only reached the comparatively early age of 43 years. He was held in the greatest respect by the public and the profession.

The Glasgow Society of Musicians will hold its first meeting for the season on the first Saturday of October. The Pen and Pencil Club, of which most of the principal local musicians are members, resumes its meetings on the second Wednesday of that month.

THE first rehearsal for Novello's Oratorio Concerts will take place at Neumeyer Hall, Hart Street, Bloomsbury, on the 16th inst., at eight o'clock. Any persons desirous of joining the choir should attend at the offices of Mr. Stedman, the Choir Secretary, No. 12, Berners Street, W., on Tuesday, the 1st inst., between the hours of three and five and seven and nine, when the Conductor, Mr. Mackenzie, will be present for a trial of voices.

A SPECIAL course of Lectures will be delivered at the City of London College, White Street, Moorfields, during Michaelmas term of the present year, by Mr. W. A. Barrett, Mus. Bac., Oxon., Vicar-Choral of St. Paul's Cathedral, on the "Historical Development of Glees and Part-songs." The course will commence with an introductory lecture on the Study of Music in relation to other arts and sciences, and the subject will be gradually traced up to the present century; each lecture being illustrated

THE prospectus of the Nottingham Sacred Harmonic Society for the season 1885-6 announces four Concerts, at the first of which, on October 28, Gounod's new Oratorio, "Mors et Vita," will be given, the right of performing this work having been secured for Nottingham by the Committee. In order to do full justice to the composition Mr. Charles Hallé's band has been engaged; and Miss Mary Davies, Miss Hilda Wilson, and Mr. Watkin Mills as principal vocalists. The work will be given under the conductorship of Mr. Charles Hallé. On December 30 Handel's "Messiah" will be performed, with a considerably enlarged band, the solo vocalists being Miss Annie Marriott, Miss Eleanor Rees, Mr. Joseph Maas, and Mr. Brereton; Conductor, Mr. John Adoock; on January 19, 1886, Mendelssohn's "Elijah," also conducted by Mr. Adcock, with Miss Anna Williams, Miss Marian McKenzie, Mr. Henry Guy, and Signor Foli as principal vocalists; and on March 16 Sir A. Sullivan's Musical Drama, "The Martyr of Antioch," with a selection from the works of Martyr of Antioch, with a selection from the works of this composer, the solo vocalists being Miss Griswold, Madame Patey, Mr. E. Lloyd, and Mr. Tufnail. On this occasion Sir Arthur Sullivan will conduct.

AT the Annual General Meeting of the Bach Choir, under the presidency of the Right Hon. Lord Coleridge, an address signed by Her Majesty and the Princess Christian, the President, and other members was read, expressing the sincerest regret at the retirement of Mr. Otto Goldschmidt from the post of Musical Director to the Society, assuring him that whatever good the Choir had effected was solely owing to his exertions, and conveying the heart-felt thanks of the Society to Madame Lind-Goldschmidt, who had by every means in her power contributed to the welfare of the Association. Mr. Goldschmidt gracefully acknowledged the compliment thus paid to him, and congratulated the Bach Choir upon its high position amongst Musical Societies. Mr. Arthur Coleridge then spoke of the further loss sustained by Lord Coleridge's resignation of the office of President of the Choir, and it was formally announced that the President and Musical Director elected by the Committee for the coming season were the Right Hon. Lord Monteagle, K.P., and Mr. C. Villiers Stanford, Mus. Doc.

WE are glad to learn that Dr. Spark, the Borough Organist of Leeds, has so far regained his usual health and strength as to be enabled, on Tuesday, the 11th ult., to open a new organ at Christ Church, Parkgate. The instrument was built by Messrs. Conacher & Co., of Huddersfield, and contains twenty-three stops and all the latest improvements, and was used on this occasion for the first time. Dr. Spark played as the opening voluntary Smart's Andante, and before the first lesson his own "Jerusalem the Golden" (varied), the concluding voluntary being Handel's "Zadok the Priest." In the evening Dr. Spark again presided at the organ, and played an extemporaneous opening voluntary, before the first lesson, and his Sonata in F at the close of the service, giving throughout great satisfaction to his highly critical audience.

THE Tufnell Park Choral Society, now entering upon its fourteenth season, will recommence its practices on the first Tuesday in October, in the St. George's Church Room, Tufnell Park, N., under the conductorship of the founder, Mr. W. Henry Thomas. The works chosen for the opening rehearsals are Cowen's new Can-tata "Sleeping Beauty" and Dr. Bridge's "Rock of Ages," and later on in the season Dr. Stanford's work "The Three Holy Children" and either Dvorák's "Spectre's Bride" or Gounod's "Mors et Vita" will be performed. The orchestra, which was formed last year, and which rendered such valuable assistance in performing Mackenzie's "Rose of Sharon" and other works, will also be utilised during the ensuing season.

It is with much regret that we announce the death of Mr. J. T. Willy, the violinist, which took place on the 8th ult. For many years Mr. Willy was an active and esteemed member of the profession, his services in the orchestras of the Royal Italian Opera, the Sacred Harmonic Society, and numerous others, including those at all our provincial for strings, and even a larger number of Trios, Duets, &c., Festivals, being of the highest value. In consequence of for pianoforte and strings, have been performed, and failing health, however, for some years he had retired from received with such favour as to justify their frequent public playing.

THE prospectus of the Borough of Hackney Choral Association, for the season 1885-6, announces that four Concerts will be given; at the first of which, on November 2, Schubert's Mass in F and Prout's "Alfred" will be performed; at the second, on December 21, Mackenzie's "Rose of Sharon"; at the third, on February 22, 1886, Mendelssohn's "Elijah"; and at the fourth, on April 12, Handel's Dettingen Te Deum and Beethoven's Choral Symphony. The orchestra, soloists, and choir will be on the usual scale of completeness and efficiency; and Mr. Ebenezer Prout will retain the post of Conductor, an office which he has filled for so many years with credit to himself and benefit to the Society.

THE 198th monthly Concert of the St. George's Glee Union took place on the 7th ult., at the Pimlico Rooms, Warwick Street, S.W. The programme included Part-Songs and Glees by Sullivan, Horsley, Michael Watson, Martin, H. Smart, and Purcell, all of which were extremely well rendered by the choir, under the direction of Mr. Joseph Monday. "Tother day as I sat". (Sir John Goss) was also well sung as a double quartet. Songs were given by Miss Susetta Fenn, Miss Kate Flinn, Mr. H. G. Ryall, Mr. Walter Joy, Mr. Charles Copland and Mr. Theodore Distin. Mr. F. R. Kinkee was the accompanist and also contributed a pianoforte solo.

THE members of the Grosvenor Choral Society held their 162nd monthly Concert at the Grosvenor Hall, on Friday, the 21st ult. The programme consisted of a miscellaneous selection, the solo vocalists being Mrs. Luff, Mrs. Isabel Selection, the solo yocalists being Mrs. Lun, Mrs. Isabel Browning, Mr. S., Noble, and Mr. A. Roach. The partmusic included "The Children's Hour" (Gaul), "Silent Night" (Barnby), "Gipsy Chorus" (Weber), "From Oberon" (Stevens), &c. Mrs. J. E. Smith contributed two pianoforte solos, Mr. C. H. A. Bradbury two violin solos, and Mr. T. F. Williams a concertina solo. Mr. G. R. Egerton accompanied, and Mr. Williams (in the absence of Mr. Woodhouse) conducted.

MR. FRANK MAJOR, Organist and Choirmaster of St. Saviour's, Hans Place, was recently presented by the vicar, congregation, and friends of the church, on the occasion of his marriage with Miss Jane Hogg, R.A.M., with a very handsome ormolu clock and candelabra to match, as a token of their esteem and appreciation of his services. The Rev. Dr. Strickland, in presenting the testimonial, spoke very highly of Mr. Major's musical success at St. Saviour's, during a period of seven years. The Choir afterwards gave a very chaste marble dining-room clock as a souvenir of their kind feeling.

During the eve of the Dedication Festival, at St. James's, Kennington, a very successful performance of Handel's Dettingen Te Deum was given with full orchestral accompaniment, the solos being well rendered by Mr. Reuben Holmes and Mr. Mitton, a member of the choir. The orchestra was supplied by the members of the Kennington Orchestral Club, to whom great credit is due, as also to Mr. W. H. Tozer, the Organist of the Church, who presided at the organ. The performance was under who presided at the organ. The performance was under the direction of Mr. Orbel Hinchliff, Conductor to the above-named club.

THE death of Mr. Harold Thomas, which occurred on July 29, removes from the Royal Academy of Music one of its oldest and most esteemed pianoforte professors. Mr. Thomas entered the Academy as a student at the age of fifteen, studying the pianoforte under Sterndale Bennett, whose first Pianoforte Concerto he played at a Philharmonic Concert in 1864. The deceased was also known as a composer, several of his works—especially the Overture "Mountain, Lake, and Moorland"—having been received with much favour.

WE regret that our article upon the London Musical Season, in the last number, contained no allusion to the Concerts of the Musical Artists' Society. We are reminded of this omission by Mr. Alfred Gilbert, Hon. Sec. to the Society, who tells us that during its career, extending over thirty-seven Concerts, no less than twenty-five Quartets for strings, and even a larger number of Trios, Duets, &c., repetition.

The following candidates have passed the Examinations recently held for the Diplomas of Trinity College, London:—Licentiate in Music—John M. Ennis. Associates in Music—Joseph Bates, Daniel Bradfield, Geo. T. Huxham, Thos. Robinson, Anne E. Shaw, and Chas. W. Wainwright. The Examiners were Mr. B. Agutter, Mus. B.; Mr. John Francis Barnett, Mr. A. E. Drinkwater, Ma.; Prof. Jas. Higgs, Mus. B.; Mr. W. S. Hoyte, Rev. H. G. Bonavia Hunt, Mus. B.; Dr. H. Keeton, Dr. C. W. Pearce, Dr. Armand Semple, and Mr. Humphrey J. Stark, Mus. B.

MR. W. REA, of Newcastle, announces a series of three Subscription Concerts to be given during the forthcoming season. The first will be orchestral, by Herr Richter's band, and will be followed by performances of "Israel in Egypt" and Gounod's Birmingham work "Mors et Vita." We hope that this interesting programme will ensure to Mr. Rea the success deserved by his spirited enterprise, and that his efforts in the cause of music in Newcastle may receive greater recognition than they have hitherto met with.

The Popular Choral and Orchestral Societies announce that the rehearsals will be resumed in October, at the Charterhouse, under the conductorship of Mr. W. Henry Thomas. These Societies did useful work last season in the poorer parts of East London, giving performances of "The Messiah," "Acis and Galatea," and Sullivan's "H.M.S. Pinafore," in Shoreditch, Whitechapel, Bermondsey and Clerkenwell, at very cheap prices, to audiences composed of the working classes.

The prospectus of the Tottenham Musical Society, under the conductorship of Mr. Fred. S. Oram, announces that forty members have already been enrolled, and that many more are likely to join before the season commences. The practices are held at Bruce Grove Chambers, Tottenham; and it is hoped that those who may not feel disposed to become active, may become honorary, members, as the expenses of the Society will necessarily be heavy during this, its first, season.

In our May number we gave an outline of the programme of the Hereford Musical Festival, which commences on the 8th inst., and are now enabled to state that the sale of tickets is proceeding most satisfactorily, and that everything promises well for the meeting. The unusually large list of stewards is headed by the names of the Right Hon. Lord Bateman, President, and the Right Rev. the Lord Bishop of Hereford, Vice-President.

It is announced that the members of the Willing Choir have formed themselves into a Choral Society, under the name of the London Select Choir. A body of 300 voices will be conducted by Mr. W. G. Cusins, Master of the Music to the Queen. The Director is Mr. Sumner. The Choir will be heard for the first time at Mr. Ambrose Austin's Concerts at St. James's and the Albert Halls.

THE Crystal Palace Concerts will be resumed on October 17, ten Concerts being given before Christmas and ten between February and Easter. It is hoped that Brahms's new Symphony will be given during the season, and possibly a new Symphony by Mr. Cowen.

THE Free Concerts in Westminster Chapel, James Street, Buckingham Gate, S.W., which proved so attractive last season, will be resumed early in October. Artists from the Royal Academy of Music will be engaged, and the Concerts, as before, will be under the directorship of the Organist, Mr. H. C. Tonking.

At the recent Midsummer Higher Examination of Trinity College, London, Marianne Rea, of Liverpool, obtained the position of Associate Vocalist, scoring the maximum of marks, and Hannah Quick of Prescot, Lancashire, gained that of Certificated Pianist. Both are pupils of Mr. James J. Monk, of Liverpool.

MR. J. F. Brewer gave an Organ Recital on Sunday, the 23rd ult., at St. Helen's Church, North Kensington. The programme included selections from the works of Bach, Handel, Hesse, &c.

We understand that Mr. Dexter Smith, editor of the Boston (U.S.) Musical Record, is passing a few weeks in London before proceeding to the Continent.

REVIEWS.

Mary Magdalen. An Oratorio. Words by Henry S. Leigh. Music by J. Massenet. [J. Williams.]

THE name of Jules Massenet has become tolerably familiar to the English public, through the medium of his operas and orchestral suites; but, so far as we are aware, not one of his sacred works has been executed in this country. These are three in number, the others being "Eve," a mystery in three parts, and "La Vièrge," a sacred legend in four scenes. The present work, which is regarded as his masterpiece in this style of writing, is described in the original as a sacred drama in three acts and four parts, and we are at a loss to know on whose authority the term oratorio has been applied to it. The eminent French critic, M. Arthur Pougin, speaking of its successful production at the Odèon Theatre, Paris, in 1873, says distinctly that the composer designedly abstained from calling his work an oratorio. "M. Massenet had not adopted, and did not desire to adopt on this occasion, the broad, noble, and pompous style of oratorio. A painter and a poet, he endeavoured in this novel and tender work to give prominence to reverie and landscape; further, he has introduced the tones of a genuinely human passion, a somewhat earthly tenderness, which would have opened the door to adverse criticism if it could be supposed that he wished to follow upon the traces of Handel, Bach, and Mendelssohn. To sum up, the work was beautiful, suave, impregnated with a perfume of youth and poetry, and, with this, grandiose at times, and very touching." It is therefore an injustice to M. Massenet to make his work pretend to be what it is not, and a like endeavour to meet supposed English prejudices, which we believe are practically extinct, is observable in placing the words of the Saviour in the mouth of an Evangelist. The adaptor is now dead, and we do not know how long ago he executed his part of the work, but should fancy it must have been prior to the appearance of "The Redemption," as in that work Christ is personified, and no one, so far as we are aware, has raised any protest. The plan of "Mary Magdalen" may be briefly described. The repentant sinner expresses her grief and is taunted by her former associates, Judas Iscariot adding his voice and advising her to resume her old life of dissipation. Christ arrives and speaks consoling words, the part or act coming to an end with an ensemble in the style of an operatic finale. The second act is laid at Bethany, and consists merely of solo and concerted pieces for Mary, Martha, Judas, and Christ. Then we pass at once to the crucifixion and the revilings of the mob, with which are mingled the laments of the Magdalen. The second scene of this act takes place in the garden, where the risen Jesus appears to Mary, and is worshipped by her and the disciples. It will be seen that in structure the libretto is fragmentary, and not in any sense dramatically cohesive. The music is very unequal, being most meritorious when it is least pretentious. M. Massenet possesses a vein of charming and fanciful melody, and some of the numbers are delicious in effect, though certainly wanting in the dignity which we are wont to consider necessary in sacred music. The best are the opening pastoral chorus of women, the succeeding air of Mary, the finale of the first act, a duet for fessus and Mary, and the air which the Magdalen sings at the foot of the cross. In all of these the freshness and naïveté of the music carry the listener along, and he does not inquire too narrowly as to whether the subject does not require a loftier method of treatment. The choruses are grandiose rather than grand. There is not the slightest suspicion of contrapuntal writing, and passages in unison and octaves abound. On the whole, however, "Mary Magdalen," is a remarkable work, and quite worthy of a trial by our leading choral societies.

The Voice Musically and Medically Considered. By Armand Semple, B.A., M.B., Cantab. Part 1. Musical Considerations. [Baillière, Tindall and Cox.]

YEARS ago it was said, and certainly with much truth, that if a doctor could be a vocalist, and a vocalist a doctor, important results in the true cultivation of the voice must inevitably be achieved by both. Assuredly this assertion no longer applies, for medical men of the highest eminence

not only theorise upon, but practically exemplify their theories of, vocal culture; and professors of singing bring the most enlightened medical knowledge to bear upon their daily teachings. The author of the work before us says that no person can have studied music, practically, with more enthusiasm than himself; and that in his book he has set before us those facts which he has positively gained by experience. A counsellor of this kind is worth listening to, and there can be little doubt that what he has to tell us will be extensively read by all professors of vocalisation. Reserving for Part 2 his "Medical Considerations," Mr. Semple here explains the grades or qualities of the voices in each sex, and gives some easily understood rules for their management and healthy de-All his remarks upon the regulation of the velopment. compass of the several registers are extremely good; and we cordially concur in his opinion that "high or low notes will become all the stronger if the middle part of the voice is more carefully cultivated than it usually is." His observations upon the necessity of duly studying the words in every piece a vocalist undertakes to interpret before an audience are worthy of quotation:
"The singer," he says, "having acquired the production of the voice according to the best method which I have endeavoured to indicate, it remains to apply intellectuality to every branch of singing, and I am strongly of belief that every word that has to be sung should be previously committed to memory, and its articulation by the organs of speech most carefully attended to with a view of carrying this out. This can only be accomplished by reading the words at first, and finding out on which points to dwell, together with the most prominent consonants, and, in short, to make elocution the preliminary step to every vocal effort. If this is done with proper care the glaring and objectionable errors in pronunciation that are met with, particularly in amateur singers, would be altogether avoided; and it must be remembered that this precaution can be taken by every amateur, without the aid of a master, if intellectuality be applied to the vocal art." Seeing that the author of this work is a medical as well as a musical man, we are not surprised that a doctor's view of the true method of practising should creep in, even before the commencement of Part 2. "As a point," he says, "which seems to connect the musical with the medical considerations of the subject, I take this opportunity of expressing my strong sense of the healthy nature of the proper exercise and development of vocal power. This, I think, will be conceded by every physiologist who has given attention to the matter. judicious employment of the voice in singing, the lungs are steadily and firmly inflated, their elastic power fully exercised, the organs of circulation brought into vigorous action, the muscular power of the chest increased, weakness strengthened, and the digestive organs undoubtedly stimulated." We are glad to record this medical testimony as to the physical effects of singing. Undue or unnatural exercise of any part of the body will, of course, produce ill consequences; but that constant use of the vocal organs, under intelligent control, is conducive to health is sufficiently proved by the long lives of our celebrated orators, singers, and actors.

Musikalische Skizzen und Studien. Ein Beitrag zur Kultur und Musik-Geschichte. Von August Wellmer. [Hildburghausen: F. W. Gadow und Sohn.]

THE chief interest attaching to this little volume of musical sketches and studies lies in the independent thought bestowed by the author upon his varied subjects, and in the perfect frankness and even naïveté with which he gives it utterance. These are merits which it is the privilege of the reviewer to gladly recognise wherever he meets with them, be the writer's expressed views those of the professed musician, or as seems more probable in the present instance, of the well-informed dilettante. Musical history, past and present, offers a vast and, as yet, but partially cultivated field, for the exploration of which the earnest researches of the amateur are as much needed as are those of the professed expert of the subject. Among the essays which appear to us most worthy of attention in the present collection may be instanced that on Karl Löwe, the musical interpreter par excellence of the to colour the whole composition.

German "Ballade," and the meritorious composer of what is termed the "secular oratorio," a musician whose genius is being more and more appreciated amongst his countrymen in these latter days. With the above category may likewise be classed the two articles on Anton Rubinstein, and his conception of the sacred opera-drama or drame religieux, the realisation of which constitutes the chief aim of that remarkable artist's creative activity in the present day. The collection also includes thoughtfully written articles on "The Relations of Poetry to Music," "The development of Lied, Ballade, and Legende in the nine-teenth century," "The Sacred Oratorios, from Bach to the present epoch," as well as papers on "Luther's influence upon Music," and on "Robert Franz." Those specially interested in the subjects suggested by the above headings will find it quite worth their while to peruse the respective pages devoted to their elucidation by Herr Wellmer.

Nehemiah. An Oratorio. Composed by Horace Hill. [Joseph Williams.]

In the introduction of this work it is said that the story of Nehemiah has never before been taken as a theme for musical treatment. This is incorrect, as an oratorio on this subject, by Mr. Josiah Booth, was published only a few months ago. The error is not important, but the fact of the two works being issued within so short a time of each other is a singular coincidence. The present composer is a Mus. Doc. of Cambridge, which is equal to saying that he is a good musician. He also proved himself a capable choir-trainer last year at the Norwich Festival. The words of his oratorio are taken exclusively from Holy Writ, and the incidents are those which are narrated in the first six chapters of the Book of Nehemiah. In his music Dr. Hill shows himself strongly conservative, the treatment being throughout lyrical rather than dramatic. At the same time, there is no objectionable stiffness or formality in the structure of the various solo and concerted numbers. Modern feeling is frequently apparent, perhaps the most conspicuous being in the Duet in which the Samaritans, Sanballat and Tobiah, ridicule the Jews for attempting to rebuild the walls of Jerusalem. As will be anticipated, there is some excellent fugal writing in the choruses. With these general remarks we shall be content for the present, as an opportunity of hearing "Nehemiah" will probably occur during the coming winter.

Two Sketches for the Pianoforte. Composed by G. W. F. Crowther. [Stanley Lucas, Weber and Co.]

THE thoughtful and artistic writing of Mr. Crowther displayed in these two unambitious sketches should not be passed over with a mere conventional word of praise. It is evident that the composer has been trained in a good school; and every encouragement should be offered to one who, in his early appeals to the public, shows an earnest desire to influence, rather than be influenced by, the taste of the day. No. 1, "Rondino-Scherzando in F," whilst sufficiently melodious to attract young pianists, is written on a purely classical model, and contains some excellent practice for part-playing. No. 2, "Novellette in C," is an impetuous Allegro, and although scarcely perhaps equal to No. 1, shows unmistakable signs of good musicianship throughout. The changes of key are extremely happy, and the piece does much credit to the composer.

Golden Grain. Song. Words by Mrs. Gordon. Music by C. A. Macirone. [Stanley Lucas, Weber & Co.]

It is rarely indeed that we discover such "golden grain" as this amongst the heaps of seed with which our garner is overstocked; but when we do, it is but fair to lose no time in conveying a knowledge of the fact to our readers. Miss Macirone has really given us a charming song, which will sufficiently recommend itself if vocalists will only heed our advice to make themselves acquainted with its merits. Apart from the melodious attraction of the song, the harmonies cling so exquisitely around the vocal theme as to compel the most perfect sympathy between singer and pianist for its due rendering. We do not often call attention to the technical names of the chords used by composers, but that known as the "chord of the thirteenth" (which, by the way, seems rapidly growing into favour) seems so lovingly dwelt upon throughout that it may almost be said The Organist's Album. A Series of Original Compositions and Arrangements. By Josef Trousselle.
[Marriott and Williams.]

TWELVE numbers of this publication are before us, four of which are original pieces by the editor. The best of these are No. 2, a smoothly written and melodious Romance in D, and No. 10, a "Schlummerlied." It is impossible to say very much in favour of the arrangements, either as regards the selection of the pieces or the manner in which the task of transcription has been carried out. For example, in No. 3, the March from "Fidelio," the player is directed to use the full organ, including a 16-feet trombone, and in No. 8, the Bridal March from "Lohengrin," the symphony before the return of the principal theme is again marked full organ! Even worse is the caricature of the Minuet from Mozart's E flat Symphony (No. 11). No. 4. the Largo from Beethoven's Sonata in D, Op. 2; and No. 6, the "Evening Star" song from Tannhäuser are much better. The curious want of judgment in some of the stop directions, and the numerous typographical errors are evidence of editorial carelessness.

Songs in a Corn Field. A Cantata for female voices, and accompaniment for pianoforte (with harmonium and harp ad libitum). The poetry written by Christina Rossetti. The music composed by G. A. Macfarren. [Novello, Ewer and Co.]

This melodious little Pastoral Cantata was produced at the Concerts of Mr. Henry Leslie's Choir in 1869 with decisive success. The characteristic song "There goes the swallow," sung by Madame Dolby, and the declamatory solo " Deeper than the hail can smite," by Madame Bodda-Pyne, were received with warm applause, the former being re-demanded. Since then—with the exception of the contralto song first-named, which has been a favourite both in public and private—the work seems to have been confined to drawing-room use, and we have often wondered why it was not put forward in an edition appealing to Choral Societies. Now that it has come into the possession of Messrs. Novello, as might be expected, this has been done without loss of time; and we have very little doubt that the knowledge of the very many beauties contained in the Cantata will rapidly be spread far and wide, for we can say with confidence that no more attractive composition, exclusively for female voices, exists.

Original Organ Compositions. By George F. Vincent. [W. J. Willcocks and Co.]

This volume contains eleven pieces, ranging from a Grand Offertoire in F to short Preludes and Interludes. We do not remember to have seen any of the composer's previous efforts, but as this is his Opus 19 he is probably a musician of some experience. In the present instance he has been more successful in trifles than in pieces of "longue haleine." His Offertoire is based on two themes, which recur again and again in various keys, but there is no regular development and the bravura writing is un-meaning and puerile. A so-called "Chœur" in F, and a "March Triumphant" in D (why not Triumphant March?) are also patchy and vague, but some of the smaller pieces, notably a Minuet and Trio in G, and a Meditation in A flat, are extremely pleasing. Mr. Vincent certainly possesses the gift of melody, though he does not invariably turn it to the best account.

Original Hymn-tunes. By H. J. E. Holmes. Arranged by John E. Gaul. [Conrad Herzog and Co.]

WE are left in doubt as to the respective shares of the composer and editor in these tunes as they at present appear; but as the former is an amateur we presume the task of the latter has been to correct the harmonies and generally to make the rough places plain. If so, he has scarcely succeeded, for grammatical errors, such as consecutive fifths and unresolved discords, abound. The composer has some feeling for melody, although it frequently takes a flippant and secular turn, and therefore becomes displeasing to those who prefer dignity of style in church music. A few of the fifty-two tunes in this book are unexceptionable in every sense, but as a whole they cannot be commended.

Sing-Song. Twenty-seven Rhymes. Selected from the Volume by Christina Rossetti. Set to music by Mary Carmichael. [Stanley Lucas, Weber and Co.]

CERTAINLY children cannot complain that their traditional ditties are unheeded by composers; for not only as solos. but as part-songs they are placed before juvenile and adult vocalists in a most attractive form, and even the stories of our youthful days are now often seized upon as subjects for Cantatas. The composer of these "Rhymes," although devoting her talents to the task of adding to the store of nursery musical libraries, has ignored the conventional legends, and taken some excellent words by Christina Rossetti, which we are certain will delight all the little listeners who care to admit a modern poet into their ideal world. Many of the lines are indeed admirable: and in most cases the quaint simplicity of the author has been treated most sympathetically in the musical setting. But we cannot conscientiously say that the compositions are of equal merit, nor indeed that they are free from absolute fault; as, for example, where in No. 1, between the nineteenth and twentieth bar, the melody moves up in fifths with the bass. Some of the pieces, however, will no doubt with the bass. Some of the pieces, nowever, will no double become favourities, especially No. 3, "Mix a pancake"; No. 5, "Wrens and Robins"; No. 8, "Shake the Cherry Tree"; No. 11, "Who has seen the Wind"; No. 16, "Fly away, fly away"; No. 21, "If I were a Queen"; No. 22, "Eight o'clock, the Postman's Knock"; and No. 27, "Dancing on the Hill-top," The accompaniments to all these songs are, as they should be, adapted for small hands, and there are no chords to frighten the young

The Dirge of Darthula. Part-song for six voices. The words from Ossian.

The Serenade. Part-song for six voices. The English version by J. Powell Metcalfe.

Vineta. Part-song for six voices. The English version

by J. Powell Metcalfe. Composed by J. Brahms.

[Novello, Ewer and Co.]

For the first time, these three part-songs appear published with English words, and so excellently do they sympathise with Brahms's beautiful music that we doubt whether the most critical listener could detect that the text was not that which the composer originally set. Published in the Second Series of "Novello's Part-Song Book" the circulation of these already favourite compositions, in the vernacular, must be enormously increased; for works to ensure a cordial reception amongst the people should be "understanded of the people"; and we hope to see many other vocal pieces of this character issued with an English translation, especially when they can be entrusted to such competent hands.

I was glad. Festival Anthem. By John Storer, Mus. Bac., Oxon. [Novello, Ewer & Co.]

This anthem was composed for a recent festival at the parish church, Scarborough, of which Mr. Storer is organist. He is evidently a musician of considerable talent, his ideas being far from common-place. The anthem consists of a boldly written chorus, in which free use is made of chromatic harmonies; an extremely melodious soprano solo and male chorus, and a brief concluding chorus with a fugato. The composer is a little too fond of sudden transitions of key, The and another defect is the endless repetitions of words. The sentence "I was glad" is repeated sixteen times in the first chorus. We draw attention to these points because Mr. Storer shows more than ordinary promise.

Flowers. A Cantata for female voices. Written by Edward Oxenford. Composed by J. L. Hatton. [Forsyth Brothers.]

A PARTY of maidens seeking shelter from the noonday sun, while away the time by singing the praises of the various flowers they have met with in their rambles. Nothing can be simpler than this theme; but it gives rise to some highly poetical lines by Mr. Oxenford, and some charmingly melodious music by Mr. Hatton. Two solos, two duets, two choruses, and a trio complete the work, which amateurs will, we are certain, thank us for bringing to their notice.

Twelve Schubert's Songs. With simplified Pianoforte accompaniments, and arranged within a moderate compass to suit all singers. By Ruben Rogier. English translation of words by Oliver Brand. [Frederick Pitman.]

ALTHOUGH we are always anxious that good musical works should be circulated in cheap form amongst the people, we by no means agree with the system of publishing altered and transposed editions of well-known vocal pieces, arranged so as "to suit all singers," not only because the intentions of composers are thus obscured, but because the theorem of the property of the summer of

They that go down to the sea. Motett. By Harvey Löhr. [Novello, Ewer and Co.]

WE have had occasion from time to time to notice Mr. Löhr's compositions in favourable terms, but the work before us far surpasses all his previous efforts with which we are acquainted. In terming it a Motett rather than an anthem the composer was probably influenced by its length and elaboration and the fact of its being scored for orchestra. The organ accompaniment, however, would be very effective in the hands of a skilful player. The Motett opens in a flowing yet dignified manner, but at the words "For at His word the stormy wind ariseth" the writing becomes agitated and picturesque, and this part of the movement is worked out at considerable length. A fine and highly original passage, "Their soul melteth away," leads to the resumption of the original theme, and shortly afterwards this admirable chorus is brought to a peaceful close. The next section is an extremely expressive and well-developed soprano solo, "So when they cry unto the Lord," which leads without pause into the vigorous and broadly planned final chorus, "O that men would therefore praise the Lord." Mr. Löhr's work may be strongly recommended to the notice of choral societies and the conductors of church festivals.

In ye Olden Time. Menuet de la Cour; for the Pianoforte. By Cotsford Dick. [Weekes and Co.]

No doubt the day will arrive when pianoforte pieces must stand or fall by their own merit alone; but at present the rage for modern antiques presents such facilities to composers of but small inventive powers that a very commonplace work will often receive undue notice merely because it "sounds old." Mr. Cotsford Dick is one of the most prolific producers of this class of music; and being able to write very simple and very melodious phrases, is also assuredly one of the most popular. But we cannot conscientiously award him higher praise than is warranted by the worth of the composition before us merely because he calls it "In ye Olden Time." Indeed, if he had left it without a title, we much doubt whether it would have made its way through the crowd; and this, although a severe test, is after all the true one. Let us say, however, that we have seen some very good music by this composer, and shall be glad to welcome him in a piece the title page of which is in the language of the day.

Singing in Schools. A complete Course of Practical Teaching. By Alfred B. Haskins. [Bemrose and Sons.]

The author of this work brings much practical experience to bear upon the subject he professes to treat; and so far as we can judge from a perusal of his book, pupil teachers preparing students for a Government Examination may, we think, rely upon good results by rigidly following the course laid down. We quite agree with Mr. Haskins's recommendation not to attempt any "short cuts" in order to arrive more rapidly at the desired end. There is too much of this in the present day, the bad effects of which, although thoroughly known to competent professors, are unfortunately hidden from pupils.

Novello's Part-Song Book. Second Series, Nos. 516-521. | Novello, Ewer and Co. |

In this series of six part-songs, reprinted from "The Choristers' Album," we have some charming compositions, of which conductors of choral societies will be glad to make the acquaintance. A word or two with reference to each number must suffice. "Sweet evening hour," by Samuel Reay, is in that elegant composer's best style, the freedom of the part-writing entitling it almost to madrigalian dignity. Pinsuti's "Fair land we greet thee" will appeal forcibly to Welsh choristers. It has an effective piano accompaniment, and a favourite Cambrian air is introduced, first as a tenor and then as a soprano solo. "Rise fair goddess," by Henry Smart, and "A garland for our fairest," and "Around the maypole," by J. L. Hatton, are simpler, but full of pleasing melody. The last-named is a dainty and piquant little composition. Schira's "The boat-anan's good-night" is a charming part-song, the last few bars of which are sufficiently taking to ensure its popularity.

Te Deum and Jubilate in G. By E. H. Thorne. [Novello, Ewer and Co.]

This setting of the morning canticles is somewhat remarkable as regards the arrangement of the voice parts. The Te Deum opens in six parts (two sopranos and two tenors), but from the sixth verse to the end only four voices are employed. The Jubilate, on the other hand, opens in four, but the Gloria Patria is in six (two altos and two basses); virtually, therefore, it is a service for an eight-part choir, which may militate against its general acceptance. But the music is not difficult, and it is bright and vigorous, without being flippant or unchurchlike.

Make a joyful noise. By A. C. Mackenzie. (Octavo Anthems, No. 290.) [Novello, Ewer and Co.]

MUSICIANS will not need to be informed that this is the magnificent chorus from "The Rose of Sharon," in which Mr. Mackenzie has exhibited his complete grasp of the Church style of composition. As an anthem it will no doubt be often performed wherever there is a choir capable of rendering it justice.

Blessed are the pure in heart. Anthem for three Female Voices. Composed by Ernest Lake.

[Novello, Ewer and Co.]

THIS Anthem—published in "Novello's Octavo Edition of Trios, &c., for Female Voices"—may be recommended as an excellent composition for the use of choirs not desiring to attack more abstruse works. Written especially for the "Girls' Friendly Society," it aims at producing good effects by simple means, and we can conscientiously affirm that this aim is thoroughly accomplished. The Anthem is also issued without accompaniment.

Love, art thou true? Song. Words by Beatrice Goldingham. Music by Alfred J. Caldicott. [Alfred Hays.]

An expressive and well-written song, with just such unobtrusive harmonies as sympathise with the feeling of the composition. The change from C to 6-8 time gives much tender emphasis to the appealing words of the title, which is aided by the alteration in the character of the accompaniment. Although simple in the extreme, this is genuine music throughout.

The Marionettes' Ball. A Sketch for the Pianoforte. By J. C. Beazley. [Wood and Co.]

Although obviously suggested by Gounod's popular "Funeral March of a Marionette," Mr. Beazley's Sketch is entitled to attention on its own merits. The quaint opening in E minor, and the following theme in the tonic major, fairly reflect the intention of the composer; and though we might wish for a little more variety, as a mere pianoforte trifle we are bound to give it a good word.

The Guitar. Impromptu for the Pianoforte. By Carl Bohm. [Edwin Ashdown.]

It is difficult, indeed, for the composer of this Impromptu to steer clear of the characteristic phrases in Ferdinand Hiller's well-known sketch, "Zur Guitarre." That he has effectually overcome this difficulty, however, and also written a clever little piece, we admit; but why should he choose a subject already well treated by an eminent man?

FOREIGN NOTES.

ANTON RUBINSTEIN is again concentrating his creative faculties upon the composition of a Biblical Drama, entitled "Moses." In a recent letter, the pianist-composer refers to his new undertaking as follows: "The work, which will require four hours in its execution, is too theatrical in its motives for a concert, and too much of the oratorio measure for the stage. It is, therefore, the complete type of the opéra religieux that I have dreamt about for many What may happen to me or my labours, I years past. know not, but I can scarcely trust that the representation of 'Moses' can be carried through in a single performance; and this remains but a hope for the publisher. As the composition includes eight distinct series, it may be possible to perform one or two selections at a time, either in the concert-room or on the stage." The writer adds that there is no prospect of his work being ready for complete representation before September, 1886. Those who, like ourselves, have witnessed the first performance, at the Hamburg Stadt-Theater, some two years ago, of Rubinstein's Biblical drama "Sulamith," will doubtless follow with much interest the development of the composer's ideas regarding the opéra religieux, which that work already foreshadows.

The performance every Saturday afternoon of one or two motetts by the choir of St. Thomas's Church, Leipzig, is, as every musician knows, a time-honoured institution of the origin of which, however, but little seems to have been known hitherto. According to a recently discovered document in the municipal archives of Leipzig, it appears that on September 14, 1358, the convent of St. Thomas met in council, and with a view to averting the wrath of the Deity, as manifested in the plague then raging in those parts, made a solemn vow that henceforth a special service should be held every Saturday at St. Thomas's Church. That vow was religiously kept, the custom, with some modifications, having outlived the Reformation, and is

being observed to this day.

Ferdinand Hiller's highly interesting collection of autographs has been bequeathed, by the late composer, to the Municipal Library of Cologne, "in token of his sincere attachment to the town which had become a second home to him." A vast quantity of letters received by Hiller during his long life (carefully selected, and bound in some thirty volumes) will, most likely, also become the property of the Cologne Library, but their contents are to be made use of for purposes of publicity only after the lapse of twenty-five years. They will, doubtless, furnish some valuable material to the music-historian of the most important phases in the development of the art during the present century.

The hundredth anniversary of the birth of the late Friedrich Wieck, the father and principal musical instructor of Clara Schumann, was commemorated by an appropriate musical performance, on the 18th ult., at Dresden, where for many years he occupied a leading position as a professor of the art. Wieck, who was also a composer of merit, died

in 1873, at the mature age of eighty-eight.

According to the lately-published statistical report of the Berlin Opera, there were 249 operatic performances, from August 1884 to June 1885, at this establishment, the répertoire comprising fifty-five different works, representing twenty-six composers. The only novelties produced during the operatic year were Herr Frank's "Nero," and Victor Nessler's "Der Trompeter von Säkkingen."

Herr Albert Niemann, the redoubtable German tenor, will again commence his annual series of representations at the Berlin Opera during the coming winter, beginning with the youthful part of Walther von Stolzing in Wagner's "Die Meistersinger." This truly great artist is now in his

fifty-fifth year.

Max Bruch's new oratorio "Achilles," the success of which at the recent Bonn Festival we recorded in our last number, has already been accepted for performance at six

of the leading towns of Germany.

The Hof-Theater now in course of erection at Schwerin will be pre-eminent in the Fatherland as regards immunity from the danger of a conflagration similar to that by which its predecessor was destroyed. It is being constructed in all its parts of iron and stone exclusively, and will be completed in the course of next year.

Herr Göpfart, music-director of Mannheim, has completed an opera, entitled "Quintin Messis," dealing with the fortunes of the historical artist-locksmith of Antwerp known by that name. The new work of the as yet little known composer is spoken of very highly by competent judges, amongst them by no less an authority than Franz Liszt himself

Miss (or, as she prefers to call herself, "Signora") Ella Russel, the young American singer, achieved a great success at her débût last month in the character of Violetta in "Traviata," at the Kroll'sche Theatre of Berlin.

This year's Music Festival at Bonn has realised a surplus of 1,353 marks, which sum has been handed over to the trustees of the Robert Schumann Institution of that town. Madame Christine Nilsson will give a series of Concerts in the leading towns of Germany during the coming

winter, commencing next month with Berlin.

Schubert's music to his opera "Rosamunde," the Allgemeine Musik Zeitung states, is to be revived at the Magdeburg Stadt-Theater in connection with a performance of Shakespeare's "As you like it," the original text of the opera by Helmine von Chezy having proved fatal to the success of the work.

At the Royal Opera House at Stuttgart the lowering out of sight of the orchestra, according to the Bayreuth model, has been adopted, and will be a fait accompli before

the recommencement of performances.

Madame Pauline Lucca, it is stated in German papers, has accepted an engagement at the Berlin opera, where she will give a series of performances during the last three

months of the present year.

Hector Berlioz's Opera "Benvenuto Cellini" is to be produced shortly at the Carlsruhe Hoftheater. This interesting work of the great French composer was performed for the first (and only) time in Germany some years since, at Hanover, under the auspices of Dr. Hans von Bülow.

Eugen d'Albert, the pianist-composer, has just completed the composition of a Symphony.

At the Paris Grand Opéra, the production of the following new works is contemplated during the coming season, viz., M. Massenet's "Cid," M. Paladilhe's "La Patrie," and M. Salvayre's "La Dame de Montsoreau." During three months, commencing from January next, performances of Italian Opera will be given here three times a week, with Madame Adelina Patti as leading "star." new ballet, with choruses, entitled "Loreley," by M. Ambroise Thomas, will also be produced during the season. At the Opéra Comique, the much talked of first performance of "Lohengrin" will be the greatest venture of the new campaign, around which much controversial interest will naturally cluster. M. Talazac will interpret the title-rôle, and Mdlle. Calvé that of Elsa. It may be added, however, that the opinion gains ground in some quarters that the projected "Lohengrin" performances will be abandoned at the last moment by the management. M. Salvayre's "Egmont" will probably be brought out by the same institution during the season.

The excellent Paris Society for Historical Research has just offered a substantial prize for a "History of Dramatic Music in France," from the beginning of the seventeenth century to the year 1870. Here is an instance (which could be easily multiplied) of the encouragement offered to aspiring students of the art, not only in France but elsewhere on the Continent, which might be imitated with advantage by similar institutions in this country.

The Paris Academy of Fine Arts has awarded the first prize (3,000 francs) of a recent competition to M. Julien Tiersot for an essay on "Les Melodies populaires et la chanson en France, depuis le commencement du seizième

siècle jusqu'à la fin du dix-huitième."

It is stated in continental journals that Herr Hermann Franke has made the preliminary arrangements for a short series of Wagner Concerts, to be given in the French capital in February next year. Herr Hans Richter is to be the Conductor.

The Athenæum says: "The statement that one of the principal singing prizes at the Paris Conservatoire has been awarded to a young English student is erroneous. Miss Moore, the recipient in question, is a native of Massachusetts."

No less than nine new operettas of the well-known semiburlesque type are in course of preparation for the coming season at the Austrian capital, their respective composers being Herren Strauss, Millöcker, Czibulka, Roth, Suppé, Baier, Müller, jun., Helmesberger, jun., and Kremser. The fact may furnish a criterion of the prevailing taste in matters musical among the easy-going Viennese general public, which has probably but little changed since the days when Mozart wrote for them his "Cosi fan tutte." Only there is no Mozart now amongst them to humour their fancies with a frivolous libretto, and at the same time to elevate his subject by the undying strains of heaveninspired music.

A committee is being formed at Vienna for the purpose of founding what is termed a "Beethoven Museum" what analogous to the "Mozarteum" at Salzburg) at that capital. Numerous offers of Beethoviana have already been made by their possessors to the promoters of this

interesting scheme.

The Viennese Male Choral Society, numbering some 180 voices, has found much favour with the Berlin public during their visit last month to the German capital. reception was an enthusiastic one, and the Berlin press is full of praise of their performances, which are pro-

nounced to be altogether unique in their particular sphere.

The performances of the German Theatre at Prague, under the new directorate of Herr Angelo Neumann, were inaugurated last month with Wagner's "Lohengrin," the work being enthusiastically received. Herr Seidl, the poet-composer's favourite capellmeister, conducted the per-

Wagner's "Lohengrin" was recently performed for the first time, in the Hungarian language, at the new opera

house in Buda-Pesth.

The projected International Congress of Musicians, which was to be held last month at Antwerp, has been postponed until the 8th inst.

The Théâtre de la Monnaie, of Brussels, will be re-opened on the first inst., under its new régime, with a performance of Meyerbeer's "L'Africaine."

M. Peter Benoit, the well-known Belgian composer, has written a "Kinder-Cantate" (Children's Cantata), which was most successfully performed last month by some 1,200 youthful executants of both sexes at the Cirque Royal, of Brussels.

The répertoire of the San Carlo Theatre, of Naples, during next season, will comprise the following Operas-viz.,

Verdi's "Aïda," Boïto's "Mefistofele," Mercadante's "La Vestale," and Miceli's "La figlia di Jefte."

We learn from Italian papers that Verdi was recently visited by Arrigo Boïto, who found the Maëstro busily engaged upon his new opera "Jago," which, it is thought,

will be brought out during next year, at Milan.

Mr. Walter Damrosch, of the New York German Opera, who recently visited Germany, completed the engagements of principal singers for that institution during the coming season, among whom may be named Mesdames Marianne Brandt, and Lilli Lehmann, Herren Fischer (of Dresden), Robinson, and Kaufmann. The projected performances will include "Rienzi," "Tannhäuser," "Lohengrin," "Die Meistersinger," "Walküre" nauser, "Lonengrin, "Die Meistersinger, "Walkure and "Götterdämmerung" (Wagner); "Carmen" (Bizet), "Aïda" (Verdi), "Fidelio" (Beethoven), "Le Prophète," "Les Huguenots," "L' Africaine" (Meyerbeer), "Oberon" (Weber), and other prominent operatic works. An ambitious programme, to be sure! Herren Walter Damrosch and Seidl will be the orchestral Conductors.

The fourteenth Festival of German Choral Societies was successfully held in the second week of July last, at

Guiseppe Mazza, a composer of numerous operas, died lately at Trieste at the extreme age of ninety-seven. He was a pupil of the Padre Mattei, who was also the musical

The death is announced, last month, at Larpione, of Edoardo Perelli, a professor at the Milan Conservatorio and a successful composer of operas. He was only forty-two years of age.

At Temesvar, in Hungary, died, at the age of seventythree, Louis Liszt, the brother of the celebrated pianist

CORRESPONDENCE.

MUSICAL DEGREES.
TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,-It is to be hoped that the readers of THE MUSICAL TIMES will estimate the remarks of "H.M.S." and "Exam." at their proper worth. Unfortunately there always have been persons who, through some reason or other, finding a degree out of their reach, will not fail to depreciate its value. We are aware that in arts and science, as well as in music, no syllabus is considered perfect. Grumblers are constantly met with who freely suggest alterations which, we presume, would better suit their own particular cases and ideas. The Senates of our Universities have surely taken every care in drawing up the requirements for degrees, and would probably not be unwilling to make any alterations which would lead to ultimate good. Hence, to what end can the remarks of "H.M.S." and "Exam." serve except to lead to almost endless dispute?

"Exam," infers, near the close of his letter, that Messrs. Sullivan, Mackenzie, Stanford, Cowen, &c., have not taken degrees because degrees are of no standing. He produces no authority for this, and we must therefore account for it by inferring, on our part, that it suits "Exam." to think so. Let us ask, however, why so many other leading musicians have toiled for university degrees if such degrees are of "no standing"? We may add, in conclusion, that one cannot read the remarks of "H.M.S." and "Exam." without being, to some extent, reminded of the fox in Æsop's fable, "The Fox and the Grapes."

Yours respectfully, Mus. BAc. (Cantab.).

THE BRISTOL MADRIGAL SOCIETY. TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,-Will you please let me say a few words in reference to the singing of the Bristol Madrigal Society, at the Albert Hall, on July 8. Out of the 125 voices who took part in the Concert, the boys (forty-seven), were all Bristol boys; the tenors (thirty), were all Bristol tenors; the basses (twenty-nine), had Mr. A. Thomas, of Gloucester, to join with twenty-eight Bristol men. Of the altos (nineteen).

fourteen were Bristol men. When I took the bâton in 1865, out of ninety-two singers at the "Ladies' Night," thirty-three (one-third), were out-siders; and this simply because at that time there were not sufficient trained voices in Bristol to make the choir large enough to sing in the Victoria Rooms; but music in Bristol has been developed, and my own connection with the Festival Society, as its Chorus Master, has brought me for the last eight years into constant contact with 380 singers, all Bristolians; from these the Madrigal Society has been enabled to obtain what help was needed, so that as far as was possible the singers at the Albert Hall were Bristolians.-I am, Sir, yours faithfully,

D. W. ROOTHAM,

Conductor of the Bristol Madrigal Society. 6, Ashgrove Road, Redland, Bristol, August 1, 1885.

THE DOMINANT SEVENTH. TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,-May I be permitted to point out the inaccuracy of a statement relating to the chord of the dominant seventh often made by theoretical writers, and repeated by Mr. Goddard in The Musical Times for August?

Mr. Goddard says :- " The great characteristic of this chord is, it is the only chord which, by itself, proclaims the key it is in; this it does in virtue of containing two notes of the scale, the fourth and seventh, the simultaneous presence of which is only compatible with one scale." This explanation is not correct: the fourth and seventh of any major scale are identical with the sixth and second of its relative minor; therefore, the presence of these notes is compatible with two perfectly distinct scales. The chord of the dominant seventh does, indeed, determine the key; but it does so because it contains the three notes of the scale-namely, the fourth, fifth, and seventh-which are characteristic of the key.—Faithfully yours,
ARTHUR T. FROGGATT.

Castle Street, Sligo, August 4, 1885.

MEETING OF HANDEL AND BACH.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,-Mr. Joseph Bennett, in his article on Sebastian Bach in your last number, seems to conclude that these masters never met. I had indulged a hope that a meeting did take place; founded upon the following anecdote, transcribed from Rees's Cyclopædia, 1819; article, Sebastian Bach:—

"Old Kirkman, the Harpsichord Maker, used to relate the extraordinary curiosity excited at Saltzburg, when Handel and Sebastian Bach happened to meet in that city. On their going together to the Cathedral, they found it so full, they could scarcely get to the Organ Loft; and when one of them opened the Organ, it was not possible for more persons to crowd into the Church. But so great was the fame of these performers, that those who could not gain admission into the interior of the building, procured ladders, and placed them at the windows in order to gratify their ears with all the passages which the full organ could convey to them through all impediments."

The publication of this may, perhaps, lead to an examination of the fact, or draw information from other quarters upon an event so interesting to the lovers of music.

Yours, &c., Liverpool, August 7, 1885.

INO. DENISON JEE.

HEINRICH SCHÜTZ.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In an article on Heinrich Schütz, published in The Musical Times for December last, Mr. W. H. Cummings makes a statement which I find repeated in the notice of the recent Concert of the London Musical Society contained in the current number of THE MUSICAL TIMESthat no mention of Schütz is to be found in Grove's "Dictionary of Music and Musicians." This is incorrect, for although the name does not occur in its proper position alphabetically, a fairly full notice, of some two columns length, is inserted at the end of letter S. See Vol. IV., page 45.-I am, yours obediently,

J. W. BROOKES.

6, George Lane, Lewisham, S.E., August 1, 1885.

TO CORRESPONDENTS.

⁴y* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed no obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

Musica.—The question should be addressed to the Royal Academy of Music, Tenterden Street, Hanover Square.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BANAGHER, IRELAND.—On Saturday, the 8th ult., Mr. David Beardwell, A.R.A.M., gave an Organ Recital in Banagher Church. The programme comprised compositions by Handel, Bach, Mendelssohn, Gounod, Smart, Batiste, &c., and was much appreciated by the

BARTON-UNDER-NEEDWOOD.—On July 29 a new Organ, which has been presented to St. James's Church by Mr. J. C. Grinling, was dedicated by the Right Rev. Bishop Abraham. The service was full choral, and the capabilities of the new instrument were admirably brought out by Mr. E. H. Turpin, who also gave a Recital on the following day. The organ was built by Mr. Alfred Kirkland, of London and Walenday.

BERR.—The third of a series of Organ Recitals was given on the 13th ult., by Mr. W. E. Ellen, A.C.O., Organist of the Parish Church, Chard, on the new instrument recently erected in St. Michael's Church, by Messrs. Hill. The programme included selections from the works Mr. J. R. Openshaw, of Bury. A number of selections, including one

of Spohr, Mendelssohn, Bach, Chopin, Handel, &c. The vocalist was Master Frank Derrick, whose voice was heard to great advantage in Gounod's "The King of Love," and Farmer's "The Son of God goes

forth."

BELFAST.—Musical Services in connection with the inauguration of a large peal of bells at St. Peter's Roman Catholic Church, were held on the 9th ult. At the morning service the music for the High Mass was Gounod's Messes Soleanelic de Pâques, which was rendered in its entirety. Romberg's "Te Deum" was performed during the collection, the fugue at the close being given with especial clearness and effect. At the offertory a solo, "Ave Maria," the composition of Mr. P. Mulholland, was well sung by Mrs. H. K. Maguire. Solemn Pontifical Vespers were chanted at the evening service, the choir numbering seventy boys, carefully trained by the organist of the church, Mr. P. J. Haydon Mulholland. In the course of each service Mr. Mulholland gave a Kecital on the fine organ. During the day a handsome ivory bâton, mounted in gold, accompanied with an address on the part of the members of the choir, was presented to Mr. Mulholland by Mr. Carson, chairman of the Testimonial Committee.

BLACKPOOL—Mr. Sims Reeves attracted an immense audience to the Winter Gardens Pavilion, on the 10th ult, when he sang (including encores) five of his best known and most popular songs, including "Tom Bowling," "The Bay of Biscay," &c. Miss Bessie Holt (in the absence of Miss Alice Barth) gave several songs with much success, and was heartily applauded, and Mr. Joseph Pierpoint also woo acceptance in the solos allotted to him. The band, under M. Riviere, was satisfactory, and the accompanists were Madame Frost (piano and heart) and Mr. Myunders. satisfactory, and the accharp) and Mr. Maunders.

harp) and Mr. Maunders.

Briddengerii — The organ in St. Leonard's Church, built in 1867 by Walker and Sons, has just been completed by the addition of a choir organ and a pedal if-di. reed. The opening service, full choral, took place on July 30, the Organist, Mr. J. Sewell, presiding. The Rev. Sir F. A. Gore Ouseley, Bart., who preached the sermon, expressed his high approval and admiration of the instrument. In the evening a Recital was given by Mr. William Sewell, A.R.A.M., Organist of Christ Church, Clapham, a native of the parish, and a son of the local Organist. The following was the programme:—"Marche Heroique" (Schubert), Prelude and Fugue in G (Mendelssohn), air, "Waft her, Angels" (Handel), Grand Solemn March in E flat (Smart), Andante in G (Batiste), Faniare (Lemmens), Pastorale and Gavotte Française (Scotson Clark), March (Wely).

BRIGHTON.—An interesting Lecture on "Sussex Songs and Music," was delivered by Mr. F. E. Sawyer, F. S.A., before the British Archæological Association, on the 21st ult. The Lecture was illustrated by numerous specimens of old Sussex Songs capitally rendered by Messra. Albery, Cowley, Crook, and Trist, and a small choir of boys, Mr. Neall presiding at the piano.

Mr. Near pressuing at the pisator.

CAVAK,—On July 23 the sixth annual Festival of the Kilmore Diocesan Choir Union was held in the Parish Church. Thirteen choirs took part in the service, and the admirable rendering of the music throughout bore ample proof of the careful training they had received from the inspector of the choirs, Mr. J. W. Dry. The anthem was "O give thanks" (Elvey). The sermon was preached by the Rev. Thomas J. Weiland, Rector of St. Thomas, Belfast. Mr. Dry presided at the organ.

CHELMSFORD.—An Organ Recital was given by Mr. F. R. Frye, F.C.O., at St. Mary's Church, on Wednesday, the zeth ult. The programme, which was well selected, was excellently rendered, and thoroughly appreciated by a large congregation.

thoroughly appreciated by a large congregation.

EASTBOURNE.—Mr. Henry Baillie, Organist and Choirmaster of All Souls' Church, gave his second Organ Recital for this season, in the above building, on Wednesday, the 5th ult. The following programme was thoroughly appreciated by a large congregation:—Soprano Melody (Smart), Organ Sonata, No. 2 (Mendelssohn); Minuet in A (Boccherini); Offertory in B flat (Welly); Holssworthy Church Bells (Wesley), and the "Cornelius March" (Mendelssohn); —An excellent Orchestral Concert was given by Mr. Julian Adams, at the Floral Hall, Devonshire Park, on Saturday evening, the 8th ult. The programme included Rossinis' Overture, Wilsam Tell; Mendelssohn's Symphony (No. 3, A minor) and a violin solo—Andante and Polonaise (Julien), well played by Mr. John Daly. Mr. Adams conducted, and also presided at the pianoforte.

GEORGETOWN, DEMERARA.—The fourth Concert of the Demerara Musical Society took place on July 28, at the Philharmonic Hall. Sir George Macfarren's Cantata, May Day, formed the first part, Mrs. H. L. Wight being very successful in her solos, and the choruses being creditably rendered. The remainder of the programme was miscellaneous, and consisted of orchestral selections, songs, partsongs, &c., the Concert concluding with an Operetta, Cuss and Saucers. Mr. Colbeck conducted, and Mr. Nusum was the accom-

GREAT MALVERN .- Two Concerts were given in the New Assembly Rooms, on the 21st ult., the object being to aid the Fund for the Restoration of the Old Parish Church of Badsey. Several ladies and Residuation of the One at all the Concerts, among whom were gentlemen (amateurs) took part in both Concerts, among whom were Miss G, spisted by the following artists, Miss Pattie Michle (contrallo), Miss Margaret Wild (plano), and Miss Amy Hickling (violin). The programme was varied by several rectitations given by Miss Isabel Bateman.

HENNE BAY.—On Monday, the 17th ult., Mr. E. A. Cruttenden gave an Organ Recital at the Parish Church, assisted by Miss Alice Parry of the Royal Academy of Music. Mr. Cruttenden's programme included works by Batiste, Guilmant, J. Baptiste Calkin, and Lemmens, the latter composer's grand Fantasia. "The Storm," being especially appreciated. Miss Parry sang "Rejoice greatly" (Messish), "From mighty Kings" (Judas), and "With verdure clad" (Creation), in excellent style.

from Thomas's Le Caid, were excellently rendered; and Mr. J. H. Ogden, of Rochdale, gave two songs, which were warmly received. Mr. David Clegg conducted.

LEEDS .- At the annual Service of Praise, at Salem Chapel, Hunslet LEEDS.—At the annual Service of Praise, at Salem Chapel, Hunsiet Lane, on Sunday, the 23rd ult, the choir, largely augmented, sang Dr. Bridge's Mossit Moriah and selections from Elijah and Hymn of Praise. The principals were Miss Annie Woods, Miss Ada Sutcliffe, Mr. A. F. Briggs, and Mr. J. Browning, the latter gentleman in place of Mr. D. Billington. Donations of flowers were afterwards sent to the hospitals. Mr. W. H. Hudson rendered efficient help at the organ, and Mr. W. Toothill conducted

Newcastle-on-Type.—On Thursday, the 6th ult., at the Elswick Road Wesleyan Church, a musical flower service was given, the edifice being elaborately decorated with flowers and plants. The Rev. H. W. Jackson, B.A., presided. Haydin's Creation was rendered by the choir of the church, which was sugmented to 100 voices. The soloists were Miss Corrigal, Miss Foster, Mr. D. S. Macdonald, and Mr. J. Nutton. Mr. Geo. Dodds conducted, and Mr. William Rea was organist.

Norwich.—A re-union of the late Dr. Buck's professional pupils was held at the Maid's Head Hotel, on Wednesday, the 5th ult., when the following gentlemen were present—viz., Mr. H. Stonex, Dr. Bunnett, Mr. A. R. Gaul, Mus. Bac., Mr. F. C. Atkinson, Mus. Bac., Mr. D., Middleton, Mr. G. M. Smith, Mr. F. Cambridge, Mr. F. A. Mann, Dr. A. H. Mann, Mr. G. Gaffe, F. C. O., Mr. A. J. Page, F. C. O., Mr. G. J. Campling, Mr. A. J. Smith, Mr. A. H. Livock, Mr. G. D. Harris, Mr. J. Loveless, and Mr. R. D. Bush. During the evening a number of glees and songs were sung. The thanks of the meeting and the Mr. Gampling, Who kindly lent the pianospite.

PARKGATE.-The seventeenth Anniversary of the Consecration PARKGATE.—The seventeenth Anniversary of the Consecration of Christ Church, and the opening of a new organ, were celebrated on the 1st ut. The instrument, built by Messrs. Conacher and Co., of Huddersfield, contains all the latest improvements, and is of remarkable sweetness and power. The authem, in the morning, was Himmel's "O come let us worship," the solo in which was admirably rendered. The sermon was preached by the Archbishop of York, PSpark, of Leeds, presided at the organ, both morning and evening, and fully displayed the beauties and capacities of the instrument.

and fully displayed the beauties and capacities of the instrument.

PELSALF, WALSALL—The first Festival took place on Monday, the 20th ult., commencing with a Service at the Parish Church at 11 oclock, at which the Ven Archdeacon lies, M.A., preached. The service was intoned by the Vicar, Rev. J. L. Spencer, B.D. In the afternoon, a Flower Show was held, and, in the evening, Haydn's Creation was performed by a full band and chorus of 30 performers, the principal artists being Miss Fraser Brunner, Mr. W. Keay, and Mr. J. B. Snape. Mr. Rogers, A.Mus., of Walsall, conducted with his usual care. Mr. P. W. Key presided at the harmonium, and Mr. J. Somefield by the Secretaries, Measrs. Sluter and Moore, and a committee. There was a very large audicine. There was a very large audience.

ST. Bre's The Laws a very large addition.

ST. Bre's COMBRILAND.—Mr. Alfred H. Digby, M.T.C.L., Organist of the Collegiate and Priory Church, gave Organ Recitals on Bank Holiday, the 3rd ult. The programme consisted of selections from Bach, Mendelssohn, Handel, Beethoven, Mozart, &c., and fully tested the capacities of the organ Hilli and Son), and the Organist. There was a large attendance from Whitehaven and district, and a good collection was made in aid of the church funds.

SHANKIN, I.W.—Mrs. Bishop gave a most successful Concert at the Assembly Rooms, on Monday, the 17th Lit, when she was assisted by Mrs. Glover Eaton, Mrs. Teetgen, Mr. Cotsford Dick, Mr. Lawrence Kellie, and Mr. Dudley Watkins (vocalists); Miss May and Mrs. Peacocke (pianoforte); Misses Roses and Ferry (violin); Mr. Stevenight (clarinet); Mr. Boucher (violoncello), and the Shanklin Town Band. There was a large audience.

There was a large audience.

Sydney.—The ninth Concert of the Metropolitian Liedertafel took place on June 3, in the New Masonic Hall. Several pieces already favourites with the audiences at these performances were repeated, and during the evening better to the market of the most successful market and the programme were Hatton's Part-song, "The Happiest Land," and the Yolksided Loreley. Songs were given by Mr. Walford, Mr. J. Callagan, Mr. Gordon, and Mr. Rodd; Mr. Hyndes (pianottet), Mr. Willmoff (volid), and Mr. McMahon (cornet) contributing solos with much effect. Mr. C. Huenerbein was, as usual, an able accompaniat. Being a Smoking Concert the room was found inconveniently small.

TESSAURAN, IRELAND.—The Annual Fête in connection with the parishes of Clonmacnois and Tessauran took place on Thursday, the 6th ult. The proceedings commenced with a short service in the church, Mr. David Beardwell presiding at the harmonium. In the evening a Concert was given, in which Mrs. Howes, Miss Mooney, Miss Addie Perry, Miss L'Estrange, and Miss Elverton took part with much success. Mr. Beardwell contributed a harmonium solo, and also a song, and readings were given by the Rev. W. W. Burbury and the Rev. A. E. Crotty.

WHEATHAMPSTEAD, HERTS.—A Special Service was held at the Parish Church, or Thursday afternoon, the 13th ult., on the occasion of the re-decisation of the restored ring of belts. Mendelssohn's Cantata, Lauda Sion, was sung as the anthem. The solos were given by Choristers Hoole and Green, Measra. W. Barchelor, G. Green, and C. Odell. The cantata was credently endedered, and the Service well satended. Mr. C. E. Jolley, F.C.O., presided at the organ.

Wimsorns.—A new organ, consisting of two manuals and thirteen stops, built by H. C. Sims, of Belle Yue Terrace, Southampton, at a cost of £200, has been erected in St. John's Church, and was formally opened by Mr. C. F. South, Organist of Salisbury Cathedral, on Tuesday, the 18th ult. In the morning the Service was Boyce in A, and the anthem "I will lift up mine eyes" (Clarke-Whiteld); the evening Service was Bunnett in F, and the anthem "Acquaint thyself with dod" (Greene). The choir was considerably calaged by members of the Minster Choir and Choral Association. Mr. A.

Wareham, alto of the Minster, was very successful in his rendering of the solo "Acquaint thyself-with God." After each Service Recitals were given by Mr. South from the works of Handel, Mozart, Haydn, Mendelssohn, Smart, and others. The Organist of the Church, Mr. Harry J. Eaton, presided at the organ during the Services.

ORGAN APPOINTMENTS.—Miss E. L. Mundey, to Finch Hill Church, Douglas, Isle of Man.—Mr. Thos. H. Crowe, Organist and Choirmaster to Bangor New Parish Church, Co. Down.—Mr. G. Golding, Organist and Choirmaster to St. George's Church, Tredegar.—Mr. Arthur Dorey, to St. Matthew's Church, Quebec.—Mr. F. Muspratt, to Limenck Cathedral.

CHOIR APPOINTMENTS.—Mr. Tom Richarde (Tenor), to the Choir of St. Pancras Church.—Mr. Reginald Groome (Principal Tenor), to St. Andrew's, Wells Street, Oxford Street.—Mr. Geo. Cooper Macfarlane (Tenor), to St. Saviour's, Aberdeen Park.

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Why, my soul, art thou so vexed (Psalm	xlii.)	***	Mendelssohn.
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Ganymed.

Mignon.

Secrets.

Hark, hark, the lark. Thee would I greet. To the beloved one. Sulieka's second song. Presence of the loved one. Laughing and weeping. Margaret's prayer.

By the doorways I will wander. To a brooklet.

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MORS ET VITA

A SACRED TRILOGY

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STANDARD.

STANDARD.

"In the Quartet 'Quid sum, miser,' the chief subject, allotted to the tenor, in G minor, is repeated by the contralto on the dominant, and again in its original position by the soprano; the bass solo then interrupts with the 'Rex tremende,' which, after a somewhat stern opening, merges into a charming and passionate melody for all four voices, redolent of the master's happiest manner from first to last. The 'Salve me' episode is both beautiful and poetical, the voice parts being admirably distributed, though a considerable tax is laid upon the powers of the soprano. Altogether, the 'Quid sum' akaes high rank amongst the good things which the author provides in 'Mors et Vita'. . . . The verse, 'Sed signifer Sanctus Michael,' sung by the sopran to a delicate accompaniment of wood-wind and violins, pulsating in triplets, while an occasional chord from the harp and the least suspicion of a touch on the cymbals gives colour and accentuation to the music. This is another of M. Gounod's little triumphs . . . The truly lovely theme which is entitled 'The Motive of Happiness,' whose 'linked sweetness' extends to fifteen bars. No termpt is made to develop this, but in its concentrated form it is so fascinating that probably any alteration would be a disfigurement, with the addition of goog one and a grand of gain, lord of the chestra, with the addition of goog one and a grand of gain, estimated the will be a significant, peroration is attained, and the chief division of the rillogy ends forcibly, as it began . . . The exquisite and prolonged themewhich first prefaces and afterwards accompanies the chorus, 'Sedenti in Throno,' is unquestionably the most inspired of the trilogy."

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"In this, as in M. Gounod's earlier Oratorio, are apparent a deep and earnest religious feeling: 1 a power of expressing both the awful and the beautiful aspects of Divine wrath, its justice and mercy, and an individuality of style and treatment which impress both works as being unmistakably the productions of the master from whom alone they could have proceeded. As in 'The Redemption', so in 'Mors et Vita', orchestral colouring is a pervading and important feature throughout; the recurrence of the representative themes already specified giving a unity to the latter work. Special effects are produced by the six trumpets, six horns, and other orchestral combinations. The instrumentation in 'Mors et Vita' is in many cases similar to that of 'The Redemption,' and other works of the composer. This, however, does not imply mannerism, but merely such distinctive individuality of style as is to be found in all masters and authors who have risen above the common herd of mere imitators. This M. Gounod assuredly has done, not only in operas, but notably in his two great Oratorios, of which 'Mors et Vita' is the later and grander example. We believe it is to be given in London by the Royal Albert Hall Choral Society on Wednesday evening, November 1, and Tuesday evening, Docember 1."

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""Mors et Vita' is worthy of M. Gounod at his very best. . . . In any estimate of Gounod's finer works henceforward made, 'Mors et Vita' has be mentioned in the same breath with 'The Redemption,' the same breath experience of the same breath with 'The Redemption,' the bigher credentials of the same Mirelle. The individual asking for bigher credentials of the same Mirelle. The individual asking for bigher credentials of the same Mirelle. The individual asking for bigher credentials of the same bigher credentials of the same barries. The individual asking for bigher credentials of the same bigher credentials, of the same properties of the work I have no doubt—indeed, it is quite likely to be, a couple of years hence, a greater favourite than 'The Redemption'. . . Every quality that is most admired in Gounod's music is to be found in 'Morset' Vita.' It abounds in rich harmonies, and in those sweeping currents of full melody that take the imagination captive."

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Overtures—"Oberon," 'The Siege of Corinth."
Introduction to "Parsifal" (Wagner),
WEDNESDAY MORNING.—ELIJAH.
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Symphony.—Dvaráki in D.
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Pageant March and Chorus, "Reine de Saba" (Gounod), &c.

THURSDAY MORNING—FAUST (Berlioz).

THURSDAY EVENING—Symphony, C minor (Beethoven).

Overtures—"Tannhäuser," "Jubel."

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W. WEBSTER, Hon. Sec.

TO MUSICIANS in the NORTH-EAST of LONDON.—A SOCIETY of PROFESSIONAL and AMA-TEUR MUSICIANS is in course of FORMATION in the North-East of London, having for its objects:—
1. The promotion of social intercourse among musicians;
2. The reading of papers followed by discussion;
3. The performance of compositions of special interest or novelty; and
4. The ventilation of matters affecting the welfare of the musical profession.

All persons interested in the movement are invited to attend a meeting to be held on Tuesday, October 6, at the Grocers' Company's School, Hackney Downs, at 8 o'clock. Ebenezer Prout, Esq., B.A.,

School, Hackley Downs, and Will preside.

Business: To discuss, and, if approved, to adopt rules drawn up by a Provisional Committee elected for the purpose at the first Meeting,

which took place on the 15th ult.

ARTHUR TRICKETT, Hon. Sec. pro tem.

71, Reighton Road, Clapton, E., October 1, 1885.

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M. R. W. FITZHENRY'S VIOLIN CLASSES at the City of London College, White Street, Little Moorfields, E.C., will meet for the new Quarter on Monday, October 5, at 6.30.

M.R. W. FITZHENRY'S VIOLIN CLASSES at the South London Institute of Music, Camberwell New Road, S.E., will meet for the new Quarter on Tussday, October 6, at 7 o'clock. Further particulars may be had on application to the above Institutions.

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2. Local Examinations in Instrumental and Vocal Music (Piano-forte, Singing, &c.) will be held on various dates.
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3. Higher Examinations to: Vipeline behalf in January, 1886.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

OCTOBER 1, 1885.

CO-OPERATION IN MUSIC

By JOSEPH BENNETT.

It is somewhat late in the day to enlarge upon cooperation as a principle in human affairs, and it does not come within the province of this paper to argue the relative advantages of co-operation and competition. The two elsewhere opposing practices may be regarded for my present purpose but one, since there can be no form of musical competition that is not tantamount to a working together in the cause of art. When, therefore, I use the word co-operation it must be taken in the larger sense just indicated, and as meaning, in fact, association for no matter what

immediate artistic end. We English are, in some respects, a people given to association. It is true that, in other respects, we are fond of isolation. We love to dwell in houses of our own, the front door of which we can shut and keep the world out, if so we please. We are constitutionally suspicious of strangers, and resentful of intrusion upon the personal privacy which we well know how to maintain, even in the midst of a crowd. Indeed, the adage "Mind your own business" has, with us, the force of an authorised addition to the Decalogue. But while thus asserting a right to isolate ourselves when there is nothing to be gained by mixing with our fellows, we are of all people, perhaps, the most gregarious for profitable ends. The whole land is covered with associations devoted to innumerable purposes, from the keeping a common home, called a club, to the protecting of a vast industry under the name of a trade union. None can tell how much England owes to the spirit underlying her multitudinous societies. It has given to one the force of many: made the helpless strong with the strength of the helpful, and confronted unscrupulous power with a banded might. But the development of the principle of co-operation is, after all, not universal. There are still classes capable of being described, in Lord Beaconsfield's words, as a "fortuitous concourse of atoms"—so many sand-grains lying close together without cohesion. We find this particularly in the sphere of music.

Assuming the comparative isolation of musical people to be a fact-will anyone dispute it?-it would be interesting to inquire into reasons; profitable also, perhaps, since the cause may be removable. "May be!" some one ejaculates, with impatience, if not contempt. His quick mind has gone at once to the fountain of origin, and sees in the jealousy and abnormal sensitiveness of the musical nature a source which can never dry up. It is vain, I know, to put one's solitary testimony against the evidence of the universal voice, and that mighty organ long ago declared the followers of the divine art to be the most quarrelsome and, as regards common ends, the most incapable of men. There is, I grieve to say, much that supports the verdict. The conflicts of Tweedledum and Tweedledee are being eternally fought out, fed with men and motives by the consciousness of an individuality which some one has rubbed against and made sore. Of course this is no mystery to

session of a keen emotionalism which quickly responds to every appeal. He whose nature is pachydermitous, like the body of a rhinoceros, can never be a musician, though he may master the mechanism of an instrument and mechanically play it. Hence the phenomena at which, sometimes, all the world

But that which is natural in man is not necessarily a controlling power. Most of us know how to conquer ourselves when the object to be gained is something outside of and above us. How often, for example, has the love of woman turned an ordinary man into a hero in the struggle with himself, enabling him to subdue his passions and purify his soul, even as she whom he worships is pure? May not a love of art lead to the same end in the measure of its intensity? Sooth to say, the man devoted to music cannot be a mischief-maker in the temple of his idol. The very idea of devotion implies a sacrifice of self whenever individual interests and those of the person or principle which has inspired it chance to clash. Why, then, should we accept, as a foregone conclusion, the impossibility of musical co-operation in the completest form? Community of feeling can bring the most opposite natures into harmony, just as, when death threatens alike the wolf and the lamb, those creatures stand trembling side by side with no thought of devouring or being devoured. Thus, exceptions apart, we may measure the genuine musical sentiment of a district by the degree of cordiality with which those who profess it come together for

the good of the art they love.

Supposing that the devotedness just referred to abounded amongst us vastly more than it does, what might be the practical outcome? In other words, what could be done that now seems impossible, or, at any rate, remains unattempted? I would rather put the question in this way: What might not be done? But let me confine my remarks within moderate limits, and point out the immensity of good open to the now isolated musical bodies with which our land is covered. It is often said that within the bounds of any given place may be found more musical societies than can properly support themselves. So with religious bodies, and yet, somehow, the agencies at work on the side of God are not in excess of those requisite to check the forces of the devil. I, for one, should be loth to restrict the freedom with which musical professors and amateurs multiply the temples and schools of their art. Each separate "cause" is an embodiment either of artistic enthusiasm or of the self-interest which, in working out its own ends, serves also a higher purpose. The more enthusiasm the better. Like Hannibal's vinegar, it is a powerful solvent, and has melted many an Alpine range stretching across the path of progress. But enthusiasm, as all experience goes to prove, flourishes less in the great mass where few can be leaders, than in detachments, where a sense of personal responsibility and possible distinction can be distributed amongst many. Nevertheless, minute subdivision of musical effort, useful in some important respects, is an evil in others, and needs to be accompanied by a corrective. In the absence of modifying circumstances it tends to narrowness of view, restriction of sympathies, and feebleness of action. Like results flow from a similar cause in all departments of human association. Some of the mountainous districts of Scotland contain companies of Volunteer Infantry so isolated by distance and difficult communication that they parade together as a battalion but once a year. observant people. Swift wrote, "Strange such difference should be"; but, in truth, it is not strange at all. A man cannot be musical without being also sensitive. His capacity for music lies in the possible that they never so paraded at all, but remained isolated companies to the end of the chapter; what then? The answer is, that beside being but half taught, they would have no con-

sciousness of military strength, no experience of from various parts of the kingdom, and submitting the larger operations of the field, and, outside a small circle, no power of adaptability to warlike circumstances. So must it be, mutatis mutandis, with small musical bodies that remain detached, and pursue nothing higher than the objects attainable by whether anything can be done to secure for these scattered companies an exercise analagous to battalion drill.

In Wales, the Eisteddfod supplies a means to this end-I mean the institution as a whole, not merely the annual gathering distinguished as the Eisteddfod Royal and National. Eisteddfodau are plentiful in the Principality. Every county, almost every town, has its own special gathering, at which the various choirs of the place or district meet for competitive purposes, sometimes for combined performances. Here, then, we find a simple and old-established machinery doing the very work upon which I now lay stress. Is it rash to suppose that the excellence of the Welsh as choralists arises, in large measure, from the persistent stimulus of Eisteddfod meetings? Surely not. The alliance between effect and cause is too natural for mistake. It may, of course, be said that the Welsh confine their efforts in musical culture to a restricted circle, but the remark has no bearing upon the point I desire to establish, especially as the reasons for it are peculiarly local. The main thing is that, in Wales, we see cooperation and association in various forms, accompanied by keen musical interest, wide-spread culture of a certain kind, and very remarkable executive ability. How can we obtain the same advan-

tages for England?

It is hopeless to think of transplanting the Eisteddfod across the Marches. That peculiar institution would not flourish on Saxon soil. But the principle of competition is as much English as Welsh, and I see no reason in the nature of English things why musical competitions should not take root and flourish as well as those concerned with manly sports, literary attainments, cattle-breeding, and window-gardening. It may be said that matters of art do not excite among our public the degree of personal interest which attends concerns of a more material character. That is so, undoubtedly; but unless we are to understand that English people are incapable of enthusiasm in matters of art-absit omen-the observation only goes to show that we have not cultivated ourselves up to the requisite point. But about the truth of even this extent of demonstration I am incredulous. It is absurd to suppose that there is not in England an amount of artistic cultivation-I am not contending for its diffusion in the Welsh degree-more than sufficient to feed the fire of competitive gatherings. The real fact is that we are slow to take up with new ideas and practices, and even with novel applications of old ones. Also must be considered the large measure of personal feeling-overweening ambition, jealousy, and the like-which tends to interfere with the harmonious association of musical people. This, as I have endeavoured to prove, decreases in proportion as a real love of art increases, but there it is at present, and forms an unavoidable element in the

We have lately witnessed an attempt at musical association for competitive purposes, made under the auspices of the Inventions Exhibition. The affair in its preparatory stages seems to have been ill-managed, and the results cannot, therefore, be accepted as fully representing what might have followed upon more perfect arrangements. But they were, to some extent, satisfactory. At any rate, they demonstrated the feasibleness of bringing musical societies together establishing a national repute.

them to a process which, by the feelings it excites, and the stimulus it gives, is bound to exercise a healthy influence. I would spread the system exemplified at the Albert Hall over the entire land, and see every county organised for the purpose of carrylimited strength. Hence an important question arises ing it out. A plan akin to that of the National Riffe Association might be adopted with advantage. In that case, any county association so minded affiliates itself with the central body by payment of a small subscription; the central body, on its part, re-serving certain prizes for the best shots among the men who have carried off honours on the county ranges. If, following this model, we had local associations in the provinces, the successful choirs might compete in London for the supreme distinction, and thus an increasing stimulus would be supplied in the interest of better taste and executive skill. It is not necessary that every meeting should devote itself to competition exclusively. The affiliated societies might gather for a combined performance of works which had been. sectionally studied. Here, happily, we find a working model in English musical life. I refer to the many Diocesan Choral Associations which, precisely in the way now suggested, are doing admirable service on behalf of church music. It must be admitted that the bodies in question are setting all other musical societies a splendid example of energy and concord, which may yet develop and bear even greater fruit. I need not go into details respecting their method of working, since that is well known. As for its effect upon the individual choirs, the intelligent reader can form an opinion for himself, after reflecting upon the varied incentives, technical and moral, which the diocesan gatherings and the preparations they involve, must of necessity supply. Thus furnished with what the English mind so dearly loves - a precedent, the lay societies can find no reason in distrust of new ideas why they should not devise some form of co-operation such as would utilise the banded strength of bodies individually weak. I know that this cannot be done with a stamp of the foot, or a mere mental volition. There must be an expenditure of time, money, and personal energy: there are prejudices to be conquered, and all manner of difficulties, real and imaginary, to be smoothed away. But these things never yet stopped Englishmen whose hearts were in their work, though they have given lukewarmness ample excuse for crying "Lo, a lion in the path." The Diocesan Choral Associations must have been built up with infinite pains and tact, and what has been done in one department of musical activity can certainly be accomplished in another. I have put the case of co-operation for musical

purposes without any attempt to work out details better left to those who, in different parts of the country, may endeavour to carry the idea into practical effect. The main point is to get the idea familiarised and accepted; that done, a start may be expected towards the goal long since reached by Germany in the combination of her singing societies. I was once in Hamburgh during a meeting of the male-voice choirs, and have not forgotten, nor shall I ever forget, the spectacle presented. have heard better singing than that of the 7,000 men gathered from all parts of Germany; but no such enthusiasm, no such enterprise, devotion, and even sacrifice in the cause of art, had entered into my dreams. It will be a good day for English music when its votaries approximate thereto. The art of music will then be established as a popular art, and the capacity of the nation enlisted in the task of

MUSIC FOR THE PEOPLE.

THE remarks which we offered to our readers on this subject in the August number of THE MUSICAL TIMES, partaking mainly of the character of a review of what had been achieved outside the Metropolis in the way of educating the masses, we are desirous in the present issue of supplementing them by some further comments and suggestions. And if our treatment of the subject shall seem fragmentary and discursive, the nature of the movement itself, consisting of so many isolated and detached efforts, may be alleged in partial excuse thereof. Could these numerous and admirable organisations, metropolitan and provincial, be once linked together for mutual assistance and advice, we are firmly convinced that several of the difficulties which beset the movement might be considerably abated, if not surmounted. One of the chief of these, as we have already pointed out, is the geographical difficulty. Those thorough-going and self-sacrificing reformers, who hold that no effort to develop the artistic tastes of the people is complete unless it reaches the lowest levels, have long since realised that in order to bring music home to the dwellers in the slums, it is necessary to go amongst them. The very rich and the very poor live almost side by side in London, and many of the latter pass months and years of their lives without ever issuing forth from the squalid alleys or courts, where they dwell and die in ignorance, not only of all the sights and sounds of the country, but of the beauties of London itself. This abrupt contrast of wealth and misery; this conscious withdrawal of poverty from the regions of fashion, is one of the strangest and saddest mysteries of our capital, and it is not without its bearing on the subject in hand. For leaving the East End of London out of consideration, we believe that were a generous philanthropist to organise a series of Free Concerts in, say, St. James's Hall, it would be very doubtful whether they would be attended by the class most in need of such entertainment. But beside the poor who live on the skirts of the rich without giving proofs of their existence, so far as the dwellers in Mayfair, Belgravia, and South Kensington are concerned, there are those who are separated by vast distances from the benevolent workers who toil for their enlightenment. Now the exertion of providing entertainments would certainly be diminished, and the means of educating popular audiences concurrently developed by the establishment of a central executive council, which would focus all the experience gained in different quarters by the co-ordinated societies-experience, that is, in the choice of pieces, length of programmes, means of advertisement, and many other details essential to the successful working of such a scheme. As we have already hinted, the greatest judgment and discrimination is needed in drawing up a programme for a Popular Concert; and the most successful educators of the public taste have been those who, while resolute in excluding anything bad or vulgar in tendency, have been ready to recognise the claims of everything first rate dans son genre, irrespective of what that genre may be. There is a distinct danger lest those who set before themselves the laudable end of elevating the popular taste in music should lose sight of the fact that people like to be amused, and that in music, as in other spheres, it is perfectly possible to awaken laughter by legitimate means. Serious themselves they judge others from the automorphic standpoint, a common source of error; and, while lamenting the popularity of comic songs, hardly recognise the fact that there can be such a thing as a song which is at

do not abound, but if we cross the water we find scores of really witty verses linked to airs that are at any rate tuneful and unobjectionable, such as Lover's. Without sharing the exaggerated views, prevalent in some quarters, as to the value of Irish music, we unhesitatingly yield to Ireland the palm in this department. Harmless and agreeable comedy can be found nearer home too, in instance of which we have only to point to the success which attends Mr. Gatty's excellent nonsense, alike in the East and West End, when sung by the author; for it is, perhaps, as hard to sing a comic song well as it is to write it. Needless to say, we are not arguing for programmes mainly composed of comic songs, but merely protesting against their absolute exclusion. A little comedy in music will go a long way, but in this connection we hold it to be most valuable, and, speaking for ourselves, we would always prefer to hear a comic song rather than a mawkish modern ballad-a species of composition which it is well nigh impossible to exclude from any programme. On this head we may be permitted to say a few words on Music Halls and the secret of their success, although they do not come directly within the scope of this article, the supporters of the leading Music Halls being drawn from the well-to-do, or comparatively well-to-do, classes. At the same time, the influence they exert upon society and current literature is very considerable; their connection with the stage is closer than it ever has been, and their choicest morceaux—volitant per ora virûm, aye, and of women too of all grades. our opinion, consists in the fact that by a noisy vivacity, which counterfeits humour, and by a thinlyveiled suggestiveness, which does duty for wit, their performers contrive to amuse their audience to the accompaniment of airs of such straightforward simplicity as admits of their being speedily whistled, sung, and piano-organised into the four corners of the kingdom. Whatever we may think of the Music Halls, the promoters of People's Concerts may learn two lessons from them without harbouring the slightest intention of competing with them upon their own ground. The first is not to discard that which amuses; and the second, which is also to be learned from the street organ, is the value of repetition. The vilest trash becomes "popular" from iteration, and the greatest masterpieces have won their way to acceptance and fame only after repeated hearings. A friend, who spends a great deal of his leisure time at the Inventions Exhibition - his visits having already amounted to upwards of sixty-assures us that there is no piece in the répertoire of the Grenadier Guards' band more popular or more frequently repeated than the "Tannhäuser" Overture, and that he has observed a steady growth in the heartiness of its reception, which may be not unjustifiably ascribed to the familiarity which here breeds not contempt but admiration. At the same time, we confess that we do not share the extravagant notions of some artistic enthusiasts, as to the refining influences exerted by music, and particularly Wagner's music, on intelligences cultivated or uncultivated. We have stated elsewhere that we can quite believe the performance of such a piece as the "Tannhäuser" Overture by a firstrate orchestra might have an electrifying effect upon a purely popular audience. But what electrifies does not ex ipso facto elevate, refine, and purify the intelligence of the hearer. On the contrary, educated auditors often complain that the music in question has an upsetting and feverish effect upon them. By all means let the East Ender have a chance of hearing Wagner, but do not expect, as some enthusiasts seem to do, that his music will at once work miracles, and supply them with a soul-satisfying religion. There is a once humorous and not vulgar. It is true that they very interesting and beautiful theory in connection

with the doctrine of evolution, known as the recapitulation theory, which seeks to establish that the physical changes which the individual undergoes in his passage from embryo to adult are a recapitulation of the structural changes through which the race has passed. This theory is capable of extension to other spheres, and may be applied to the development of the artistic intelligence. Our advanced civilisation produces the lowest types of physical and mental development alongside of the highest, and what is good or suited for the one is not by any means good or suitable for the other. There is an absolute good and a relative good, and what is good for one man is not good for another - nay, is often absolutely poison. The organ-grinder, who makes many of us groan and gnash our teeth, is hailed with enthusiasm by the unregenerate housemaid, and to abolish him would, we fear, be to tamper seriously with the liberty of the subject. A plébiscite on the question would probably show a majority of votes in his favour. have endeavoured to show by the foregoing remarks that in dealing with uncultivated intelligences it is unadvisable to present them with a fare they cannot digest. Rather should we endeavour to temper the severity of their diet with wholesome comedy, where it is possible, and lively dance-music which does not degenerate into mere jingle. It is difficult to exaggerate the value to suffering humanity, in a serious age, of exhilarating airs like "The Blue Danube," the perennial freshness of which is the truest test of its merit. We confess that we do not believe in a musical millennium. There will always be a large section who will prefer melody to harmony, and their claims must be treated with consideration, not to say indulgence, by those who undertake their education. At the same time, we believe that such indulgence is compatible with an adherence to none but the best writers in the various walks of composition. The taste of a popular audience is often far better than we are inclined to credit it with, and it was only the other day that an instance came to our ears of this fact. A lady amateur, nothing doubting, offered as her contribution to the programme of a People's Concert a song of her own composition, and was actually hissed for her pains. This was a rude but a salutary lesson, proving that what is tolerated or even admired in the drawing-room, will not always be acceptable to an audience untrammelled by the dictates of well-bred hypocrisy. A further reason against adopting too uncompromising and rigorous an attitude in the selection of music to be performed at People's Concerts, is to be found in the fact that a certain proportion of the auditors are not in the enjoyment of that physical well-being which is requisite to enable any intellectual or emotional stimulus to have its due effect upon them. Handicapped in the struggle for existence by the law of heredity, stunted morally and physically by their surroundings, the masses need to have the material conditions of their lives improved before they can assimilate artistic teaching in more than homeopathic doses. A few years ago we heard one of our most famous preachers proclaim much the same doctrine with regard to religion: that the higher life was impossible until the material needs were satisfied, that cleanliness in fact must precede godliness, and a modicum of physical comfort the awakening of religious aspirations. It is a notorious fact that even an attack of dyspensia in a well-nourished organisation will rob the landscape of its brightness, and render us inaccessible to the beauties of nature or the charms of society. In like manner, those who have always lived in morbid social and physical conditions are not fit subjects for the more complex manifestations of art. It is not the average person but the enthusiast who can dispense häuser" Overture. Great as are the opportunities

with his dinner to hear a Richter Concert; in the former, the omission would probably entirely destroy his powers of appreciation, and even the latter can hardly remain oblivious throughout of the sacrifice he has made. We have employed this homely illustration to emphasise our opinion that no undue tax should be put upon the intellect of those who are habitually underfed. The recent discussion about over-pressure in our elementary schools elicited the fact that children in the Board Schools were, in many cases, minus their breakfasts on their arrival in the morning, and, therefore, unfit to bear the amount of brain work which might fairly be expected of properly fed pupils. Now we do not hold that the proper way of appealing to the heart or intellect is through the stomach-which seems to be the principle on which many entertainments for the benefit of the well-to-do classes are organised, and to the carrying out of which their success is so largely attributable - but we merely wish to point out that the material conditions of the auditor cannot be overlooked. A special feature—malicious persons would say the special feature -of the Philharmonic Concerts at Liverpool is the long interval, during which the well-dressed stall or box holders promenade and partake of light refreshment in the foyer. Nay, in musical Manchester itself, the popularity of the afternoon recitals in the Concert Hall was notably enhanced by the institution of afternoon tea, served during the interval. We speak feelingly on the subject, for we have ourselves witnessed in former years the struggles which took place among competing candidates for refreshment, and have striven, not always successfully, to satisfy the needs of the thirsty matron and her expectant daughters. Music may soothe pain in some natures, and has been known to calm mental excitement in others, from the days of Saul down to the present; but if it cannot appease the appetite or satisfy the thirsty souls of the sleek and prosperous, we must be prepared to encounter similar earthly impulses amongst their needier fellows. We are very far from wishing to see music made an excuse for eating and drinking; but if we may be allowed, for the moment, to enter the region of suggestion, we venture to express our opinion that at musical entertainments organised for the benefit of the very poor it might not be a bad plan, where the funds of the society admitted it, to try the experiment of prefacing the Concert by dispensing light refreshments. We know this will be denounced by many as a system of bribery, and yet we believe it to be worth a trial; for it would only be extending to those who cannot afford to pay for it what has long proved on the Continent, and lately in England, a most acceptable form of recreation and musical education. A very large proportion of those millions who have visited the Exhibitions at South Kensington have done so because of the joint attractions offered by music, illuminations, and refreshment in the open air. The layman is bewildered by machinery, and after a dozen visits may carry very little away with him of the nature of the exhibits. But he has heard and seen the redoubtable Herr Strauss, and in blissful ignorance of the strictures passed upon him for his renderings of Wagner and the classical masters, and on his band for their shortcomings, has been diverted and exhilarated by the spirit and charm of the Viennese waltz, and, unconsciously, has had his notions of rhythm expanded. Or may be, with pardonable patriotism, he has preferred the performance of the Grenadier Guards' band, and has been initiated into the beauties of Gounod's "Faust," and discovered, on a sixth hearing, that his favourite piece is the "Tannfor enjoyment afforded by these Exhibitions, opportunities which are fortunately within the reach of many of the working-classes, we are still behind our neighbours on the Continent in the facilities which are offered to the public for the hearing of good music. As we write these words we have before us the programme of a Concert given in the Café Belvedere, on the Brühl'sche Terrasse, at Dresden, just ten years ago (September 22, 1875), where the excellent band of the Royal Saxon Pioneers discoursed good music of all sorts, ranging from Strauss to Wagner and Meyerbeer, from 6 to 10 p.m. The admission fee, including programmes, amounted to ninepence, and the audience, which was uniformly attentive, comprised gentlemen and ladies-the latter generally with their knitting or other work-who had come to dine, as well as persons in humbler stations of life who sipped their beer while they listened to the music. Altogether, it was a very pleasant spectacle, reflecting the domestic aspect of German life in agreeable fashion, as well as the catholic taste for music, which breaks down social barriers, and we have often wondered and regretted why such gatherings should be impossible amongst us, thanks to our "endless class distincas well as to the fact that it would be exceedingly difficult to keep such an establishment free from disreputable visitors in London. Such an institution seemed to us to answer very satisfactorily the needs of a "Music Hall," and we shall gladly hail the day when that term is synonymous for a form of entertainment neither common nor unclean. There is this to be said, however, with regard even to the frequenters of Music Halls, that once they begin to exhibit a dissatisfaction with those who cater for them, they are amenable to higher and healthier influences, so that all efforts to wean them from what is unworthy are deserving of encouragement. On this head, the following anecdote, for the absolute truth of which we are prepared to vouch, is not without its significance. An acquaintance of the writer's, who, as a young man, was resident in London, had the entrée of the chief Music Halls by reason of his relationship with a leading brewer. Accordingly, for many months, so he assured us, he hardly ever missed a night at these places of entertainment, until quite suddenly a great loathing for their performances seized hold of him, and he never set foot inside one of them again. This episode is all the more interesting when we add that his love for good music, and especially that of Beethoven, now amounts to a positive veneration. Wherefore, then, as Ireland has been defined as a grand country to live out of, so the Music Hall may command our regard as a grand place to leave off going to. Let us, then, endeavour to love our enemy, the piano-organ man, like Mr. Haweis, not because he is good in himself, but relatively good, and may serve as a stepping stone to better things for our less fortunate brothers and sisters. We have already spoken of the great influence wielded by the Music Halls, and we may add that the theatre orchestras, bad as they are, exert considerable powers in the popularising and diffusion of music, generally of a trashy order. It is indeed a of music, generally of a trashy order. source of surprise and regret that at playhouses, where no expense is spared in mounting pieces, the musical accessories, often of considerable importance, are so grossly neglected or inadequately attended to. The performances at the Court Theatre afford an agreeable exception to a rule which is one of the many instances of that lack of the sense of proportion, which marks so many dramatic and musical enterprises in this country.

As a postscript to these scattered remarks, we

which prevails at Southsea, and certainly did prevail at Southport, of having a public performance of sacred music by a military band on Sundays, on the pier or parade. Such gratuitous performances deserve all encouragement, and are worthy of widespread imitation.

THE GREAT COMPOSERS

By Joseph Bennett.

No. XVII .- SEBASTIAN BACH (continued from page 522).

Bach's attempt to obtain a position in Dantzig through the good offices of his friend Erdmann having failed, there was no other course before the master than to remain in Leipzig and continue to face, as best he could, the worries of a difficult post.
Providence, thus ruling, was really kind, if Bach
could only have known it. He was a short-sighted mortal, like the rest of us, and could not possibly have foreseen that the coming of a new Rector, Johann Matthias Gesner, to the Thomas School, meant for him the advent of a season of peace—the happiest time he was destined to spend in the Saxon city. Gesner, like our own Arnold, seems to have been a born schoolmaster. Spitta says of him: "Together with a vast store of practical learning, he possessed in an eminent degree the power of governing; resolute firmness was combined in his character with humanity and gentleness: in his conduct to the Council he was uniformly polite, but decided." Further evidence as to the character of this remarkable man appears in a work written by one of his own pupils, and published at Leipzig in 1733: "In discipline he guided himself very precisely by the laws of the School, at that time just revised. He was cautious in punishing, and in order to avoid undue severity would let a few days pass after the delin-quency was committed. Then in the evening, after prayers, and when the motett was sung, he would come among the scholars, call up the criminal, point out with impressive gravity the impropriety and sinfulness of his fault, and then pronounce his verdict as to the punishment. This way of delivering judgment had a wonderful effect, all the more because he was universally respected. . . . Gesner was, in other respects, very affable and affectionate in his intercourse with the boys, and would look in upon them even during the singing lessons, with which the Rectors did not usually trouble themselves, and would listen with pleasure to the practising of a piece of church music. If he found any boy at work in his room at anything which, though not part of his school task, was useful in itself, he did not fall upon him with a storm of indignation, but would recommend him to further study and practice, because, said he, the State had need of every variety of talent and skill. And to all he would preach, when opportunity offered, 'Always do something that is of some definite use, and which you can turn to account in your calling in life." It is not surprising that the Leipzig Council, having obtained so valuable a servant, set great store by him. They deferred to his opinion at all times on matters connected with his duties, and even took care of his person to the extent of transporting him from his house to the School and back again in a chair specially provided at the public

It may be asked how all this affected Bach. The answer is, in the first place, that Gesner's authority. guided by his amiability and tact, restored peace to the School; and, next, that the new Rector, having formed a strong attachment to the Cantor, whom he had before met at Weimar, used his great influence to make things comfortable for him. Particularly, should like to call attention to the excellent practice he furthered Bach's musical projects, and did much

to abate what the master conceived to be grievances. In this last respect, he persuaded the Council to relieve Bach from general teaching, and make him supervisor of the School—an easy post with little more than nominal duties. Moreover, he was able to put the Cantor's pecuniary relations with his superiors on a satisfactory footing, and thus crown the edifice of reconciliation and content. Gesner's estimate of Bach as a musician appears in a quaint passage written as a note to his edition of the Institutiones Oratoriæ of Marcus Fabius Ouinctilianus. Quinctilian, referring to the capacity of doing several things at once, instances a performer who could sing, play on the lyre, and mark time with his foot simultaneously. Gesner's comment runs as follows:-

"All these, my Fabius, you would deem very trivial could you but rise from the dead and see Bach (whom I mention because not long ago he was my colleague in the Thomas School at Leipzig); how he with both hands, and using all his fingers, plays on a keyboard which seems to consist of many lyres in one, and may be called the instrument of instruments, of which the innumerable pipes are made to sound by means of bellows; and how he, going one way with his hands, and another way with the utmost celerity with his feet, elicits by his unaided skill many of the most various passages, which, however, uniting produce as it were hosts of harmonious sounds; I say could you only see him, how he achieves what a number of your lyre-players and six hundred fluteplayers could never achieve, not as one who may sing to the lyre, and so perform his part, but by presiding over thirty or forty performers all at once, re-calling this one by a nod, another by a stamp of the foot, another with a warning finger, keeping time and tune; and while high tones are given out by some, deep tones by others, and notes between them by others, this one man, standing alone in the midst of the loud sounds, having the hardest task of all, can discern at every moment if any one goes astray, and can keep all the musicians in order, restore any waverer to certainty, and prevent him from going wrong; rhythm is in his every limb, he takes in all the harmonies by his subtle ear, as it were uttering all the different parts by the medium of his own mouth. Great admirer as I am of antiquity in other respects, I yet deem this Bach of mine, and whosoever there may chance to be that resembles him, to comprise in himself many Orpheuses and twenty Arions.

The tone of almost childish wonder in this panegyric shows us that Gesner was no musician, but he was Rector of the School, and to have in him such an admirer meant more for Bach than we can now conceive. Indeed, the Cantor stood, during Gesner's reign, at the height of good fortune. He was master in his own domain; he conducted the leading musical society of the town, his pupils were organists at the principal churches, and the public, though but dimly perceptive of his greatness, saw enough to inspire them with respect and pride. This state of things was decidedly too good to last long, and accordingly a change came after a little while; Gesner resigning his position and being succeeded by the co-Rector, Johann August Ernesti. The end of the gracious Gesner period—which began in June, 1730—seems to have occurred about four years later.

Bach was, for some time, on good terms with Ernesti, and on two occasions requested him to act as godfather to a newly arrived member of his everincreasing family. Their relations continued amicable till 1736, and then suddenly became hostile; Bach declaring war on the old ground of infringed rights and amusing that we shall tell it at length.

It will be in recollection that Bach had four choirs under him, each of these having a prefect chosen from among the pupils to act as the Cantor's deputy. The prefect of the first choir-naturally an important official in his way-was one Gottfried Theodor Krause, a capable musician, but, as it would seem, an indifferent disciplinarian. Do what he would, Gottfried failed to exercise control over his boys, and, on the occasion of a certain wedding, became exasperated to the point of inflicting corporal punishment. The young ne'er-do-weels of the choir resisted this assumption of penal authority, whereupon Gottfried laid about him with his cane in a promiscuous manner, inflicting considerable damage. The boys complained to the Rector, who also straightway lost his temper, and sentenced the prefect to an ignominious flogging in presence of the whole school. This brought Bach into the field. He could not sit still and see his deputy suffer for merely keeping order with excess of zeal. Twice the Cantor appealed to the Rector on Gottfried's behalf, and twice was as good as told to mind his own business. Nevertheless, the punishment failed to reach the culprit, who incontinently ran away. To be revenged, Ernesti confiscated the lad's singing money, and was defeated on that point also; the Council, on petition from Krause, ordering that it be paid over tohim forthwith. So the incident closed, but it left the relations between Bach and Ernesti in a very delicate state, presently to be followed by open rupture. No sooner had Gottfried Krause vacated the post of first prefect, than Ernesti, disregarding the rights of the Cantor, took upon himself to appoint a successor, pro tem., in the person of the second prefect, another Krause christened Johann Gottlob. Bach acquiesced in the step, though annoyed at the Rector's usurpation, and, despite his opinion, stated to Ernesti himself that Gottlob was an incapable person and a "disreputable dog" to boot. But the master's equanimity gave way after a few of the new prefect's failures. He had not made Gottlob, but he would unmake him, and did so, appointing Samuel Küttler in his place. Away went Gottlob to the Rector for redress, and was sent back to the Cantor. Then did Bach's wrath work mightily. He exclaimed to poor incompetent Gottlob: "The Rector shoved you into the place of first prefect, and on his own authority; and I have turned you out again to show him who is master here." These words the angry musician repeated even to Ernesti, whereupon war began in good earnest. The Rector made the first move, sending to Bach a written demand for Gottlob's re-installation, to which the Cantor, alarmed lest he had gone too far, promised obedience, but not instant obedience. Day after day passed with nothing done, and finally the Rector's patience gave out. On a Saturday he notified Bach that unless he re-instated Gottlob at once, that function would be discharged on the following morning by the Rector himself. Our master, nursing his anger, made no reply, and Ernesti kept his word by replacing the "disreputable dog" again at the head of the choir. Now came an explosion. On arriving at the church for matins, and hearing of what had been done, Bach appealed to the Superintendent, Deyling, and, getting only a promise of future satisfaction, took the law into his own hands. While yet the service went on, he sent round to St. Thomas's Church for his own nominee, Küttler, marched him into St. Nicholas's, and, as a hymn was being sung, put him in the prefect's place, out of which he had previously turned Gottlob. Then, swelling with a mighty indignation, he went home and and privileges. The story of this rupture is so edifying indited a complaint to the Town Council. Here it is :-

"Magnifici, most Noble, Illustrious, Learned, and

Worshipful Gentlemen and Patrons.

"May it please your Worships graciously to allow me to represent to you that whereas, according to your Worships' ordering of the School of St. Thomas, it pertains to the Cantor to choose from among the scholars those whom he considers fit and able to be Prefects, and in electing them to have regard not only to the voice that it be good and clear, but also to see that the Prefects, and especially the one who leads the first Choir, shall be able to undertake the direction of the Musical Choir in the absence of the Cantor; and whereas this rule has been hitherto observed by the Cantors without the concurrence of the Rectors; yet and notwithstanding, the present Rector, M. Johann Aug. Ernesti, has lately endeavoured, without my knowledge and approval, to assume the appointment of the Prefect in the first Choir, so that he recently appointed Krause, the Prefect of the second Choir, to be Prefect of the first Choir, and refuses to withdraw, in spite of all my civil remonstrances. Since I cannot suffer this to pass, being against the aforesaid order and traditional usage of the School, and to the prejudice of my successors, and to the injury of the Musical Choir, I now present to your Worships my most dutiful petition, graciously to decide this difference between the Rector and myself in my office; and because this presumption on the part of the Rector to the appointment of the Prefects might lead to strife and to the prejudice of the scholars, I pray that in your great benevolence and care for the School of St. Thomas you will direct the Rector, M. Ernesti, to leave for the future, as hitherto, and according to the order and usage of the School, the appointment of Prefects to myself alone, and thus graciously protect me in my office.

"Trusting to your Worships' most gracious indul-gence, and abiding in the most dutiful respect, I

am, yours most obediently,-J. S. BACH."

While our master penned this letter, Ernesti did not let the grass grow under his feet. No sooner was morning service over than he betook himself to the Superintendent, and so represented matters as to secure his support. An intimation of this important fact was immediately made to Bach without awing him in the least. He had appealed to the highest authority, and sent angry word that, be the cost what it may, he would not budge an inch from the stand he had made upon his rights. Hearing this, the Rector went a step further. The choir having assembled for evening service, Ernesti appeared and forbad the boys to yield any obedience to Bach in the matter of the prefects. He at the same time renewed the game of battledore and shuttlecock by re-instating Krause. Presently in came the Cantor, to find his authority more openly defied than ever. Again anger overcame him. We are told that he ejected Krause "with much vehemence," which may mean that he kicked him out. But he could not get rid of all his difficulties in the same manner. Küttler appears to have absented himself, and not one of the other lads, who, like him, had the fear of the Rector before their eyes, would undertake to lead the Motett. Here was a position for a self-respecting Cantor! Happily the master's old pupil, Krebs, was in the church, and came forward to take the vacant post. Bach nursed his indignation all that evening, for when, at supper time, Küttler came to table, the Cantor descended upon him like a thunderbolt: "Go away, sir; you have obeyed the Rector rather than So, in clouds and storm, ended a memorable Leipzig Sunday.

Next morning Bach went to his desk and wrote another letter to the Town Council:-

"Though only yesterday I, in a most respectful memorial, troubled your Worships because of the great indignity done to me by Herr Rector Ernesti, through his attempted encroachment on the function hitherto assigned to myself, of Cantor and of Director of the Musical Choir in connection with the Thomas School here, by his interference in the appointment of the Prefect, and prayed for your Worships' gracious protection; yet I find myself under the necessity of again most humbly bringing to your Worships' notice that, although I had already informed the said Herr Rector Ernesti that I had complained to your Worships, and that I expected your decided judgment on the matter, he, nevertheless, regardless of the respect due to your Honourable Council, again presumed to let all the scholars know that none should, under pain of relegation and castigation, dare to sing or conduct the usual Motett in place of Krause, who is, as I stated in my most dutiful memorial of yesterday, unfit for the direction of a Musical Choir, and whom he wishes to force upon me as Prefect of the first Choir. Hence it came then, that in the Nicolai Church, at the afternoon service yesterday, to my great humiliation and dejection, not a single scholar would undertake to lead the singing, much less to conduct the Motett for fear of being punished. Indeed, the service would thereby have been interrupted had not, most fortunately, these duties been undertaken by an old scholar of St. Thomas's, of the name of Krebs, at my request. I repersented, in my late most humble memorial, that the appointment of the Prefect does not, according to the rules and usages of the School, pertain to the Rector; he has, moreover, by his mode of action, greatly vexed and offended against me in my official position, and thus weakened and indeed, tried to deprive me of the full authority over the scholars in all matters of Church and other music which I ought to have, and which authority was also conferred upon me by your most Honourable Council on my accession to office. It is hence to be feared that, were such high-handed proceedings to continue, the services would be interfered with, and the music of the Church greatly deteriorate, while the School itself would in a short time be so injured that it would take many years to restore it to the same degree of efficiency in which it has hitherto been. Therefore I once more submit to your Worships my most dutiful and earnest supplication, since officially I cannot pass the matter over, that you will stringently admonish the Rector, since discipline is endangered, that he will hereafter not molest me in my office, nor hinder the scholars in their obedience to me by his unjust warnings, and by threats of severe punishment, but rather that he will see to it, as is his duty, that the School and Musical Choir shall be improved rather than deteriorated. I hope for your gracious indulgence and protection in my office, and abiding in the most profound respect, I am, &c .- J. S. BACH.'

Bach's bold and audacious epistle was followed, on Wednesday, by a communication dealing exclusively with the character and musical disabilities of the Rector's protégé, Gottlob. This was by no means the main question, but Bach desired to damage the Rector by showing up the "disreputable dog" he favoured. Here follows the paper, written through-

out in the master's own hand:

"The full and true history of the matter regarding the scholar Krause, whom the Rector wishes to force upon me as first Prefect, is as follows: Said Krause had, so long as a year ago, so bad a reputation on account of his disorderly life and consequent debts, that a Council Meeting was held, which emphatically intimated to him that although he had, on account of his dissolute life, well deserved to be forthwith expelled

from the School, yet, in consideration of his needy circumstances (for he had himself owned to having contracted debts to the amount of twenty thalers). and on his promising amendment, they were willing to try him for another quarter, when, according as his behaviour was improved or not, he would be informed whether he was to be retained or removed. Now, the Rector has always shown a special predilection for him, Krause, and verbally begged me to make him a Prefect. But I remonstrated that he was not fitted for it; whereupon the Rector replied that I might nevertheless do so, since it might enable Krause to free himself of his debts, and so the School be spared a constantly increasing scandal, especially as his time would so soon be up, and he would thus be got rid of with a good grace. I, therefore, willing to do the Rector a pleasure, made Krause a Prefect in the New Church, where the scholars have nothing else to sing but Chorals and Motetts, and have nothing to do with other concerted music, which is managed by the organist himself, for I considered that his school years had expired all but one, and it was not to be expected that he would come to conduct either the first or second Choir. Subsequently, however, the Prefect of the first Choir, by name Nagel, from Nürnberg, complained, at the singing of the last New Year, that, owing to weakness of constitution, he should not be able to continue with it; it therefore became necessary to make a change out of the usual course of time in the arrangement of the Prefects, and to shift the second Prefect into the first Choir, and, of necessity, to receive the oft-named Krause into the second Choir. He, however, made various mistakes in beating the time, as I have been told by the Herr Con-Rector, who undertook the inspection of the second Choir, and upon enquiry concerning these mistakes all the scholars laid the blame wholly and solely upon the Prefect, on account of his faulty beating of the time. Moreover, I myself, at a recent singing lessson, took occasion to test his conducting of the time, when he acquitted himself so badly that he could not even give the accurate beat in the two chief modes of time—namely, the equal or common time, and the unequal or triple time-but made triple into common time, and vice versa, as all the scholars will readily affirm. Being, therefore, fully convinced of his incapacity, I could not possibly trust him as Prefect of the first Choir, particularly as the sacred music which is performed by the first Choir, and which is mostly of my own composition, is incomparably more difficult and intricate than that which is done by the second Choir. These sing only on Festivals, and in choosing their music I am mainly guided by the ability of those who are to render it. And although further circumstances might be mentioned which would still more prove the incapacity of Krause, yet I think the grounds already adduced sufficiently show my complaints to your Honourable Council to be justified, and to call for a remedy without delay.—Joh. Seb. Bach."

There is reason to believe that the Town Council lost no time in communicating with Ernesti on the question at issue. At any rate, the Rector proceeded, on Friday, to lay his case before their Worships. He began by traversing Bach's assertion of right to the appointment of Prefects, the Cantor's privilege being to select such scholars as he deemed fit, the Rector making an appointment from these.

After declaring that Bach had dismissed Krause simply out of spite to himself, he gave a fair statement of the course of events on the previous Sunday, throwing some light on the Cantor's manner by stating that he drove poor Gottlob away "with much I. In an shouting and noise." But the sting of this document one part—

lay in its tail, the Rector, by way of peroration, entreating the Council to make Bach "attend to his duties with greater diligence"; and alleging that the whole difficulty with Krause arose out of the Cantor's "neglect in not undertaking the direction of certain musical performances himself." As to this point, the balance of evidence is clearly on Ernesti's side. Bach's school duties were not discharged with the fidelity of a scrupulously faithful servant. We can easily understand why. If a Toledo blade could reason and feel it would, as a matter of course, resent being used to cut cabbages instead of cleaving men's heads, and a great musical genius like Bach was assuredly under strong inducements to employ his time to better purpose than in doing work for which no genius was required. At the same time, a man who sternly exacts his full rights must expect to be called upon for the discharge of his complete obligations. In that he fell short of the one while asserting the other with persistence, not to say presumption, the illustrious master was decidedly in the wrong.

With the next Sunday came a repetition of the unseemly proceedings already described. Ernesti re-instated Gottlob as prefect; Bach deposed him; no scholar would lead the Motett, and so on. The same day, Bach addressed a third appeal to the Town Council, couched in terms as follows:-

"Your Worships will call to your gracious remembrance that I was under the necessity of bringing to your notice the disorders which occurred this day week in the performance of public service in consequence of the arrangements made by the Rector of the Thomas School here, M. Ernesti. To-day, both forenoon and afternoon, the same things occurred again, and I was obliged, in order to avoid a great commotion in the Church and disturbance of the service, to direct the Motett myself, and to get a student to lead the singing. And as matters are likely to become worse in the course of time, and I shall scarcely be able to maintain my authority in future with the scholars placed under me without the effectual interference of your Worships, my noble Patrons, and should, therefore, not be responsible were further and perhaps irreparable disorders to arise, I cannot avoid respectfully representing this to your Worships with the most dutiful prayer that your Worships will be pleased to restrain the Rector without delay, and that you will, by accelerating the final resolution, for which I have prayed, and, according to your zeal for the common weal, prevent, as is to be apprehended, public offences in the Church, disorders in the School, diminution of my authority with the scholars requisite in my office, and other serious consequences.—J. S. BACH."

How this contest went on, how it ended, and

what came of it, must be told in another chapter.

THE EFFECT OF THE FUGAL IMPULSE UPON MUSIC:

BEING AN EXAMINATION OF THE SPIRIT AND TEN-DENCY OF CERTAIN PHASES IN THE DEVELOPMENT OF MUSICAL FORM.

By Joseph Goddard.

(Continued from page 525.)

Another highly marked feature of musical development at this period is a massive accentuation. Handel is the great exponent of this kind of effect. The following are some of the general forms in which he

1. In antiphonal effects between the full chorus and



2. In antiphonal effects involved between the divisions of a double chorus, and also one division and the full double chorus; a fine example of the latter effect terminates the Chorus "He spake the word, in "Israel in Egypt."

3. In what we may term organic rhetorical design, grand illustration of which occurs in the Chorus

"For unto us a son is given "-



In the two former cases contrast is obtained through difference in the volume of the relative effects; but in the latter case the contrast is organic, and quite apart from any effect that might have been produced by differences of material volume. So independent is Handel in this case of the latter kind of aid, that he sets the phrase leading immediately to the fortissimo, for full chorus. It is to be observed, speaking of the voice-part alone, that in this portion of the chorus in question, both melodic outline and harmonic effect are reduced to zero-there being no melody, whilst harmony only serves to give volume to the effect of emphasis. But taking in the figure or melody of the accompaniment-

peculiar power of special expression, the whole pas- it arrives at the chord of the diminished seventh, sage may be regarded as coming under the head of speaks of dubiety and profound mistrust-

counter-melodic effect, with accent superadded as leading feature.

4. This leads us to another step attained by the art of this period. This step consists of a power of special expression—that is to say, the suggestion by instrumental means, or by a chorus employed impersonally, of the sentiments pervading certain occasions. The accompaniment, for instance, of which a portion has just been cited, expresses a mingled emotion of wonder and homage. Again, the accompaniment in the following passage from the "Hallelujah Chorus" suggests majestic-far-reachingcontrol-



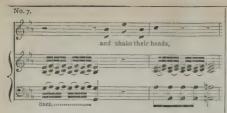
whilst that of the following passage expresses



The accompaniment again to the recitative "All they that see him "-



expresses mockery-the holding up to scorn, and, at the same time, is characteristic and original, from a purely musical point of view; whilst the subsequent which, though simple in form, evinces Handel's passage to the words "And shake their heads," as



This power of special expression is also shown in the suggestion of purely objective effects. Examples abound in "Israel in Egypt." In one place the chorus is in "Darkness," from the depths of which the voices are heard as they separate, and, as it were, lose themselves. In another it is the sea, "over-whelming," "standing upright as a heap"; or the silent, massive, underdepth through which the descending bass passage suggests the falling "to the bottom as a stone." A volume could be filled with examples of Handel's unique power of suggestionexamples always as unlaboured as they are exact in the accomplishment of their aim. Every objective effect, as well as subjective state, seems caught with simple fidelity, and wrought into music of sublime impressiveness. Even the curling incense "From the censer," is lightly, yet surely, drawn; whilst supreme majesty and state are suggested with a dignity befitting even the subject of the text, in the following simple melodic lineament-



The reflection here arises that notwithstanding the increased resources for expression which the modern development of music has brought with it, such clear suggesting amid inherent effect, as exists in the foregoing and other examples of the Handelian period, still remains unsurpassed.

Such then are the fundamental steps achieved at this period; we may here briefly recapitulate them. They are:-

- 1. Dramatic expression in melody.
- 2. The development of the choral.
- 3. Clear counter-melodic effect.
 4. The application of definite harmonic progression to the fugal form.
 - 5. Ornate harmonic construction.
 - 6. Massive rhetorical design.
- . Special expression, that is to say, the suggestion of the feeling associated with particular occasions, also the suggestion of objective effects, by instrumentation, or by the chorus acting impersonally.
 - 8. Expression by pure harmonic effect.

Of these various sides of musical development, "dramatic expression in melody" and "the choral" form portions of the vital activity of modern music. The same may be said of "massive rhetorical design," with the qualification that past examples of this effect remain the highest attained. Of "special expression," "expression by pure harmonic effect," and "clear counter-melodic effect," we may say that, though exemplified in the past by inordinate genius, they constitute the principal portion of the vital activity of the present period-they belong to the present.

Fugal effect, involving clear harmonic progression, is the great landmark of the Handelian period. This effect, in combination with "massive rhetorical design," with the "choral," and with "dramatic power in theme," involved a ripeness of conditionsa force of circumstances—which permitted the genius of the time to produce works which probably exhibit

musical art at its highest power.

THE GREAT CHORAL WORKS OF THE MODERN PERIOD.

In the choral expressions of the modern period we find strong traces of the fugal impulse; but we also find in many examples of the fugal writing of this period a tendency to diffuseness. The fugal choral writing of Haydn and Mendelssohn, though connected with new and fine effects of both melody and harmony, tends to revert to that visible complexity which in art is the grave of expression, and from which the genius of Handel raised the fugal style. But this new complexity, like the old, is the pregnant chaos of new effects—the fruitful strife of progress. It is connected with that onward leap in harmony and melody exemplified so strikingly by Haydn. Fugal effect of a particular period involves generally the harmonic and melodic development of that period. In the Handelian period the harmonic combinations and progressions were well within the range of vocal resources. The modulations were not rapid, nor did they follow one another very closely: there was a deliberate character about every harmonic progression; and if the parts were elaborately arranged, the effect was free from other elements of complexity.

But new elements of complexity began to attend fugal writing at the epoch of Haydn. At this period appeared richer harmonies—harmonies often involving chromatic departures without modulationwhilst modulation became bolder and more frequent. The feature, too, of an independent accompaniment, used sparingly but always effectively by Handel, becomes more developed and more frequent. changes were attended by a change in melody itself, which, whilst becoming to a great extent dependent upon the new harmonic progressions, unfolded new expression. Whereas the subjects of Handel have a certain homophonal spirit-are almost independent of harmonisation, and demand at most only the simplest harmony-those of Haydn and his successors belong to a melodic impulse, into which the feeling for special harmonic effect largely enters.*

* From the discovery of clearly defined chords, melody has depended for new scope and effect upon harmony. Between melody and harmony a connection exists somewhat similar to that between form and colour. There is more than a likeness between the control of the

It is not that the more modern composers always attempt fugues with subjects unfitted for fugal treatment, but that the strength of their genius exhibits itself in melody depending upon special harmonic treatment. For instance, the strength of Haydn's genius is not shown in the following subject, which,

harmony may increase considerably the force of melody within a certain melodic space. These relations of harmony and melody are exemplified in the progress of music from the period of Palestrina to

the present time.

We have observed, concerning the first application of chords to
Lutheran chants, that whilst these chords imparted depth to each
pote of the melody, they did not always strengthen the coherence
of these notes. Here harmony, whilst it may be said to have given a
new sensation to the influence of melody, sometimes weakened the
consciousness of the melodic design. When, however, the chord of consciousness of the melodic design. When, however, the chord of the dominant seventh became employed in harmonisation, this consciousness was strengthened. The central sound of the melodic design being always clearly suggested whenever this chord is heard, the relations of all other portions of that design are also clearly realised. We have observed further that, by the employment of this chord in harmonisation, melody could cover more than one key without loss of clearness. Subsequently, the melody could cover more than one key without loss of clearness. Subsequently, the control of the complete of the melody covering a quasi-

following extract exemplifies the melody covering a quasi-



The following extract exemplifies the melody passing to a somewhat removed key, by a new treatment of the dominant seventh, by its changing to a chord of the ninth on the same root, or passing to a chord of the diminished seventh, a third higher, whichever way the progression—which serves to introduce the G flat of the new key—



Thus we see that in the progress of harmonic development, the melodic impulse finds new outlets. Melody becomes more and more dependent upon harmony whilst undergoing itself modification of form. Through the instrumentality of harmony the salient points of melodic effect follow one another more closely; melodic effect acquires more force in proportion to its length. The following extracts from M. Gounod exemplify the force and vividness of expression which short and simple melodic lineaments may acquire by subtle harmonic



as he exemplifies, is at the same time not altogether unfitted for fugal treatment-



but this strength betrays itself more conspicuously as the subject becomes developed into melody requiring special harmony-



The fugal writing in Mendelssohn's "St. Paul" embraces instructive examples of the general complexity which in some cases resulted from pursuing this style amid the forces unfolded by the new developments in harmony and melody which were ushered in by Haydn. If we examine the fugal portion of the first chorus, commencing with the subject-



we find, in the first place, a subject demanding for adequate definition a strong and searching harmony, one result of which circumstance is to render this subject wherever it occurs, not merely prominent, but the only thematic feature having independent character, the counter-themes being little more than accessory parts of the harmony. We find, in the second place, frequent and rapid modulation; in the third place, an independent accompaniment, the design of which involves the persistence of a thematic linea-The function of this kind of accompaniment, beyond affording a foundation to the general structure, appears to be not to aid the expression of the vocal parts at particular points (as in the case of the independent accompaniments of Handel), but to impart a certain prevailing character to the whole expression, as well as to aid in giving unity to the general effect. One important result of this kind of accompaniment, when it attends fugal writing, is to add to the complexity of the general effect. We find, in the fourth place, cumulative harmonic effect which forms an important factor of the whole. That all this involves strong contrast of colour-what we may term phenomenal richness-it is unnecessary to say.

The effect is crowded to confusion, but crowded with elements of splendour; the utterance is somewhat spasmodic, but at the same time thrills with fire.

It is interesting to compare this with the Handelian method of fugal choral writing. In the latter style of effect we find that the modulations are comparatively few, whilst they are deliberate as to manner; we find obviously simpler combinations; we find also harmonic progression often majestic, yet always the servant of either the thematic or rhythmic design. With less frequent modulation and simpler harmonic effect, how then does Handel consummate expression both protracted and weighty? How is he enabled to fill in his space with effect both striking and varied? In the first place, his subjects, however characteristic and forcible in expression they may be, are also always well calculated both for imitation and for unfolding counter-thematic effect. Again, his counter-theme or themes, whilst working smoothly with the subject or with one another or both, possess a distinctive individuality of form which is perceived clearly under all circumstances-





With these means of elaboration alone, Handel produces protracted utterance, having both marked character as well as considerable variety of expression. Notwithstanding the structure of harmony and the manner of modulation are both simple, a full stream of changing effect is produced. Imagery, expressive and clear, is, so to speak, carved out of

comparatively homogeneous material.

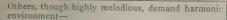
An essential condition of success in this style of at—the power of emanating subject—was, moreover, with Handel a specialty, his power of devising themes striking and characteristic being pre-eminent. The most promiscuous glance over Handel's oratorios betrays a multitude of subjects standing out in such independence of character and graphic expression as render them landmarks in art. Some are highly melodic as well as instinct with special expression, as in the case of the following, which, being broken into phrases having a certain completeness, notwithstanding they are each an integral part of the subject, is peculiarly favourable for polyphonal effect—



Others are dramatic-



Fall'n is the foel







WhiIst others have a picturesque suggestiveness, as in the following examples—



The wa - ters were ga - the	r-ed,
No. 20.	
The floods stood up-right, stood upright as an	heap,
0 4	The floods stood
6	
	The floods stood
05	



Entering into this power of devising subject, but less conspicuous in the purely fugal portions of his choruses than where the parts are in plain harmony, Handel betrays a great and special faculty, which, in our opinion, is a distinctive mark of genius in music—viz., the rhetorical instinct. This feeling for displaying sound in plain massive effects having broad rhythmic design, and embracing the following elements of utterance—viz., massive stress, accent and phrase-design, is perhaps the greatest and highest thing in Handel. It renders him independent of special richness in harmonic combination as well as in harmonic change; through it he unfolds a poetry of pure form which does not require colour.

If the reader refer to the first of the last series of illustrations, he will find the illustration is continued to the words "But as for His people." Our object in including the subject to the above words was to point out Handel's instinct for phrase-design—for musical effect having a strong character of utterance—and also his power of effective contrast of theme. If the reader now refer to the last illustration, to the words "The floods stood upright as an heap," he will find that the last three bars involve an example of what in modern parlance is called "tone-painting." He will also again observe striking contrast of theme.

Now in the first of these examples we have pathos in both melody and harmony, contrasted with declamatory effect; in the second, we have a graphic picture of the uplifted depths, not only in their massiveness, but suggestive also of their light surfaceplay. And the foundation of all this is nothing more elaborate than the scale, the common chord, and a simple harmonic succession. The workings of these various powers relating to thematic form, combina-tion of themes, and rhetorical design, Handel so arranges and marshals as to produce effect-full, varied, and protracted-whilst employing but the simplest harmony. With far less phenomenal splendour to his hand than the modern composer enjoys he still attains full and vivid expression both in the region of pathos and that of the picturesque. This is but one more illustration of the old truth, shown in dramatic art in the instance of Shake-speare, that when the language of an art is once clear-its fundamental elements of form once defined-nothing but idea is absolutely essential to its attainment of the highest reach of effect. It is scarcely necessary to refer to those well known merits of Handel's structure-its being well within vocal resources and its involving even display of the parts. It may be said, on the whole, that Handel's utterance is potent, if not passionate, never spasmodic, and largely dramatic.

(To be continued.)

We make no apology for returning again and again to the subject of reform in the method of writing music to be placed in the engraver's hands; for if the desire of a composer is really to speak to the whole of the civilised world in one language, the more clearly it expresses his intentions the better. The true system

of noting the minor scale, the indefinite meaning of many signs so constantly used, the absurdity of covering the paper with Italian words to indicate a method of performing a passage which should be sufficiently indicated by the passage itself, have already been ventilated in our columns; but the important matter of time-signatures, as far as we can remember, has not been mentioned. What are termed "simple times" are now sufficiently shown; for by gradually getting rid of the old sign "C"—originally the circle which represented "triple" or "perfect" time, cut in two to indicate "even" time, as most students know—we are enabled to write the figures 4, 2, or 3, according to the divisions of the bar. But when we come to "compound times," our manner of noting them causes endless confusion: for, utterly disregarding those divisions of the bar which, as we have said, are obvious to the merest tyro in "simple time," we place a number at the top which signifies the quantity, and not the grouping, of the notes contained in the bar; so that whether, for example, 6 means twice three, or three times two, is a matter for after discovery. Were these "compound times" noted, as they should be, according to the number of dotted notes in each partition of the bar, even moderate executants, instrumental or vocal, would at least accent their music properly; and we should not be able to record such a case as occurred to ourselves, in which a vocalist, holding a good position as a teacher, after vainly trying to sing a song in 6-8 time, and exhausting every method he could devise to keep with the accompaniment, told us that we should be able to get on very well "if we were to count three."

ALL musicians know the meaning of the tuners' word "Wolf," but we are indebted to a correspondent in a recent number of Notes and Queries—Mr. Walter W. Skeat—for throwing a light upon the probable origin of the term. The following is the story about it given in Ferne's "Blazon of Gentise" (1586), as cited in the Retrospective Review, February, 1853: "Nature hath implanted so inveterate a hatred atweene the wolfe and the sheepe, that being dead, yet in the secret operation of Nature, appeareth there a sufficient trial of their discording natures, so that the enmity betweene them seemeth not to die with their bodies; for if there be put upon a harpe, or any such like instrument, strings made of the intralles of a sheepe, and amongst them but only one made of the intralles of a wolfe, be the musitian never so cunning in his skil, yet can he not reconcile them to an unity and concord of sounds; so discording alwayes is that string of the wolfe." We are also told that once upon a time a Hindoo stole a wolf's skin, in order to convert it into the head of a tom-tom. His idea was that the sound of his drum would burst the drums of all his neighbours, since theirs were made of sheepskin. We have no doubt that a tuner would laugh at the idea of strings made of the "intralles of a sheepe," and those made of the "intralles of a wolfe," resisting all their efforts to "reconcile them to an unity and concord of sounds"; but the very fact of an antiquarian giving us the result of his researches into the subject is worthy of notice as showing the growing interest in matters musical; and we are glad therefore to transfer Mr. Skeat's communication to our pages.

In perusing the advertisement columns of newspapers, it has often struck us that a collection of the most eccentric of those relating to music might take their place with the many "curiosities of criticism" upon the art which we have from time to time presented to our readers. With this view, we have

recently come before us, and selected a few as a first instalment. The following, although somewhat obscure, may at least be accepted by Mr. Curwen as a graceful compliment: "Young Man wishes Instructions in Sol-fa Music, to keep proper time in Playing Harmonium." The next is evidently from one who will spare no expense to be revenged upon those who respect not the truth of the proverb that "walls have ears": "Wanted, self-acting Contrivance (Mechanical Organ, Musical Box, or similar) producing a noise sufficiently powerful to drown Pianoforte Strummings." The third, we are certain, must gladden the hearts of pianists who have long been yearning for a chance of exhibiting their talents before the public at a fair remuneration: "Pianist wanted, for exhibition in City. 15s. per week given." The vocalist who inserts the following advertisement in an American journal, has evidently a good "notion" of profitably employing the hours of rest from his artistic labours: "-, the tenor, wants all of his musical friends to know that he will take a special interest in suiting them in suits, either made to order, or ready made." These are all very practical announcements; but some we find so cleverly and elaborately worded as to make us wonder by whom they can have been written. Here, no doubt, is the solution of the mystery: "INGENIOUS ADVERTISE-MENTS.—A literary man makes it his special study to devise telling and ingenious advertisements. Any subject, topic, or sentiment introduced, according to

Our recent experience at the Birmingham and Hereford Festivals has convinced us that the behaviour of the vast number of persons assembled during the performance of sacred works is now everything that could be wished for, even by the most earnest churchman. We can remember the time when the clamour for seats at the Birmingham Town Hall, and the desecration of the Cathedrals by the holiday-making crowds at the Three Choir Festivals, really threw a slur upon the religious, and brought into prominence the commercial, character of the meetings. These evils, however, have been remedied -and remedied, too, in the best possible mannernot by stringent orders from the Committee that talking could not be permitted in the concert-room, or printed notices from the clerical authorities calling upon all to recollect the sacred edifice in which the music is given, but from the increase of that knowledge of the compositions and their composers which generates respect, and transforms pleasure-seeking audiences into devout and reverent listeners. It certainly may be open to question whether the representation of a musical work set to scriptural text should be regarded as a religious service, so that at certain points every person must rise-especially when such proceeding should call forth the sotto voce observation we overheard, "How much better you can see the dresses when the people stand up": but this is a minor point, and we may reasonably rely upon the good sense of the public to decide this, as it has already decided other and more important matters to which we have alluded. The beneficial effect of these festivals to art, religion, and charity cannot be overstated; and it is gratifying, indeed, to find that every tangible objection to their continued patronage and prosperity has now been effectually removed.

Absurdities are invariably enhanced by contrast with their surroundings, and the following specimens of musical criticism, which would have excited little surprise in a provincial journal, have a positively clipped some specimens from papers which have electrifying effect when they appear in the sedate

columns of the Standard, which, in its report of the Hereford Pestival, seems to have given itself up to unrestrained enjoyment of the Horatian maxim Dulce est desipere in loco. Passing over such details as the grotesque epithet "never-tiring," which is applied to "The Messiah," we encounter the succeeding passage: "Mr. Kearton has a fine voice, so like in timbre to Mr. Lloyd's that a blind person might ordinarily mistake the singer, but he lacks the refinement and feeling which his elder brother's experience has given. And so it may be said of Madame Enriquez: and the pathos and feeling which Mesdames Dolby and Patey have always surrounded. This touching passage was wanting in to-day's de-livery." The printer has here co-operated in the happiest manner possible to dislocate the critic's sentiments. But the latter gentleman is, we take it, solely responsible for the startling metaphor contained in the following sentence: "The vocal gem (of the Evening Concert of the 10th ult.) was indisputably won by Madame Albani." Instrumental gems in the shape of musical snuff-boxes, and even musical rings, we have heard of; but this vocal gem is a novel trophy, and we congratulate Hereford in furnishing our great soprano with so unique a souvenir. It need hardly be stated that the regular musical critic of the Standard was in London at the time.

UNDOUBTEDLY the most attractive feature to the general public of the Albert Palace programme has been the Viennese Ladies' Orchestra, which, under the direction of Madame Marie Schipek, has been discoursing light and tuneful music since the first week in August. Clad in their smart red satin hussar jackets and white skirts, they present an appearance so picturesque and effective as greatly to prejudice in their favour all but the ideal critic. It is to be noticed that a sense of the feminine fitness of things has led them to relegate the wind department to a contingent of gentlemen so dexterously disposed in the centre of the band as to be practically invisible. So far as the intonation of some of the brass instruments goes, it were well that they were inaudible also. But on the whole the performance, though singularly wanting in breadth, is decidedly agreeable, and, by wisely confining her forces to the performance of light music, the Conductress has steered clear of the reef of which Herr Strauss ran so foul. Of conducting, in the true sense of the word, there is little or nothing; for Madame Schipek almost always faces the audience, employing her bow as a bâton, save when she occasionally plays a few bars as leader. Her beat, which is graceful and intelligent, seemed—at least, on the occasion of our visit—to be marked by too great evenness, and an avoidance of the tempo rubato which to us constituted one of the chief charms of Strauss's method. Still, in spite of all deductions, we believe it would prove extremely difficult, if not impossible, to "duplicate the lot," as the Americans say, in this country.

OUR contemporary the Globe is probably indulging in mild satire when it quotes the large summer earnings of an Italian piano-organ man (£127) in disproof of the prevalent assertion that the taste for Italian music is dead or on the wane in England. In any case, it is rather rash to assume the character of the music from the nationality of the pianoorgan man. One might, with at least an equal, if not greater, show of justice, argue the demoralising effect of the variety entertainment from the singular plea recently advanced (see Standard of the 3rd ult.) in behalf of a man charged with assault and robbery the first time in his life.

THE BIRMINGHAM MUSICAL FESTIVAL. (By our Special Correspondent.) (Concluded from page 546.)

DR. VILLIERS STANFORD'S Oratorio "The Three Holy Children " commenced the performance on Friday morning (the final day of the Festival), under the conductorship of Dr. Richter. The libretto, chiefly from the Psalms of David, the third chapter of the Book of Daniel, and the Song of the Three Holy Children in the Apocrypha, relates to the period of the captivity of the Jews under Nebuchadnezzar, and the miracle of the preservation of the Three Holy Children, who, for refusing to worship Bel, are cast into the fiery furnace by order of the Assyrian monarch. The Oratorio is divided into two parts, the first taking place by the waters of Babylon and the second on the Plain of Dura. The first part commences with an instrumental Introduction in E minor, which, without break, leads to a plaintive Chorus of Jewish Women, the principal theme in which, admirably expressive of the words, has already been heard in the The Chorus is written for two sopranos and Prelude. two altos, the placid character of the accompaniment in the early part being truly sympathetic with the lamentations of the Jewish captives. The music becomes more agitated to the words "For they that led us away required of us then a song and melody in our heaviness," the return to the original theme being extremely effective by contrast, and faithfully shadowing forth the nature of the subject upon which the work is founded. A barbaric March, in the tonic major, now announces the approach of a party of Assyrians, who bid the captives sing them a song of of Assyrians, who hid the captives sing them a song of Sion. The soft voices of the Jewish women, who demur to singing the Lord's song in a strange land, and the harsh enforcement of their command by the Assyrians, conclude this movement with much effect. The soprano solo which follows, in C major, "If I forget thee, O Jerusalem," afterwards joined by the female choir, is charming in its melodious simplicity; but, gradually interesting asserts a positive definers is wittend which creasing in energy, a positive defiance is uttered, which is replied to by the Assyrians, in an agitated Chorus, "Down with them," containing some vigorous and effective writing, the triplet accompaniment being suggestive of the subject of the previous March. conclusion of the Chorus the key changes from E minor to the tonic major, in which key the March is resumed, dying off gradually as the soldiers depart. The captives then, in a soprano solo, with chorus, commence another plaintive number, the impressive phrases in which are most sympathetically coloured by the composer, both in the voice parts and accompaniment, a good effect being gained at the conclusion by the recurrence of the words "By the waters of Babylon" to the opening theme, beginning in E minor, and ending in the tonic major. A very fine Chorus, commencing with a brief orchestral prelude, "The heathen shall fear Thy name, O Lord," introduces for the first time the full choir, and contains some contrapuntal writing of a high order, the fugue commencing on the words "When the Lord shall build up Sion" being worthy of much commendation, and a majestic choral phrase, boldly instrumented, effectively terminating the first part of the work. The second part begins with a Chorus of Assyrians, in

C major, an orchestral piece illustrative of barbaric rites and ceremonies, preceding the entry of the voices, on the words "Bel, great is thy name!" A Trio, for the Three Holy Children, in C minor, has some excellent points of imitation; this is succeeded by a repetition of the Chorus, in the tonic major; the Assyrian March is then heard, and a jubilant Chorus on the entry of the King terminates the A herald now, in a bold Recitative, proclaims the royal edict that all who do not fall down and worship the golden image which the King has set up shall be cast into the furnace, the previous Chorus being repeated, as if in confirmation of this decree. An instrumental Interlude, interspersed with choral passages from the Assyrian worshippers, leads to a long scene, the stirring incidents being graphically coloured. A Semi-chorus of Assyrian courtiers commences the number, in which the Three -that he had on that night been to a music-hall for Children are accused before the King of refusing to obey the proclamation. Being threatened with the punish

ment already declared, they protest that God will protect them from the furnace. Musically, these events are most decisive and important of the Festival. expressed with fidelity, if not with strong dramatic feeling, the Trio of the Three Children, "Our God whom we serve," beginning in A major and changing to A minor, being especially entitled to praise. In the latter key then occurs a vigorous Chorus, illustrating the rage of the King and the casting of the Children into the furnace, a Semichorus of Jewish women immediately succeeding this, with a reminiscence of the subject of the opening soprano solo forming a most effective climax to the movement. An instrumental Prelude commences the next number, which consists of a long solo for Azarias in three distinct sections. in the last of which the voices of the Three Children are united. The whole of this piece (although unduly lengthened) is replete with true musical feeling. A soprano Solo, and Semi-chorus for two sopranos, two altos, and two tenors, is profoundly religious in style, as befits the subject; and this is succeeded by a Chorus, much of the dramatic feeling of which is depicted in the orchestra, whilst the voices tell of the continual heating of the furnace. A soprano Solo describes how the Angel of the Lord came down into the furnace; and in a long scene, which indeed closes the dramatic portion of the Oratorio, the miracle is described to the King, who eventually directs that the Three Children shall be released, the Choral, "There is no other God that can deliver after this sort," being sung by the people. The eight-part Chorus, "O all ye works of the Lord," which the composer has, we may say, added to his work—although a link is to a certain extent established by one reference to a former theme—contains unquestionably the most learned writing we have yet seen from Dr. Stanford's pen. Commencing with a strict fugue on a bold subject given out by the basses, we have a really fine and scholarly development, responsive phrases between the first and second choir leading to some massive eight part harmony, and concluding with a "Hallelujah" of eight bars, in C major. Dr. Stanford is so well known as an advocate of the Wagnerian theory that we congratulate him upon his strict adherence to form, rhythm, and the many other qualities which belong rather to the creations of the older than the younger exponents of musical art. In his new Oratorio our only regret is that the second part, which affords so excellent an opportunity of displaying invention and vivid dramatic feeling, should be decidedly inferior to the first, in which we really have some charming and melodious writing for solo voices, chorus, and orchestra. The dryness of some of the pieces in the second part, however, must be only slightly dwelt upon in reviewing a really admirable work; and when the composer was called for and warmly congratulated upon the result of his labours, the feeling that the lavish applause bestowed upon him was fully deserved appeared universal. In every respect Dr. Stanford must have been more than satisfied with the manner in which his Oratorio was rendered. Unquestionably the choruses form the best portions of the work; but Miss Anna Williams created a decided effect with the pathetic air "If I forget thee"; Messrs. Maas, King, and Foli, in the music assigned to the Three Children, sang with much impressiveness; and in the small part of the Herald, and afterwards as the King, Mr. Watkin Mills was thoroughly efficient. The whole of the choral parts were finely sung, the fugues especially being given with admirable precision, and the female choir thoroughly realising the composer's intention in the lamentation of the captive Jewish women in the first part.

A memorable performance of Beethoven's Choral Symphony formed the second portion of the morning's programme. Herr Richter's reading of this work is now too well known to need criticism here; but, although doubt may exist as to the time in which he takes some of the movements, there can be no two opinions as to his power of ensuring a rendering, both of the instrumental and vocal portions, rarely heard in this country. The manner in which every point-many of which are too often slurred over-seemed instinct with a new life under the conductor's bâton will not be easily forgotten by the spell-bound listeners; and the solo quartet—Mrs. Hutchinson, Madame Trebelli, Mr. Maas, and Mr. F. King—as well as the choir, are to be warmly congratulated on contributing to ensure

The repetition of Gounod's Oratorio, "Mors et Vita," attracted a large and brilliant audience in the evening, a second hearing justifying all that we have written upon its exceptional power and solemnity, and even bringing the minute details of the composer's elaborate workmanship more clearly before us. This was especially observable in the fine "Dies Iræ"—the masterly instrumentation of which makes a deeper impression upon the hearer to whom it appeals not for the first time-in the "Confutatis Maledictus "—the orchestration of which throughout the movement is marvellous in its combinations and contrast of style-in the three instrumental numbers in the second part; and, indeed, whenever and wherever the complex nature of the score demands from the critical analyst as much earnestness and sympathy with the text as the composer brought to bear upon its conception. The double chorus, alla cappella, was a noble specimen of unaccompanied choral singing, and the many choruses with which the solo voices are associated were given with a careful attention to gradations of tone which fully realised the intention of the composer, and made a profound impression upon the audience. Again Madame Albani's singing was not only perfect in purity of vocalisation, but in that deep feeling which invested every phrase with significance, and conveyed to the listener the solemn import of the words with an eloquence beyond the power of description. Madame Patey, Mr. Lloyd, and Mr. Santley sang with the same effect as on the first performance of the work, Mr. Santley's declamatory solos being delivered with excellent voice and true artistic fervour, and the choir and orchestra thoroughly sustaining the high reputation fairly won during the progress of the Festival.

After the singing of the National Anthem, Herr Richter -whose personal as well as artistic qualities have gained him the esteem of all with whom he has been brought into contact in Birmingham-was called forward and positively overwhelmed with applause, the members of the chorus presenting him with a large lyre, formed of flowers. Then Mr. Stockley received an ovation, a compliment thoroughly deserved when his zealous and indefatigable work with the choir is considered; and we wish it could be added that Mr. Stimpson, the long-tried organist, who presided with so much judgment at the organ during the Festival, had been similarly recognised; but, being out of sight, we fear that he was also out of mind; and he must rest content, therefore, with the consciousness of having performed his duties to the satisfaction of all whose good opinion is

worth securing.

In looking back upon the results of this great Festival, we have no desire to re-criticise the works which have been submitted to judgment. Their merits have been fully, and we trust fairly, discussed; and it remains only to congratulate all concerned upon the rich legacy which Birmingham has this year bequeathed to art. For a decrease in the receipts, as compared with the last meeting, all were prepared; and, indeed, considering the depression of trade, the wonder is that so large a sum was realised; for, although the accounts are not yet made up, we are informed by the leading local papers that, including donations, the total to be handed to the General Hospital. though not so much as in 1882, will be very nearly equal to the usual amount. To the composers whose genius has so nobly upheld the high character of these Festivals: to the executive artists who have given such effect to their inspirations; and to those whose indefatigable exertions in the work of preparation and supervision so effectually smoothed the way for united action, the sincerest acknowledgments of all art-lovers are due. Personally, too, we must not omit to thank the many in official positions who materially helped to lighten our labours, and proved that the due performance of their onerous duties during an exceptionally arduous week may be tempered by uniform courtesy and kindness.

THE HEREFORD MUSICAL FESTIVAL. (BY OUR SPECIAL CORRESPONDENT.)

No more decisive proof of the special attraction of the Three Choir Festivals could be afforded than the continued success of that at Hereford, which, always occurring immediately after the great meeting at Birmingham, would, were it considered a pretentious rival instead of a friendly ally in the cause of charity, inevitably be subject rather to comparison than criticism. Happily those who give their patronage and support to the Festivals of the Three Choirs are chiefly drawn from a class of music-lovers resident in or near the Cathedral towns where these performances take place; and the periodical recurrence of such impressive renderings of the greatest sacred works within the walls of the greatest sacred edifices is, therefore, anxiously looked forward to, in spite of those musical gatherings on a more extended scale in concert-rooms, which can now be reached by a railway journey in a few hours. Hereford, ever since the opposition to these meetings, has taken the lead in manifesting, by the erection of triumphal arches and the display of flags throughout the main streets, a deep interest in its triennial Festival; and on the present occa-sion quotations from the works of the standard composers were added to many of the principal decorations, a daily open-air performance by a military band on a covered stand in the High Town being also organised by the energetic and zealous promoters of the Festival. Acting on a suggestion of the Mayor (Mr. J. H. Morley) a church parade of the various Trade and Friendly Societies took place on the Sunday preceding the Festival, and a procession of about 1,200 persons marched to divine service in the Cathedral, a special sermon appropriate to the occasion being preached by the Rev. Prebendary Phillott.

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On Tuesday morning, the 8th ult., the Festival—the r62nd of the Three Choirs—commenced with an early church service in the Cathedral, the Mayor and Corporation, with some of the City Magistrates, proceeding to the building in state. The musical portion of the service was sustained, as usual, by the three Choirs, the Venite being chanted to Purcell's setting, as were also most of the Psalms. The Te Deum and Benedictus were sung to Colborne in C, and Tallis's Responses were used. The Anthem was "Great is the Lord" (Ouseley), the Quartet being well rendered by members of the Hereford Cathedral Choir. The sermon, preached by the Rev. Prebendary Poole, touched but little upon music, save in allusion to its mighty power as an aid to charity. With a recollec-tion of the remarkable discourse upon art and artists which was delivered as the Festival sermon by the Rev. Canon Knox-Little at Worcester last year, we cannot say that we were disappointed at this; for we can scarcely regard the pulpit as the place from which laws should be laid down as

to what music ought to be.

A few passing remarks only are necessary in speaking of A few passing remarks only are necessary in speaking of the Cathedral performance of "Elijah," the work chosen for the first morning of the Festival. The principal vocalists were Madame Albani, Miss Anna Williams, Madame Enriquez, Madame Patey, Mr. E. Lloyd, Mr. Brereton, and Mr. Santley, valuable aid being given in some of the continuation of certed music by Miss Hilda Coward, Mrs. Andrews, Mr. Harper Kearton, and Mr. Stanley Smith. All the solo music went well; but grandly impressive as Madame Albani always must be when heard alone, we could wish that when associated with others she would exercise sufficient control over her magnificent voice to prevent its overpowering those of her fellow artists. The choruses were sung with commendable precision throughout, especially "Yet doth the Lord see it not," "Thanks be to God," and "He watching over Israel"; and Dr. Langdon Colborne is deserving of much praise, not only for conducting the work with care and precision, but for taking the movements, with very few exceptions, in the right time, and steadily preserving it.

Beethoven's Overture to "Fidelio" commenced the Concert at the Shire Hall in the evening, after which the first novelty of the Festival, "Saint Kevin," a Cantata composed for the occasion by Dr. Joseph Smith, was performed. Dr. Smith is, we believe, a Professor at the new University of Ireland, and organist at the Roman Catholic Cathedral of Dublin. It may be questioned whether the composer was wise in challenging criticism upon a work of such dimension before he had mastered the art of instru-mentation, and formed for himself a style of the past,

those responsible for the management of the Festival leads us to ask with whom the choice of works rests. It is natural enough that a young composer should be glad of any opportunity of getting a Cantata well rendered by principals, band and chorus; but this pardonable ambition ought to be controlled by the judgment of those who have a duty to perform to the public; for, although it is good that a student should receive a lesson by listening to his music, so that faults may be revealed which do not appear so clearly upon the paper, that lesson should not be given in the Shire Hall at Hereford, during a Three Choir Festival. Undoubtedly the legend of Saint Kevin-which tells us how a young monk, tempted by the love of a maiden, from whom he attempts to fly, eventually saves himself by hurling her, shricking, into a lake—espe-cially as poetically related by Gerald Griffin, is scarcely a subject to choose for a Cantata in two Parts; but the defects of a libretto may be partially concealed by the skill of the composer; and it is a matter of regret, therefore, that Dr. Smith, instead of writing a series of movements, the music of which seems to have but little relation with the words, did not see how these words could be sympathetically coloured, so that the tale, simple as it is, should be aided, rather than obscured, in its effect upon the listeners. It may be imagined that we should scarcely draw attention so prominently to "Saint Kevin" (which we presume to be the first important work of its composer), did we not perceive in it very decided indications of a talent which might still be cultivated to good purpose: indeed, despite the faults of over-ambition and inexperience, there are many parts of the Cantata—especially in the choruses—which show a decided feeling for dramatic effect, when considered as abstract music. We will not attempt to analyse the work, but may mention that the opening chorus, illustrative of a summer eve in "Luggelaw's deep-wooded vale," is appropriately placid and melodious, the treatment of the lines commencing "Soft gloom fell from the mountain's breast" being extremely happy. The long scene which follows contains much to admire; but the pieces are destitute of form, and wander about so vaguely amongst the keys that the ear is distracted, and seems to need that repose which the hero of the work vainly seeks when flying from the find but irrepressible Kathleen. The orchestral intermezzo, "descriptive of the sleep of Kevin," commences well, but is too long; and the chorus which concludes the first part is merely a succession of disconnected passages. Better writing begins the second part—a pastoral chorus, with an attractive theme, being succeeded by a soprano solo, "What hasty foot has early been?" which is really charming in its grace and elegance, and was so delightfully sung by Miss Anna Williams as to elicit the warmest applause from an audience too glad to welcome any melodious and unpretentious number in the work. laboured music follows this, with, however, occasional passages which, although over-elaborated with crude instrumentation, give evidence of the composer's innate musical faculty. One decisive feature in the Cantatathat of employing "those distinctive peculiarities which belong to Irish National Melody"-must be alluded to, especially as this local colour is sometimes extremely effective, the instrumental Intermezzo founded on the Irish air traditionally associated with the legend, affording a grateful relief after the restlessness of many of the preceding numbers; and the Hibernian flavour pervading the melodious soprano solo already alluded to being felt as thoroughly appropriate. Dr. Smith conducted his work with commendable decision, and at the conclusion of the performance was much applauded. The principal singers— Miss Anna Williams, Messrs. Harper Kearton and Brereton-exerted themselves most successfully in the young composer's cause; and the choir, although occasionally slightly out of tune, was firm in the attacks, and earnestly watchful of the bâton throughout. The presentation of the third and fourth movements of Mozart's Symphony in D (No. 5), at the beginning of the second part of the programme, had very much the effect of exhibiting half the picture of a great painter. Of course what was heard of the Symphony, like what would be seen present, or future, which at least might be understood, if not commended, by musical listeners. This, however, is a personal matter; but the acceptance of his composition by

vated musical taste, were thoroughly satisfied. The rest of the selection comprised songs by Madame Enriquez, Messrs. Harper Kearton and Brereton, an excellent rendering of Smart's part-song, "Ave Maria," by the Bradford Choir, and Wagner's March and Chorus, "Hail, bright abode," from "Tannhäuser."

A larger number of persons attended the Cathedral on Wednesday morning to hear Gounod's "Redemption" than had been known at any single performance during many Festivals. The rendering of the work for the first time at Hereford created the utmost interest, and the impression produced by this great tone-sermon upon the listeners, in a building consecrated to the preaching of Christian truths, was indeed a convincing proof of the all-powerful eloquence of music. The principal vocalists were Miss Anna Williams, Madame Patey, Mr. E. Lloyd, Mr. Santley, and Mr. Bereton, Miss Hilda Coward ably assisting in some of the concerted music, and the parts of the Penitent and Impenitent Thief being well sung by Mr. ing in some of the concerted music, and the parts of the Harper Kearton and Mr. Stanley Smith respectively. solos were in too safe hands to need more than a passing word of admiration upon the manner in which they were given; but the effect of the choruses depends so much upon the quality of the choir and the baton of the Conductor that, in justice both to Dr. Colborne and the fine body of voices under his direction, we must say that seldom indeed have we heard the great choral pieces with which the work abounds more accurately or more sympathetically sung. The fine climax of the second Part, "Unfold, ye portals everlasting," was a noble specimen of precision and unexaggerated power; and in the more subdued choruses the tone of the choir was most evenly balanced. The effect of "The Redemption," which has now been played at the whole of the Three Choir Festivals, will not be speedily forgotten in Hereford.

The evening programme in the Cathedral comprised Spohr's "Last Judgment," with Madame Albani, Mr. E. Lloyd, and Mr. Santley as the principal vocalists, and Bach's Cantata "A Stronghold sure," which was given with Mr. Otto Goldschmidt's additional accompaniments, written for the Bach Choir. Spohr's Oratorio was finely sung throughout, and produced a profound sensation; a great feature in the work being the Duet "Forsake me not," by Madame Albani and Mr. Lloyd, which was most perfectly rendered. The solos in Bach's Cantata were well given by Miss Anna Williams, Madame Enriquez, Mr. Harper Kearton, and Mr. Brereton. The choruses, too, were admirably sung; but the invitation to join in the choral "Ein' feste Burg" was not responded to by a single individual. It must be mentioned that on this occasion persons were admitted into the aisles on payment of a shilling, a wholesome concession to the general public of which we need scarcely say a very large number availed

themselves.

Thursday morning's performance commenced with the now celebrated "Stabat Mater" of Antonin Dvorák, the rendering of which, at last year's Worcester Festival, created such a sensation. It is unnecessary again and again to record the impression made upon us by the fascinating and truly original music of this work; but we must say that the quartet "Quis est Homo," the choruses "Eia Mater" and "Tui nati vulnerati," and the solo "Inflammatus," familiar as they were to us, revealed on this occasion new beauties, and upon the many who heard them for the first time created an effect too evident to require audible demonstration. It would, of course, be absurd to say that the innumerable minute touches of genius so prominently brought forth under the composer's bâton at Worcester were fully realised at Hereford-indeed, we must candidly affirm that there were very many defects both in the band and choral parts—but the wondrous power of the music asserted itself, in spite of these shortcomings; and, the difficulties of the work considered, Dr. Colborne may fairly congratulate himself upon the result. The solo parts were rendered by Madame Albani, Madame Patey, Mr. E. Lloyd, and Mr. Santley with a success which it is unnecessary to record; and the choir, although, as we have indicated, betraying occasional signs of the want of sufficient rehearsal, sang with an evident appreciation of the high character of the music. Mendelssohn's "Hymn of Praise" formed the second part of the morning's selec-

tion, and was admirably given throughout. The orchestral movements were exceptionally well rendered, and again the choir was heard at its best. Of the solo vocalists—Miss Anna Williams and Mr. E. Lloyd—we need not speak; but the singing of Miss Hilda Coward in the duet with Miss Williams, "I waited for the Lord," evidenced not only a sympathetic voice and cultivated style, but the possession of that natural musical feeling which cannot but charm all artistic listeners.

At the evening Concert in the Shire Hall, after a spirited performance of Mendelssohn's Overture to "Ruy Blas," Mr. C. H. Llovd's "Song of Balder," written expressly for the Festival, was given, under the conductorship of the composer. The work, scored for soprano solo, chorus and orchestra, is founded upon the legend of the death of Balder, the God of Light, Peace and Day, who was slain by Höder, the blind old God of Darkness and Night. From the sleep of death, however, he awakens to gladden the world again with his presence. This story, which although illustrating the phenomena of day and night, may, of course, have a deeper meaning, as stated in the analysis of the work, has been treated in very musical verse by Mr. Frederic E. Weatherly, and effectively fitted for the composer's hand by its natural division into two parts-sorrow at the death of the god, and faith in his return. A brief and appropriate instrumental movement in F minor-in which the prevailing theme of the first part is announced precedes the entry of the voices, commenced by the altos, on the word "Balder," and replied to by the basses. The soprano solo begins on the pathetic reiterated exclamation "Dead!" and is afterwards effectively woven in with the chorus, accompanied by some bold orchestral figures. expressive soprano phrase, to the words "Let the hills sigh," answered with points of imitation by the chorus, and the constant repetition of the burden of the movement "Balder the beautiful is dead," show that the composer has wisely sought rather to give an appropriate musical colouring to his theme than to furnish an abstract specimen of his technical acquirements. An instrumental movement passing into F major unites the two sections of the work, the declamatory soprano solo, "Lift up your hearts," commencing the vocal part with much effect, and leading to a melodious phrase, responded to by the chorus. At the change into A flat major we have some very charming orchestral passages, sometimes combined with the chorus, and sometimes independently, giving much brightness to the words of the text, a good use being occasionally made of the leading theme of the first movement, now in the major key. The final chorus is extremely well written, and brings this clever and thoughtful Cantata to an effective conclusion. Mr. Lloyd, who conducted his composition, and was warmly applauded at its termination, has undoubtedly made one more firm step in advance, and may be emboldened, we hope, by his success, to devote himself forthwith to some work in the higher forms of art. The important soprano solo was admirably sung by Miss Anna Williams, and the choruses throughout were every-thing that could be desired. The programme also com-prised the Andante and Finale of Mendelssohn's Violin "Sweet Bird" (sung so well by Madame Albani, with flute obbligato by Mr. Barrett, as to be encored, which she flute obbligato by Mr. Barrett, as to be encored, which she responded to by giving Gounod's "Ave Maria," founded on Bach's First Prelude), a smoothly written part-song, "Twilight," for eight voices, by Mr. C. L. Williams, the Madrigal "Flora gave me fairest flowers," excellently sung by the Bradford Choir, and songs by Madame Enriquez, Mr. Harper Kearton, Mr. Santley, and Mr. Brereton, the Concert concluding with Weber's "Jubilee" Overture.

On Friday morning "The Messiah" was given, the principal yearlists, hairy, Madame Albais, Wise, Appendix Appendix Proposition of the Prop

on Friday mothing The Messian was given, the principal vocalists being Madame Albani, Miss Anna Williams, Madame Patey, Madame Enriquez, Mr. E. Lloyd, Mr. Harper Kearton, Mr. Brereton, and Mr. Santley. No innovations upon the established custom of presenting this work have to be recorded; and we have only therefore to say that in every respect the Oratorio was finely rendered, not the slightest symptom of fatigue being observable in band, solo vocalists, or choir.

A Chamber Concert at the Shire Hall, in the evening, concluded the Festival. The programme was highly interesting, including Beethoven's Quartet in C minor, Op. 18; Haydn's Quartet in D major, Op. 64; both of which were finely played by Mr. Carrodus (first violin), Mr. Val Nicholson (second violin), Mr. R. Blagrove (viola), and Mr. C. Ould (violoncello); an effective Romance and Tarantelle, for violin, by Berthold Tours, excellently rendered by Mr. Carrodus, and encored; and a Duet, for two violins, "Larghetto and Rondo," by Spohr, in which Mr. Carrodus was ably assisted by Mr. Val Nicholson. In the vocal department, the great effect of the evening was made by Miss Hilda Coward, who sang so charmingly Goundd's song "When in early morn," as to elicit an enthusiastic encore, to which she responded by giving an equally finished rendering of Ganz's "Nightingale's trill," which again roused the audience to a burst of applause such as is rarely accorded to a stranger at the Three Choir Festivals. Songs were also successfully given by Madame Enriquez and Mr. Harper Kearton, the Bradford Choir again giving evidence of excellent training in some glees and part-songs.

The collection at the doors of the Cathedral has fallen somewhat below that at the last Festival; but it is believed that donations still may come in, and that the Charity will receive the usual addition to its funds. Whatever may be the pecuniary result, however, there can be no doubt that Hereford has, on this occasion, thoroughly sustained its reputation. A really fine orchestra, led by Mr. Carrodus, solo vocalists who stand at the head of the profession, and an exceptionally good and reliable choir, have exhibited their powers in the interpretation of high-class works with a success which must place these meetings of the Three Choirs on a firmer basis than ever. It is true that little novelty has been produced; but experience has proved that it is safer to trust to the tried works of the past than to the untried works of the present, unless great care is exercised in judging of compositions; and especially when it is possible that "local interest" may creep in to bias the

In taking leave of the mi sical portion of the Festival, we must bear testimony to the general ability displayed by Dr. Langdon Colborne—who, it must be remembered, is called from his organist's seat to become a Conductor once in three years—to Mr. Done, who presided at the organ in the Cathedral in the morning; and to Mr. C. L. Williams, who accompanied at the pianoforte in the Secular Concerts, and at the organ on the second evening, in the Cathedral. For the general arrangements no thanks can be too great to the Hon. and Rev. Berkeley L. S. Stanhope, Honorary Secretary, and his indefatigable assistant, Mr. Capner, the personal exertions of both these gentlemen, even during the progress of the Festival, contributing materially to the success of the meeting.

THE CHORAL COMPETITIONS AT THE ALBERT HALL.

In spite of obvious defects of management, an always interesting and often delightful entertainment was furnished by the competing choirs who took part in the contests in the Albert Hall, organised by the Council of the Inventions Exhibition, on the 1st, 2nd, 3rd, and 4th ult. It is not our intention at so late a date to add anything to the discussion of the question of abstentions, or the alleged inadequate notice given to metropolitan societies; but we may be permitted to endorse the suggestion that on any similar future occasion the names of the conductors, the numbers of the choirs, and the titles of the admitted extra pieces should be included in the programmes. The names and reputations of the six gentlemen chosen to act as judges were an ample guarantee for thorough competence and impartiality: Mr. E. Prout (chairman), Mr. Eaton Faning, and Mr. Arthur O'Leary serving on Tuesday and Friday; and Mr. Henry Leslie (chairman), Mr. W. A. Barrett, and Mr. McNaught relieving them upon Wednesday and Thursday. If, in one or two cases, their decisions did not fall in with the popular verdict, it is worth remarking-apart from the teaching of any such cynical maxims as that the majority are generally wrong-that errors in detail, such as the missing of an entry, imperceptible to the great bulk of those present in a building of the dimensions of the Albert Hall, but detected by the trained ear of an experienced musician, seated in the most advantageous spot and with displayed considerable feeling in their rendering of Sulli-

the music before him, would naturally and justly influence their estimate.

A good notion of the closeness of the competition in Class I. (for large choirs of not less than 100 mixed voices) may be formed from the fact that, when the marks were added up, only four out of a maximum of 450 divided the conflicting claims of the Burslem Tonic Sol-fa Choir and the Nottingham Philharmonic Society, to the latter of whom, a remarkably fine body of upwards of 200 voices, the first prize of £100 was eventually awarded. The test pieces were Mendelssohn's "Why rage fiercely the heathen?" and Morley's "Fire! Fire!" and it is worthy of remark that the Burslem Choir sang these and their extra piece entirely without notes. Of the remaining seven competing choirs that of the Birmingham Musical Association came next. Curiously enough, the greatest descent in pitch was achieved by the Manchester Choir, who by no means did justice to their Lancashire lineage. It would certainly seem as though choral had not kept pace with instrumental development in that county.

In Class II. (choirs of mixed voices, not less than fifty or more than 100) there were as many as thirteen entries, the victory of the Hanley (Staffordshire) Glee and Madrigal Society proving no surprise to those who had remarked the roundness and richness of voice, the balance and ease which this choir displayed in Converso's madrigal, "When all alone," and the piece of their own choosing, Gounod's "Come unto Him!" They seemed to have a greater "Come unto Him!" They seemed to have a greater natural gift for singing than any of their competitors, though for intelligence, expression, and rigid maintenance of pitch we preferred the rendering of Mendelssohn's Psalm, "Judge me, O God," given by the Sheffield Tonic Sol-fa Association. This familiar piece proved by far the severest test of the capacity for correct intonation on the part of the choruses, and, let us add, of the artistic conception and intelligence of the Conductors, some of whom took such liberties with the tempi as entirely to destroy the dignity of the whole. There could be no question of the superiority of the two choirs already mentioned, and that hailing from the Vale of Clwyd, over all other competitors, and but for an unlucky infringement of one of the regulations the last-named Association would actually have received the second prize. The error was such a venial one that the Committee recommended the Council to make a special award of £20, a suggestion that was at once carried out. In the sonority of the male voices and clearness of enunciation this choir was second to none, and their only error in judgment was the choice of an extra piece—"The Lord is a lamp" (Benedict's "St. Peter")—which tested the intonation and endurance of the soprani somewhat sorely. Owing to the infringement already mentioned, the Sheffield Choir took the second prize, the third being awarded to the Portsmouth Temperance Choral Society. This chorus was distinguished for sweetness rather than strength of tone, and for excellent pronunciation, qualities which were exhibited to great advantage in Webbe's "When winds breathe soft." Among the remaining choirs a word of notice is due to the Chesterfield Harmonic Society (who sang entirely without notes), the Peckham Tonic Sol-fa Choir, and the Temperance Choral Society (Strand), the two last-named being noticeable for the fine quality of the female voices. One choir alone had the misfortune to make a false start, a failure partially due to the carelessness of the Conductor, but mainly on account of its figuring last on the judge's list.

On Friday, the 4th ult., proceedings opened with the performance by the Redhill Drawing-room Class of the selected test-pieces for Class IV. (choirs of female voices not less than thirty or more than fifty), "Hope and Memory' (Smart) and "The Shepherd Boy" (Carl Hering). As their's was the only entry, the Redhill Drawing-room Class had to be content with the barren meed of a commendation, the circumstances of their appearance gaining for them more sympathy than their lack of spirit and faultiness of intonation would otherwise have entitled them to. In Class VI. (choirs of men's voices not less than thirty or more than sixty), the Leeds Choir were superior at all points to their antagonists from Southsea and Preston. finish, balance, quality of voice, and intelligence, this choir reached a very high level. The Preston Orpheonic Society song "Our ship now goes" with humour and spirit. But their intonation was at times imperfect, and De Rille's "Martyr of the Arena" imposed a greater strain upon the altos than they could conveniently bear. The Southsea Choir suffered from an indistinctness of enunciation and a lack of resonance in the altos and tenors, which thoroughly justified the decision placing them below their Northern

In Class V. (choirs of men's voices not less than sixty) it was impossible not to feel sympathy for the popular disappointment at the verdict which gave the second prize to the London Male Voice Club. Of the superiority of the Carnarvonshire singers (Arvonic Male Voices) there could not be much doubt, for in addition to the intelligent phrasing, distinct enunciation, spontaneity and spirit, which they shared with their compatriots from Rhondda, they displayed a truly remarkable quality of voice, brilliant and sympathetic, which fairly carried away the audience. In finish and correctness of intonation the London Male Voice Club left little to be desired, but in phrasing, distinctness of enunciation, and spirit, they seemed decidedly inferior to the Rhondda Male Voice Society, who in their turn were only surpassed by the Arvonic voices in the richness and brightness of their quality. Moreover, while the London choir chose a short and easy piece as their own selection, the choice of the Welsh singers was in each case excellently adapted to test their vocal capacity and intelligence. In this class the test pieces were Beale's "Come, let us join the roundelay," and Spofforth's "Come, bounteous May.

In conclusion, we have to remark that, considering the drawbacks which beset such an undertaking, the management are certainly to be congratulated on the response which their overtures received. The entries may not have been entirely representative, but it speaks wonderfully well for the enterprise and public spirit of provincial associations that they should have sent up their choirs to compete for prizes which afford no adequate remuneration when the expense of bringing a hundred or a couple of hundred persons from Wales, or Nottingham, or Yorkshire has to be taken into account. But at least they could find no fault with the heartiness of their reception, or the applause that greeted their efforts. Mutual profit cannot fail to result from such encounters if conductors will only avail them-selves of the opportunities of observation. Southerners cannot fail to have been struck by the obvious advantages resulting from the common practice among the Northern and Welsh singers of dispensing entirely with their notes; and in refinement and correctness of pronunciation the Northerners have not a little to learn from their Southern antagonists. The recent performance has given us food for reflection in many ways. It has served to exemplify the extraordinary inability of the English audience to look after its own interests. On Tuesday, Thursday, and Friday, there was a really fine gathering of auditors in the Albert Hall, but instead of frequenting the balcony, or better still the topmost gallery, which a contemporary naïvely describes as "by no means a bad place," they were all congregated in the arena-the worst place of all-and the stalls. A few bold spirits ventured to these supernal regions, where they were rewarded by a real treat during the performances of such choirs as those of Hanley, Leeds, Nottingham, and many others. They might be also seen in the intervals grappling with the mysteries of the "temporary label," or endeavouring to reconcile the contents of a case with the erratic description of them to be found in the catalogue.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

BEYOND occasional amateur and "benefit" Concerts, which are generally more for the purpose of gratifying the performers than furthering musical taste and culture, it cannot be said that our season has yet actually commenced.

We have already announced the sketch programme of the Philharmonic Society, whose first Concert was to take place on the 29th ult., too late to be commented upon in this letter. From the particulars now published of this Society's work for the ensuing season, our first impressions | will assuredly not be neglected in them.

van's glee "The long day closes," and sang Hatton's Tar's are fully confirmed in that the items selected, whilst ample in number and importance, do not comprise any large works—and few instrumental compositions—which may be looked upon as novelties. It is to be regretted that the advantages possessed by our premier Society, particularly in regard to their renowned Hall, and their orchestral Hall, and their orchestral facilities, should not be utilised in the introduction to Liverpool of such works as "The Rose of Sharon" or "Mors et Vita," There is a reflection somewhere which should be removed if Liverpool is to keep pressing forward in the van of musical progress.

Ambition again characterises the advance prospectus of the Birkenhead Subscription Concerts, which are to commence on November 11. The performances will be chiefly instrumental, and the list of artists is pregnant with talent, including Madame Norman-Néruda, Miss Dora Shirmacher, Mr. Charles Hallé, Mons. Pachmann, Herr Straus, Signor Risegari, and the Heckmann Quartet. The vocalists comprise Miss Hope Glenn, Miss Marian McKenzie, Miss

Clara Samuell, and Mr. Redfern Hollins.

The prospects and intentions of the Philharmonic Choral Society still hang fire, and with the continued depression in trade, and the expected political excitement which the early elections are likely to involve, it is now improbable that a complete series of Concerts will be given.

The same considerations have led to Herr Richter's decision to abandon the idea of any provincial tour until the spring, and the performance of Beethoven's Choral Symphony, which had been arranged with the above Society,

will therefore necessarily have to be deferred.

The Wavertree Choral Society is doing a good work within its own limited compass, and announces a series of three Concerts to be held during the season at the Wavertree Town Hall. At two of these it is intended to give Cowen's "Rose Maiden" and Sullivan's "Prodigal Son," and with the sterling reputation which the Conductor, Mr. Fred. W. Pinckney, has acquired in the profession, we may anticipate a thoroughly satisfactory rendering of these works.

MUSIC IN BIRMINGHAM. (From our own Correspondent.)

THE musical storm which signalised the closing days of August has naturally been followed by a musical lull during September, and the month's record is, consequently, a somewhat meagre and unimportant one. There have been no Concerts yet of the first order, and no musical event of greater interest than the first production here of Sir Arthur Sullivan's "Mikado," touching which it will probably suffice now to remark that its success in Birmingham, has been quite as decided as in the Metropolis, and that it has been performed nightly to overflowing audiences.

On the 22nd ult. a new Service of Song, written for the occasion by the Rev. Kipling Cox, was performed in the Town Hall for the first time by a choir of 700 juvenile voices, of the Church Temperance Society, with organ accompaniment, and, on the 28th ult., Barnett's "Ancient Mariner," followed by a miscellaneous selection, was given by a band and chorus of nearly 400 performers for the benefit of Mr. T. G. Locker, a well-known and esteemed local music teacher. These, with one or two minor events of purely local interest, constitute the month's musical record.

But if the past has been barren, the future is full of promise, and the musical season upon which we are just entering is likely to be an active and interesting one. First in order of date, as well as of artistic importance, comes the annual Subscription series of Messrs. Harrison, whose first Concert is fixed for the 6th inst. Among the vocal artists who will appear in the course of the series are Madame Patti, Madame Albani, Miss Griswold, Miss Robertson, Madame Trebelli, Madame Patey, Madame Antoinette Sterling, Mr. Maas, Mr. E. Lloyd, Mr. J. W. Turner, Mr. Santley, Signor Foli, and Mr. F. King; whilst the interests of instrumental art will be championed by Mr. Hallé, Signor Bisaccia, M. Vladimir de Pachmann, Madame Norman-Néruda, Signor Papini, M. Musin, M. Hollman, Signor Bottesini, M. Lasserre, and Mr. Hallé's admirable band. The programmes of these Concerts are, for the present, "a sealed book"; but the claims of classical art The Birmingham Festival Choral Society, as usual, makes a special feature in its prospectus of the principal novelties produced at the late Festival, to which the three first Concerts are devoted. On the 8th inst. the selection will comprise Dr. Villiers Stanford's "Three Holy Children," and Dr. Bridge's "Rock of Ages," Dvorák's "Spectre's Bride" will be performed on November 26, and Gounod's "Mors et Vita" at the third Concert, on March 4. Mr. Mackenzie's Oratorio "The Rose of Sharon," composed for the Norwich Festival of last year, will furnish the subject-matter of the fourth and final Concert on April 15, 1886. The band and chorus, under the conductorship of Mr. Stockley, will be on the usual complete and efficient scale, and the array of principal vocalists secured is a large and brilliant one, including, among others, Madame Valleria, Miss Anna Williams, Mrs. Hutchinson, Miss Hone Glenn, Mr. E. Llovd, Mr. Maas, and Signor Foli.

Next in order comes Mr. W. C. Stockley, the able choirmaster of the Birmingham Musical Festival, who is now in a fair way of accomplishing for local instrumental art, what he has long since done for choral art in Birmingham, by the creation of a really first-class band of local instrumentalists. It is about twelve years since Mr. Stockley first came before the public as an orchestral conductor on his own account, though he had long been accustomed to conduct the bands of the Festival Choral, and other Societies with which he was connected, and he soon succeeded in making himself as much at home with instrumental performers as with vocalists. His band now numbers eighty skilled players, mostly local musicians, but supplemented in some sections by a few picked London instrumentalists, and Mr. Stockley has already succeeded in imparting to it a unity, precision, and perfect balance of parts which many Metropolitan organisations might envy. For the coming season, four Orchestral Concerts are announced, commencing on the 22nd inst., and at each Concert an entire Symphony will be produced, including one by Beethoven, one by Schumann, Mendelssohn's A minor, and the new one in F, by Mr. Prout, produced at the last Birmingham Festival. Raff's Italian Suite is mentioned among the orchestral selections, and the vocal music will be in the hands of Miss Elly Warnots, Miss Clara Samuell, Madame Patey, Madame Trebelli, Mr. Edward Lloyd, Mr. Maas, and Signor Foli.

The Philharmonic Union, after suffering temporary eclipse, shows signs of life again, and announces three Concerts, at which the "Elijah," "Judas Maccabæus," and a miscellaneous selection will be given, under the direction

of Dr. Swinnerton Heap.

The Midland Musical Association, under the conductorship of Mr. H. M. Stevenson, promises four Concerts, at which "Judas Maccabæus," Mr. Moore's "Torfrida," "Samson," and the "Creation" will be performed.

The Musical Section of the Midland Institute is more

The Musical Section of the Midland Institute is more than usually active this season, and, besides establishing a local school for music, consisting of cheap classes for singing and the various wind and string instruments and theory of music, it announces four Concerts, at which recitals of pianoforte and violin music will alternate with madrigal singing. The new musical classes have already attracted a large number of students, the elementary violin class numbering nearly 200, the solo singing class for ladies over 100, and the pianoforte class for ladies nearly as many. At the elementary singing class, the attendance on the first evening exceeded 300. It is scarcely necessary to remark that this new development of the curriculum of the Institute is looked upon with anything but favour by the private music teachers of the town, who have already had to bear their full share of the burden of bad trade, and cannot possibly compete in penny lessons with the Institute.

MUSIC IN MANCHESTER. (From our own Correspondent.)

THE dawn of our musical life and activity is now fast approaching, signs of vitality are appearing all around; and, although no positive announcements of any great consequence are yet made—no developed buds are yet formed and exhibited—rumours full of promise for the winter are whispered about, and genial breezes, promising fertility, are warming and cheering the lovers of music.

Mr. Hallé, who demands first attention, will recommence his series of twenty Subscription Concerts on the last Thursday in October; but no outline of his intentions has yet been published, although it is carnestly hoped that some novelties, and especially those successful at the recent Birmingham Festival, may be produced here.

Mr. de Jong will resume his Saturday Evening Concerts, and has engaged for the first a strong body of solo singers and players. The Working Men's Concerts (also under Mr. de Jong's direction) will continue, on alternate Saturdays, to afford our local aspirants opportunities of displaying their acquirements, and of gaining confidence and experience. A similar series of Popular Concerts is now announced for Monday evenings, so that it will be the working man's own fault if he does not become, at least mildly, musical.

At the Concert Hall the scheme inaugurated last season will be continued, with the advantage of the knowledge then gained of the usefulness and popularity of afternoon recitals. Probably those attractive and social gatherings will be extended in character as well as in number.

The Athenæum will, towards the end of October, celebrate its jubilee, each of its very successful Societies entertaining some of the 3,000 members of the institution one evening during a festival week. The Musical Society will, of course, be prominent, and will show its specialty of refined rendering of vocal part-music, as well as its promising young solo singers.

The Vocal Society has been revived, but with divided allegiance, the title being claimed by two choirs, respectively under the control of Mr. Henry Watson and Mr. John Towers. It is to be hoped that both sections will profit by the careful training thus secured, and advance

our local part-singing.

Mr. Cross will display his old energy and pluck as one of the captains of our Tonic Sol-faists at his Saturday Concerts at the Association Hall in Peter Street, and the smaller and more private suburban Societies will continue their exertions in spreading a love of vocal music and

discipline among their members.

Apart from the strictly Manchester musical doings, we have had one short week's performances of the Carl Rosa company. Repeating, as Mr. Rosa seems to incline to do here, much music that is not only old but also old-fashioned (which is quite a different thing) we, nevertheless, were afforded another interpretation of Goring Thomas's "Esmeralda" with its freshness of melody and powerful ensemble writing, and the work has taken a yet deeper hold upon the popular esteem. "Manon" was given twice, not in a style by any means beyond reproach; still it charmed crowded audiences, and excited a desire to hear it under more favourable circumstances. When Mr. Rosa returns to Manchester he will, we hope, not only give us a performance of "Nadeshda," but organise his band upon a more liberal scale. It is hardly fair to condemn a provincial audience, in every respect as discerning and musicianly as his metropolitan patrons, to repetitions of "The Bohemian Girl," &c., or to present those new works with which we are eager to become practically acquainted, with an incomplete or unpractised band. Much of the success of the very best work must depend upon an adequate rendering of the orchestral effects, upon the swing of a strong corps of instrumentalists sufficiently familiar with their parts to enable them to play with vigour and confidence. And, greatly as we-for our own sakes-desire Mr. Rosa to modernize his provincial répertoire, still, in justice to our rising composers, I must caution amateurs against accepting certain crudenesses and thinnesses of tone as exact fulfil ments of the intentions of the authors. I write this in all kindness and goodwill to one who has spiritedly and perseveringly striven to establish regular and systematic performances of "Opera in English.

Musical examinations, both privately of students and publicly of choirs, are fashionable here just now. The list issued by the Society of Professional Musicians shows a remarkable success; and for the forthcoming contests at St. James's Hall there are, I hear, very many entries. Altogether a vigorous winter season here seems to be

promised.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

THE forthcoming musical season, so far as Yorkshire is concerned, promises to be unusually interesting, if one may judge from the announcements which have already been made. Not only are the old Societies preparing for the winter with renewed energy, but new musical combinations are coming forward with much enterprise, and the next few months are likely to be crowded with musical events. Moreover, the quality of the promised productions

is likely to be in proportion to the quantity.

In Leeds there are signs in every direction of awakening zeal. The Chamber Concert scheme, which was commenced a few years ago by Mr. J. Rawlinson Ford, has attained a degree of success which promises well for the future. Six of these Concerts will be given during the forthcoming season under Mr. Ford's auspices, and the subscribers will have the advantage of attending them in the Coliseum. This building, it may be remembered, was inaugurated on the occasion of the recent visit of the Prince of Wales, who was entertained at a banquet given there by the authorities of the Yorkshire College. It is capable of seating an audience of at least double the number of persons who could be accommodated in the Victoria Hall, and its acoustic properties are unexceptionable. The attractions offered by the promoter of the Chamber Concerts are powerful. Among other artists whose services have been secured are Madame Norman-Néruda, Herr Joachim, Mr. Carrodus, Miss Shinner, Mr. Otto Peiniger, M. Saint-Saëns, Mr. Charles Hallé, Signor Piatti, and M. Jules de Swert; Miss Clara Samuell, Miss Hope Glenn, Mrs. Hutchinson. For two of the Concerts which are to take place in January the full band, conducted by Mr. Manns, has been retained, with Herr Franz Rummel as solo pianist, and Mr. Carrodus as solo violinist.

An interesting series of Musical Evenings has been announced to take place at the Philosophical Hall. performances will consist of Chamber Music, and will be sustained by Mr. Edgar Haddock and Mr. Fred. Dawson, the latter a young planist who, as a boy, not many years ago, was quite a prodigy. The series of Concerts numbers ten, and will be given weekly. Each programme will comprise a grand Sonata for pianoforte and violin, a solo for each of those instruments, and a duet for both. In addition to Sonatas from the works of many masters, Beethoven's masterpieces will be largely drawn upon for the pianoforte; and Mr. Haddock's violin solos will include, amongst others, selections from the works of Veracini, Locatelli, and Leclaire, many of which are said to be hitherto unknown in this country. The programmes include in nearly every instance one or more compositions

entirely new to Leeds audiences.

The Leeds Philharmonic Society presents an attractive programme, though the merit lies rather in the names of the principal artists than in the nature of the music selected for performance. "The Rose of Sharon" is the only work in the prospectus to which the term novelty may be applied. The Concerts, like most of those announced to take place in Leeds, will be given in the Coliseum.

In addition to the arrangements to which reference has been made, Concerts of some importance will be given by the Amateur Orchestral Society, the Armley and Wortley Choral Society, the Leeds Temperance Choral Society, and

other well-known organisations.

The Huddersfield Subscription Concerts Committee announces a series of fourteen Concerts, the first of which took place on the 22nd ult., and was in the form of a

grand Handel bi-centenary night.

In Bradford the Subscription Concerts will again take precedence in point of interest, although the committee have not much in the way of novelty to set before their patrons. The season will open on the 30th inst. with a repetition of Berlioz's "Faust." Miss Mary Davies and Mr. Lloyd will again undertake the parts with which their names are associated, but a new Mchistopheles is promised in the person of Mr. Henschel. The programme of the second Concert will comprise Chamber Music, in the performance of which the following are announced to take to study the composition; part—namely, Madame Norman-Néruda, Signor Risegari, no lack of exquisite singing Herr Straus, Signor Piatti, Herr Paersch, Signor Preatoni, enthusiastic audiences.

and Mr. Hallé; Madame Valleria will be the vocalist. An equally interesting event of the course is that announced for December 11, when Madame Albani will be the vocalist, and Mr. Halle's full orchestra will perform, among other works, the instrumental music of Berlioz's "Romeo and Juliet." Cherubini's Mass in C and Benedict's "St. Cecilia" are promised for the fourth Concert, Miss Thudi-chum, Miss Hope Glenn, Mr. Lloyd, and Mr. Watkin Mills being engaged for the principal parts. A Ballad Concert will be given in February, 1886, and will be specially attractive by reason of the appearance of Señor Sarasate, Signor Bottesini, and Mr. Cusins. The concluding Concert will afford another opportunity of hearing Herr Joachim, and afford another opportunity of hearing Herr Joachim, and will introduce to a Bradford audience Mr. Winch, the American tenor. Mr. Misdale, one of our most skilful and enterprising pianists, has put forward another attractive list of Chamber Concerts. Under his auspices will be performed Dvorák's Trio in B flat (Op. 21), Goetz's Trio in G minor (Op. 1), Raff's Piano Suite in E minor, and a host of similar works likely to interest connoisseurs.

The Bradford Amateur Orchestral Society, which came into existence last season, under the able leadership of Mr. George Haddock, promises to become of much musical service to the town. The Society consists of lady and gentlemen amateurs, and already has a membership forty

strong.

The Manningham Vocal Union, whose competent efforts, under the leadership of Mr. Rooks, were duly noted last season, will enter upon its fourteenth session with a performance of Randegger's "Fridolin," and the list of works to be rehearsed during the season includes Dvorák's "The Spectre's Bride" and Cowen's "The Rose Maiden." Another programme of considerable importance is that of the Bradford Festival Choral Society, which includes Gade's "Psyche" and Rossini's "Stabat Mater." Altogether the prospect afforded by the announcements referred to, and by those of numerous other organisations of which Bradford can boast, is a very agreeable one, and proves that the musical life of the town is vigorous as ever.

An interesting choral competition took place on the 18th ult. among the children attending the Bradford Board Schools. The local educational authorities have of late paid special attention to the development of music in their schools, and, by way of encouragement, has instituted prizes of considerable money value for distribution among competing choirs of Board School children. Sight-singing tests were applied, and rehearsed performances were adjudicated upon. The judges were Dr. Stainer and Mr. W. G. McNaught. Dr. Stainer, in the course of some remarks, deprecated the system adopted by some Boards of employing special music teachers, and added that the competition had proved that school-teachers could teach music admirably.

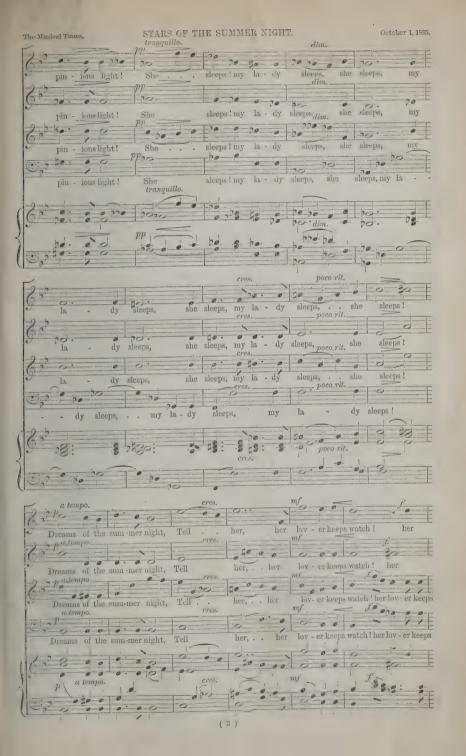
MUSIC IN THE WEST.

(FROM OUR OWN CORRESPONDENT.)

THE celebration of the fifth Triennial Bristol Musical Festival is now close at hand, and naturally arouses a good deal of interest in the city. The dates fixed are the 20th, 21st, 22nd, and 23rd inst. Strenuous efforts are being 21st, 22nd, and 23rd inst. made by the Festival Committee to render the undertaking a success, and certainly, so far as vocal "stars" are concerned, we have nothing to complain of. With such names as Madame Albani, Miss Anna Williams, Madame Patey, Madame Trebelli, Mr. Edward Lloyd, Mr. Joseph Maas, and Mr. Santley before us, we may rest assured that the solos, at least, will receive full justice, and we have frequently observed that, to some extent generally, and in Bristol more especially, it is to these that general audiences look for their chief pleasure. Nor is this fact hard to account for, as a solo is easier of comprehension to a certain extent, and less complicated than the work of a chorus or a band, and appeals more easily to the general ear, which is not, we fear, as a rule, a highly educated one, musically speaking. It is not to be wondered at, therefore, that the bulk of the audience go simply to hear the singer, and not to study the composition; and as there will certainly be no lack of exquisite singing, there ought to be crowded and enthusiastic audiences. The Festival Committee have









again engaged Mr. Charles Hallé and his band for the week; and the programme is to be as follows:—Tuesday morning, Handel's "Belshazzar"; Tuesday evening, miscellaneous Concert; Wednesday morning, Mendelssohn's "Elijah"; Wednesday evening, miscellaneous Concert; Thursday morning, Berlioz's "Faust"; Thursday evening, miscellaneous Concert; Friday morning, Handel's

There is very little music besides the Festival in prospect at present. We are glad to see that the promoters of the Saturday People's Concerts have decided to renew their praiseworthy efforts during the coming season, and, in tact, have already done so, as the first Concert was given on the 26th ult. The aim of these gatherings is to bring good music within the reach of all classes, and the crowded audiences are extremely gratifying, though, considering the merely nominal price of the tickets, it is perhaps scarcely to be wondered at that the finances of the Society are not in a very satisfactory state.

The Monday Popular Concerts will probably not be renewed before Christmas, and the Committee has decided to reduce the number of them to six this season, this being the result of the inadequate support accorded to them. Having sustained a heavy loss on the nine Concerts given last season, which necessitates drawing upon the reserve fund to the amount of £200, the Committee naturally do not

feel justified in incurring so large a risk again.

Two grand Amateur Concerts, under most distinguished patronage, were given at Salisbury on the 9th ult. by Mr. Augustus Aylward, organist of St. Thomas's, in aid of the restoration fund of the church. The Concerts were a great financial success, the room being filled on each occasion, and a handsome sum will be realised. vocalists were Lady Simeon, Mrs. Harcourt Coates, Miss Farebrother, and Mr. Alec Marsh, all being most successful in their respective songs, and gaining encores. Mr. Alexander Rowland played a marvellous solo on the contra-bass, and Mrs. Scott Siddons gave four recitations with the greatest success. The orchestra, numbering fifty performers, played with great effect the Overtures to "Fidelio," "Il Barbiere," and "Cosi fan tutti," two movements from Mendelssohn's Italian Symphony, and March from "Athalie," &c. The accompanists were Mr. T. E. Aylward, Mr. A. Aylward, and Madame Rosa Keenig. Mr. Augustus Aylward conducted, and received quite an ovation at the conclusion of the Concerts.

The Concert season at Salisbury will include Mr. Augustus Aylward's third popular orchestral Concert in November, with Mr. C. Fletcher and Madame Rosa Koenig; the Sarum Choral Society's second Concert of the season, the first week in December (Mozart's "Twelfth Mass" and Mendelssohn's "Lauda Sion"); and St. Martin's Choral Society's second Concert of the season in December—Conductor, Mr. Augustus Aylward.

At Exeter, the Orchestral Society gave its second Concert on the 26th ult. The Victoria Hall Organ Recitals will begin on the 3rd inst. Mr. Farley Sinkins will give two Subscription Concerts on the 16th inst., morning and evening, and on the 28th inst. Mr. Brandram will recite "The Midsummer Night's Dream," and Mendelssohn's music will be rendered by members of the Western Counties Musical Association. The last-named Associa-tion will give, at its Annual Festival, Mendelssohn's "Elijah," Macfarren's "Lady of the Lake," and an Orchestral Selection.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

THE dead calm which has prevailed in our musical circles is drawing to an end, and the announcements already made promise an interesting musical season for Edinburgh.

An event which claims prominent notice is the visit of Herr Richter and his famous orchestra, who will appear for the first time in Edinburgh on the 28th and 31st inst. It is gratifying to hear that, from a pecuniary point of view, there is a good prospect of success, many subscriptions having already been promised. To all lovers of music these Concerts cannot fail to prove an unaccustomed treat. As may be supposed, the programmes consist largely of Wagner's compositions, and will include the Overtures to | Mr. James Allan.

"Die Meistersinger" and "Tannhäuser," Vorspiel to "Parsifal," the Walkurenritt from "Die Walkure," and the Introduction to Act III. of "Die Meistersinger." Beethoven's Symphonies Nos. 5 and 7 are also comprised in the Miss Lena Little will be the vocalist, with songs of Glück, Mozart, and Handel; and Herr Ernst Schiever will lead the orchestra.

Early in the season a grand Vocal and Instrumental Concert will be given by Mesdames Agnes Zimmermann and Antoinette Sterling, Signori Papini and Bottesini. This Concert will be followed by the annual Recital of Mr.

Charles Hallé and Madame Norman-Néruda.

Mr. Lambeth's Select Choir from Glasgow will give a Concert of part-songs, principally Scotch; Mr. Hartley's Edinburgh Choir announces "Elijah"; and the Carl Rosa Opera Company will give a season of two weeks at the Lyceum Theatre.

The Choral Union will introduce for the first time in Edinburgh, Mr. A. C. Mackenzie's highly successful Oratorio "The Rose of Sharon," with the composer as Conductor. The Society also promises Haydn's

It is probable that Mr. Hueffer will, by arrangement with Messrs. Paterson and Sons, give three Lectures upon Modern Music.

In the course of the winter a number of other Concerts are already in view, including Mr. Waddell's Chamber Concerts, a performance by his ladies' orchestra, and a rendering by his Choral Society of Dvorák's Cantata "The Spectre's Bride."

Herr Otto Schweizer intends to give a Pianoforte Recital, and Mr. Franklin Peterson his annual Organ Recital.

MUSIC IN GLASGOW AND THE WEST OF

(FROM OUR OWN CORRESPONDENT.)

THE Glasgow Choral Union's scheme of Concerts for the ensuing season is as follows:-The season will extend from December 7, 1885, to February 13, 1886, ten weeks in all. Thirteen Subscription Concerts will be given, four of them choral and nine orchestral. The Choral Concerts will comprise performances of the following works, in their order :- Mackenzie's "Rose of Sharon" (conducted by the composer), Handel's "Messiah," Costa's "Eli," Dvorák's new Cantata "The Spectre's Bride." particulars of the orchestral music to be performed have yet been announced, but it is understood that the programmes will include some important new works. usual Saturday evening Concerts will be given during the season, the selections at these being, as a rule, hardly, if at all, less high toned than those on the Subscription nights. The following vocal soloists have been engaged :- Madame Albani, Madame Valleria, Hutchinson, Madame Clara Samuell, Miss Hilda Wilson, Messrs. Edward Lloyd, Joseph Maas, Holberry Hagyard, Watkin Mills, Bantock Pierpoint, W. Ludwig, and Signor Foli. The solo instrumentalists are:—Piano, Miss Clotilde Kleeberg, Madame Anna Mehlig, and Herr Franz Rummel; violin, Herr Stanislaw Barcewicz and Mr. J. T. Carrodus. Engagements are pending with other distinguished artists. The orchestra will consist of about eighty performers, and Mr. Manns will conduct, as before.

The programmes of the two Concerts to be given here on the 27th and 30th inst., by Herr Richter's Orchestra, have been issued. At the first Concert will be played three selections from Wagner-Overture to "Tannhäuser," Introduction to Act III. of "Die Meistersinger," and Vorspiel to "Parsifal," the same composer being equally fully represented at the second Concert in the Overture to "Die Meistersinger," Introduction and closing scene "Tristan und Isolde," and the Walkürenritt from "Die Walküren." There will be a Beethoven Symphony at each Concert; No. 7 in A, and No. 5 in C minor; Liszt and Weber being the remaining sources drawn from, in the "Hun-garian Rhapsody," No. 1, of the former, and the "Oberon" Overture of the latter. Miss Lena Little will be the vocalist. An encouraging number of subscriptions

have already been received. The Glasgow Select Choir has elected Mr. J. Miller Craig, of Edinburgh, as Conductor, in room of the late

The Glasgow Amateur Orchestral Society was started in 1870. It had for Conductors, first M. Méhul and latterly Signor Zavertal, now of Woolwich. It practically ceased to exist some four or five years ago, but has now been revived in amalgamation with the Southern Orchestral Society, and under the old name. Mr. W. T. Hoeck, who has shown special aptitude for training amateur orchestras, has been chosen Conductor. Several excellent players, in all the departments, have joined the Society, some lady violinists among the number. Among the music to be practised during the session are Haydn's Symphony Letter Q ("The Oxford"), and Schubert's No. 8, in B minor; the Overtures "Don Giovanni" (Mozarl), "Prometheus" (Beethoven), "Son and Stranger" (Mendelssoln, "Ossian") (Gade), and several other selections of equal

The City Hall Saturday Evening Concerts began for the season on the 19th ult. The standard usually attained at these Concerts is hardly of the highest, but the entertainments, at the least, help to allure large numbers of the working-classes from grosser pleasures, and serve thereby a decidedly useful end.

Dr. A. L. Peace continued his Organ Recitals in the Cathedral during last month, the series having closed for

the present on the 28th ult.

The Partick Musical Association, of which Mr. Hugh McNabb has the direction, will take up Barnett's "Ancient Mariner," together with Zingarelli's "Laudate" and other short pieces

The Ruthergien Choral Union, conducted by Mr. Macintyre, has selected Sullivan's "On Shore and Sea"

for its first Concert during the winter.

The Glasgow Southern Boys' Choir, which has made excellent progress since its institution three years ago, under Mr. Hugh McNabb, is to take up Behrend's humour-ous Cantata "The Ghost" as the principal piece this

season. The Kyrle Choir, which is under the care of Mr. Allan Macbeth, will resume the season's practisings in October. For the first two months or so the members may probably be occupied in learning a number of part-songs, glees, &c., with which to give Concerts to the humbler classes, throughout the town, in keeping with the aim of the Society, of which the Choir forms a part. They may very likely take up one larger work and prepare it for performance in March or April, but what the work may be is not yet

The Crosshill Musical Association are to practise, with a view to performance, at their first Concert, a new Cantata, MS., by their Conductor, Mr. A. Patterson, entitled "Hohenlinden," the book being the well-known lines of

Thomas Campbell.

A fine suite of rooms, suitable for Concerts and other public meetings, has been opened here, under the name of the Waterloo Halls, the larger hall having seats for 2,000 persons. The rooms are in a central position in the City, and will, doubtless, be very much in request. It may be mentioned that the buildings (which are in the Greek style of architecture) were originally occupied for Christian worship by Wellington Street United Presbyterian Church, the congregation having lately migrated west-

ward, like so many others in our city.

A portion of Gounod's "Mors et Vita" is to be sung in Linlithgow Abbey, by special permission of Messrs. Novello, Ewer and Co., sometime in November or December next, by the choir of the church, under the direction of Mr. James T. Finlay, the Organist. The choir, entirely male voices, and numbering forty-two, will, on the occasion, be altogether independent of extraneous assistance, and the accompaniment will be by organ alone. The choir of this historically interesting church gave a performance, similar in character, of "The Redemption"

a year or two ago.

The Paisley Choral Union will perform this season Mendelssohn's "Elijah" and F. H. Cowen's new Cantata, "Sleeping Beauty." The Glasgow Choral Union orchestra will play the accompaniments to at least the former work, and appear at an instrumental Concert. A Ballad Concert will be given in November, at which will be A Ballad sung some part-music, under the baton of Mr. James Barr, the Honorary Choral Trainer of the Society.

At Bridge-of-Weir, near Glasgow, the Musical Society, under the conductorship of Mr. Carrick, will produce Birch's "Merry men of Sherwood Forest."

At Bridge-of-Allan, the important Spa in Stirlingshire, F. H. Cowen's "Rose Maiden" will form the subject of study by the Choral Association, conducted by Mr.

The Ayr Choral Union will perform Handel's "Judas Maccabæus" at its first Concert this season. The Musical Association of Girvan, a town a few miles further south in the same county, will study Mendelssohn's "Hear my Prayer" and Handel's "Zadok the Priest," together with a selection of choruses, anthems, and partsongs. Mr. Hugh McNabb is the Conductor of the two

The Airdrie Choral Society have selected Mendelssohn's

"Elijah" for their winter practice.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, September 14, 1885. In the larger cities of the United States preparations are making for the musical season, which will open about a month from now. The scale of these preparations in New York and Boston (more particularly the former) indicates a season of unparalleled activity. Indeed, here the question which is confronting the public is not, "What and how much are we to have?" but, "How are we to find capacity for all that is projected?" I have not verified the estimate, but it has been stated that from beginning to end the season will contain 210 days, and that for these 210 days 350 performances of sufficient merit to command attention from the musical writers for the newspaper press are already booked. New York will be called on to patronise opera in German, English, and Italian, the latter, of course, if Mr. Mapleson succeeds in effecting a lease of the Academy of Music, for which he is negotiating. he will do so there does not seem to be much doubt.

The principal facts in connection with the German season at the Metropolitan Opera House, I observe, have already been printed from time to time in the news notes of The Musical Times. The season will consist of thirtynine subscription nights and thirteen matinées, commencing on November 23 and ending on March 6, with an intermission from December 19 to January 4, during which time the company will give representations in Philadelphia. time the company will give representations in Philadelphia. The repertory is the most ambitious yet undertaken in New York, and comprises "Rienzi," "Tannhäuser," "Lohengtin," "Die Walküre," "Die Meistersinger," "Die Gotterdämmerung," Goldmark's "Königin von Saba," "Der Prophet," "Faust," "Die Jüdin," "Aïda," "Carmen," "Gioconda," with, possibly also, "Meficstofele," "Huguenots," "Masaniello," and "Der Fliegende Holländer." The preliminary subscriptions are exceedingly promising, having reached within three weeks after the opening of the books, a sum three times as large as the total subscriptions for last season. The prelarge as the total subscriptions for last season. The preparations making at the house amount to a guarantee that, as spectacles, the operas will leave nothing to be desired. Less certainty is felt by connoisseurs touching the musical department. Not one of the principal sopranos is known here except Auguste Kraus, the wife of Director Seidl, who was in the company last season, and made many admirers by her whole-hearted performances, and the freshness of her still youthful voice. But Madame Kraus's ambition and zeal exceed her wisdom, and she shows a strong desire to attempt rôles for which nature did not equip her, and which, if persisted in, will surely ruin her voice before long. Fraulein Lilli Lehman, the leading soprano, is of course known by reputation, but on the part of those who follow closely the careers of operatic artists, there is a question whether her recent endeavours to cope with such dramatic rôles as Brunnhilde and Valentina are not confessions of that vocal degeneration which tyranny of the German operatic stage is doing so much to further in the land of Wagner. The tenors are unknown here, though the name of one of them, Eloi Sylva, was introduced to the public in a slight degree last year by the customary managerial manipulations. The reports that have reached amateurs about Herr Albert Stritt, of the

Grand Opera House at Frankfort, are not such as to excite great curiosity concerning his vocal abilities, though all agree that he is a magnificent actor. It is at least an interesting coincidence, in these days of poverty in tenors, that the principals in both the German and English New York companies this year both come from Frankfort. Herr Candidus is the chief tenor of the English company.

This company will begin a season of representations at the Academy of Music on January 4, which is to include Subscription nights (forty) and Matinées (sixteen), besides ten performances in Brooklyn. The artists engaged are: sopranos—Pauline l'Allemand, Annis Montague, Charlotte Walker, Emma Juch; mezzos and contraltos—Jessie Bartlett Davis, Sara Barton, Helen D. Campbell, Mathilde Phillips; tenors—Charles Turner, Alfred Paulet, Charles Thompson, William Candidus; bassos—John Gilbert, Myron W. Whitney, M. O. Lonsdale; baritones—William H. Lee, Alonzo Stoddart, George

The operas promised are Gluck's "Orphetis," Nicolai's "Merry Wives of Windson," "Lohengrin," "Huguenots," "L'Eclair," "Faust," "Carmen," "Goetz's "Taming of the Shrew," "Lakmé," "Oberon," "Marriage of Figaro," and possibly a work by Rubinstein. I take these facts from advance sheets of the prospectus, which is to be given to the public next week. The enterprise is backed by a formidable list of Society members, headed by Mrs. Thurber, who, for several years, has been playing the rôle of an artistic Mæcenas in this city. Mr. Thomas is announced as the director of its artistic fortunes, and the business management is in the hands of Mr. Thomas's business manager, Mr. Charles E. Locke. The stage manager is to be Herr Hock, formerly of Hamburg, and last year with Dr. Damrosch's German company at the Metropolitan. I will not attempt to forecast the operatic season; from the facts which I have recited English readers will observe that an energetic effort will be made in this city during the coming winter to solve the "operatic problem which has exercised the minds of writers, artists, and managers in all the great countries of the world for several years past. In conclusion, I wish only to add that many serious-minded American lovers of music are watching with no little sympathetic interest the steps which Great Britain is taking in the same direction. They see in the work of such men as Mackenzie, Stanford, Thomas, and their confrères, the harbingers of a time when England will enjoy English Opera, and when her influence will help America out of the humiliation of being obliged to depend for performances in the vernacular upon what is merely Opera in English.

Of the preparations for the Concert season I can as yet add but little to what I described as being in prospect at the close of last season. In one respect, I fear, the coming season will mark a retrogression rather than an advance. The choral performances will be fewer in number, and less interesting in character than those of last year. The Chorus Society will be abandoned, and the Oratorio Society, whose Conductor, Walter Damrosch, will be kept occupied at the Metropolitan Opera House, will give three Concerts instead of four. One of these will be the usual Christmastide performance of "The Messiah." At the other two it is purposed to bring out Berlioz's "Messe des Morts" and Wagner's "Parsifal," the latter, of course, without scenery or action. Since none of the smaller choirs ever do anything of special interest this will limit our opportunities to enjoy choral music to the three Concerts of the Oratorio Society, unless M. Van der Stucken should succeed in a plan which he has formed to organise a choir to co-operate in his second series of Novelty Concerts. It also puts in doubt the question—When and from whom we are to hear Gounod's "Mors et Vita"? At present the talk is of giving it under the direction of Mr. Thomas, with either the chorus of the American Opera Company or the choir of the Brooklyn Philharmonic Society, next February. performance which the Oratorio will have in this country will be at a Festival in St. Louis, on the 31st inst., under Mr. Thomas's bâton. In February it will be heard, almost simultaneously, in Boston, Philadelphia, and Brooklyn.
The St. Louis Festival will embrace five performances during the last week of October, and Mr. Thomas's orchestra will have the instrumental numbers in hand. was connected.

The occasion of the Festival is to celebrate the opening of a new Music Hall of large dimensions.

The twenty-eighth annual Festival of the Worcester County (Mass.) Musical Association will take place on September 22—25. Mr. Zerrahn, of Boston, will conduct as heretofore, and among the soloists will be Madame Fursch-Madi, Miss Emma Juch; Messrs. Whitney Mockridge, Myron W. Whitney, and D. M. Babcock. There will be 500 voices in the chorus and fifty instruments in the benchestra. The programme is largely taken up with solo performances, but among the music to be sung are Henry Smart's "Bride of Dunkerron," Rossini's "Stabat Mater," Macfarren's Cantata "May-Day," Handel's Anther," Macfarren's Cantata "May-Day," Handel's Anther," Zadok the Priest," Selections from Rubinstein's "Tower of Babel," and Handel's "Messiah." For next year's Festival the managers have in contemplation Dvorák's Cantata "The Spectre's Bride," which it is likely will have its first American performance at Milwaukee this winter, under the direction of Mr. Tomlins.

OBITUARY.

On the 13th ult. there died, at Berlin, after a prolonged illness, Friedrich Kiel, one of the most profound contrapuntists of modern Germany; a composer, moreover, who combined in himself some of the highest attributes of true genius, including that comparatively rare one, in these days, an almost retiring modesty of character. Indeed, it is partly owing to the latter that his name is, as yet, but little known to the musical world generally. Nor did his sterling qualities begin to meet with a just appreciation even in his native country until after the production, in 1862, by the Stern'sche Gesangverein, of Berlin, of his "Requiem" (Op. 20), which, however, raised him at a bound to a position of acknowledged pre-eminence as a composer of sacred music. His career previous to that event had been an obscure but laborious one. Born on October 7th, 1821, at Puderbach, near Marburg, the son of a schoolmaster in humble circumstances, his musical talent soon attracted the notice of the art-loving Prince Wittgenstein-Berleburg, whose generous assistance enabled the young man to adopt music as a profession. He studied first under Kummer, at Coburg, and afterwards (in 1843), under S. W. Dehn, at Berlin, where also he conceived that intense love and veneration for the great masters of church music, more especially Handel and Bach, which determined his subsequent artistic bias. For a number of years Kiel led the quiet and uneventful life of a musicmaster in the Prussian capital, publishing from time to time some of his, then already numerous, compositions, chiefly for pianoforte, which however attracted but little attention. He was already past forty when the above-mentioned performance of his "Requiem" suddenly brought him into fame, a distinction which his subsequent producinto tame, a distinction which his subsequent produc-tions have fully justified. Among the latter may be specially instanced his "Missa solemnis" (1866), his Oratorio "Christus" (1874), and his still more recent Christmas Oratorio "The Star of Bethlehem," out of a number of other works, both for the church and the chamber, for organ solo and for orchestra. In all of these he distinctly moves upon classical ground, while in his compositions for the church he commands with perfect ease and freedom the contrapuntal and polyphonous resources of his great predecessors, without ignoring at the same time the best teachings of modern musical progressqualities which rendered him facile princeps in his par-ticular sphere among his contemporaries. Kiel was elected a member of the Senate of the Berlin Royal Academy of Arts in 1869, and in the same year became a professor of composition at the newly founded "Hochschule für Musik" in connection with that institution. A number of distinguished pupils bear testimony to the solidity and earnestness of his teaching, and his death leaves a void in representative German musical art which will not easily be filled.

AT a recent meeting of the Council of the Accademia di S. Cecilia, Rome, Mr. Francis Hueffer was elected an honorary member (Socio bene merito). This is the oldest of the Italian Academies, and one with which Palestrina was connected.

THE prospectus of Novello's Oratorio Concerts, under the conductorship of Mr. A. C. Mackenzie, announces what may be regarded as a revival of the performances given under the same title from 1869 to 1875. That the love of sacred music has much deepened within the last few years is unquestionable; but those who watch with interest the progress of the art amongst the people must also perceive that it has materially widened, and that many who exclusively patronised and attended secular performances a short time since are now beginning, not only to appreciate the undying works of the past writers of sacred art, but to study and listen with reverence to the creations of our modern composers who have so successfully devoted their talents to this branch of the art. The exceptional interest of the programmes offered during the season 1885-86 at the Concerts organised by Messrs. Novello cannot, therefore, fail to draw large audiences. At the first Concert, on Tuesday evening, November 10, Mr. A. C. Mackenzie's Dramatic Oratorio "The Rose of Sharon" will be Dramatic Oratorio "The Rose of Sharon" will be given, Madame Albani, Madame Trebelli, Mr. Lloyd, and Mr. Santley being the principal singers; at the second Concert, on December 1, Gounod's sacred Trilogy "Mors et Vita," with the same eminent solosists; at the third, on December 22, Gounod's sacred Trilogy "The Redemption" the solos by Madame Albani, Madame Trebelli, Mr. Maas, and Mr. Santley; at the fourth, on February 2, 1886, Dvorák's Patriotic Hymn, and the same composer's Birmingham Cantata "The Spectre's Bride," Madame Albani, Mr. Maas, and Mr. Santley being the principal vocalists; at the fifth Concert, on March 2, Dvorák's, "Stabat Mater," a Cantata for tenor solo and male chorus, by Hermann Goetz, and "The Holy Supper of the Apostles," for male voices, by Richard Wagner (for both of which works, given for the first time in London, the Male Choir will be specially augmented); and at the sixth Concert, on April 6, Liszt's Oratorio "St. Elizabeth" will be given. The chorus will consist of about 300 voices, which have been most carefully selected by Mr. Mackenzie himself. The orchestra will include the best performers available, with Mr. Carrodus as leader.

The prospectus of the Royal Albert Hall Choral Society for its lifteenth season, 1883-86, promises ten Concerts, at which the following works will be produced: "Mors et Vita" and "The Redemption" (Gounod), "Elijah" (Mendelssohn), "Faust" (Berlioz), "Martyr of Antiothe (Wendelssohn), "Faust" (Berlioz), "Martyr of Antiothe Vita," which will be produced for the first time in London, is announced for Wednesday evening, November 4, and Saturday afternoon, November 14, on both which occasions the Society will have the assistance of Madame Albani, Mr. Edward Lloyd, and Mr. Santley, who sang originally in the work at the Birmingham Festival. The band and chorus will consist of 1,000 performers, and, besides the artists already named, engagements have been made, or are pending, with Miss Anna Williams, Fräulein Pauline Cramer, Madame Biro' de Marion, Madame Valeria, Madame Patey, Miss Hope Glenn, Madame Florence Winn, Miss Hilla Wilson, Mr. Joseph Maas, Mr. F. Barrington Foote, Mr. Watkin Mills, Mr. W. H. Burgon, Mr. Henry Pyatt, and Signor Foli. Mr. Barnby will resume his post as Conductor, and Dr. Stainer will, as usual, preside at the organ.

THE Wolverhampton Festival Choral Society, for the season 1885-6, announces four Concerts, at the first of which, on November 16, Dr. Villiers Stanford's Oratorio "The Three Holy Children" will be given, with Sir George Macfarren's "St. George's Te Deum"; at the second, on December 20, Mendelssohn's "Elijah"; on January 29, 1886, a miscellaneous selection; and on April 5, Mendelssohn's "Lobgesang," and Cherobin's Mass in C. No. 4. The band and chorus will be full and complete, the Conductor being Dr. Swinnerton Heap. The following artists are engaged: Miss Anna Williams, Madame Wilson-Osman, Miss Carlotta Elliot, Mrs. Hutchinson, Madame Milson-Osman, Miss Carlotta Elliot, Mrs. Hutchinson, Madame Milson-Osman, Miss Carlotta Elliot, Mrs. Hutchinson, Madame Wilson-Osman, Miss Carlotta Elliot, Mrs. Hutchinson, Madame Milson, Miss Carlotta Elliot, Mrs. Hutchinson, Madame Milson-Osman, Miss Carlotta Elliot, Mrs. Hutchinson, Miss Carlotta Elliot, Mrs. Hutchinson, Madame Milson-Osman, Miss Carlotta Elliot, Mrs. Hutchinson, Miss Carlotta Ellio

THE arrangements for the series of Subscription Concerts of the Sacred Harmonic Society, at St. James's Hall, are now completed. Although there is but one new work promised, Gounod's "Mors et Vita," there are several interesting items in the prospectus, amongst which may be mentioned Sir Sterndale Bennett's "Woman of Samaria," Beethoven's "Mount of Olives," and Sir A. Sullivan's "Martyr of Antioch," Mr. W. H. Gummings will be the sole Conductor during the season, Mr. Charles Hallé having resigned. The following is a complete programme of the works to be given, with the dates of the Concerts: November 20, Sterndale Bennett's "Woman of Samaria," Saint-Saëns's Psalm "The heavens declare" (performed for the first time in London and conducted by the Composer), and Beethoven's "Mount of Olives"; December 18, Handel's "Messiah"; January 15, 1886, Mendelssoh; "Elijah"; February 12, Gounod's "Mors et Vita"; March 12, Haydn's "Creation"; April 16, Sullivan's "Martyr of Antioch," and Rossini's "Stabat Mater"; and May 7, Handel's "Belshazzar." Engagements have already been made with the following artists:—Miss Anna Williams, Miss G. Griswold, Miss Annie Marfrott, Miss Clara Samuell, Mrs. Hutchinson, Mrs. Suter, Miss Hilda Wilson, Miss Elanor Rees, Miss Chester, and Madame Patey; Mr. Edward Lloyd, Mr. Joseph Maas, Mr. Iver McKay, Mr. Winch, Mr. Bridson, Mr. Burgon, Signor Foli, Mr. Watkin Mills, Mr. Stanley, Smith, and Mr. Santley.

THE prospectus of the Monday and Saturday Popular Concerts announces twenty-one Concerts on Monday evenings, commencing November 9, and extending to April 19, 1886, and twenty Concerts on Saturday afternoons, beginning November 14 and terminating April 17, 1886. Madame Néruda will be the violinist at the opening Concerts, and Herr Joachim is expected to appear on March 1. Negotiations are pending with Madame Schumann; but, in consequence of the state of her health and other matters, it is still uncertain whether she will be able to accept an engagement. We regret to learn that Signor Piatti, who was seriously injured by the upsetting of his carriage whilst driving to Bergamo from his villa at Cadenabbia, on Lake Como, is still suffering from a fracture of the right arm, and a severe incised wound on the forehead. According to a letter received from Signor Piatti by Mr. S. Arthur Chappell, it can only be after a long interval that the distinguished artist will be able to resume his professional duties. Meantime he desires to acknowledge with sincere gratitude the many marks of sympathy which he has received from his English friends.

The Bromley (Kent) Choral Society, commences its sixth season on Monday, the 5th inst, the works placed in rehearsal being the 137th Psalm (Goetz), and Bach's "God's own time is the best." The Society now numbers over 100 effective members. During the last two seasons the instrumental parts have been played by the Bromley Orchestral Society, now entering on its third year. The latter Society meets every Saturday during the winter months, the first practice being fixed for the 3rd inst. There are now some forty playing members. The works to be rehearsed are "Jupiter" Symphony (Mozart): "Prometheus" Overture (Beethoven'; and "La Sirche" Overture (Auber); Mr. F. Lewis Thomas, as hereetofer, will act as Conductor. A series of six "Concerts for the People" at a nominal rate of admission are projected under Mr. Thomas's direction.

The prospectus of Mr. Spark's Subscription Concerts at the Public Hall, Worcester, for the season 1883-86, promises three Concerts, the first of which will be given on November 12. The following artists are engaged: vocalists—Miss Gertrude Griswold, Miss Amy Sherwin, Miss Carlotta Elliot, Miss Annie Morris-Adams, Miss Marian Mackenzie, Madame Enriquez, Madame Trebelli, Mr. J. W. Turner, Mr. Harper Kearton, Mr. Maybrick, Mr. Henry Guy, and Mr. Barrington Foote; Miss Margaret Wild, Mr. H. W. Wareing, Mus. Bac., and Signor Bisaccia (sole pianoforte): Mr. T. W. Dodds, Mus. Bac. (sole grand organ): M. Hollman (solo violoncello); and Signor Bottesini (solo double-bass). The Conductor at the irrst Concert will be Mr. Sidney Naylor; at the second, Messrs. Wareing and Dodds, and at the third Signor Bisaccia.

THE thirtieth series of the Saturday Concerts at the Crystal Palace, under the conductorship of Mr. Manns, promises to be of exceptional interest. At the first ten Concerts, commencing on the 17th inst., the programmes will include Mr. Prout's Symphony in F, composed for the Birmingham Festival; a Concert Overture, "Prospero," by F. Corder (first time of performance); Dvorak's Symphony, No. 2, in D minor (first time at these Concerts); Concerto in G, No. 4, by J. S. Bach, for two flutes, Violin Concertante, and orchestra of strings (first time); a Symphonic Poem, "Liebe und Leben, Kamp und Sieg," by F. Praeger (first time of performance); a Selection from Suite, "Bal Costume" by Rubinstein (first time at these Concerts); Handel's Overture to "Ariadne" (first time); a Suite of Ballet airs "Etienne Marcel," by Saint-Saëns (first time); a Concerto, by Handel, for the harp, with accompaniment for two flutes, two violins (con sordini) viola, cello, and bass, pizzicati (first time at these Concerts); "Capriccio Italien," by Tschaikowski (first time in England); a Scherzo by Goldmark (first time); and Mr. F. Cowen's Birmingham Cantata "Sleeping Beauty," conducted by the Composer. The artists engaged for this series are—vocalists: Mesdames Valleria, Hélene Crosmond, and Biro de Marion, Mrs. Hutchinson, Miss Annie Marriott, Miss Edith Marriott, Mdlle. Pauline Cramer, Mdlle. Antoinette Trebelli (her first appearance), Miss Helene Arnim, Miss Annie Layton, Miss Hope Glenn; Messrs. Edward Lloyd, Ben Davies, W. Winch, Hirwen Jones, 'Charles Chilley, Thorndike, Mills, Frederic King, and Santley; pianoforte: Miss Fanny Davies, pupil of Madame Schumann (her first appearance), Herr Franz Rummel, Signorina Gemma Luziani (her first appearance), Rummel, Signorina Gemma Luziani (her first appearance), Mr. Max Pauer, Mr. Oscar Beringer, and Madame Frickenhaus; violin: Mr. Carl Jung and M. Stanislaw Bercewicz; clarinet: Mr. G. A. Clinton; flutes: Messrs. Alfred Wells and A Tootill; harp: Mr. E. Lockwood. At the second series of ten Concerts, commencing on February 13, 1886, Antonin Dvorák's Dramatic Cantata "The Spectre's Bride," and Gounod's Sacred Trilogy "Mors et Vita"—both composed for, and performed at, the late Birmingham Essival—will be civen. Grunnd's the late Birmingham Festival-will be given, Gounod's work on a Saturday during Lent; and Beethoven's Choral Symphony will close the season on April 17. Herr Joachim will appear at an early Concert in February or March, and Signor Bottesini will play on February 20. Rarely indeed, if ever, has such an attractive prospectus been submitted to the music-loving public. THE Gravesend and Milton Choral Association has

THE Gravesend and Milton Choral Association has issued its prospectus for the eighth season, 1885-86, which announces that three Concerts will be given. At the first, early in December, Haydn's "Creation" will be performed; the second in February, 1886, will be a miscellaneous selection; and for the third in April, 1886, Cowen's new Cantata "Sleeping Beauty" has been selected with Niels Gade's "Psyche." The weekly rehearsals commenced on Wednesday, the 30th ult., and a successful season is fully anticipated. Mr. Charles R. Green still continues at his post as Conductor, which office he has held with the greatest benefit to the Association since its formation in 1878; the invaluable services of Mr. Howard Moss as accompanist being also retained.

The second season—1885-86—of the Dublin Popular Concerts, under the conductorship of Mr. W. A. Collisson, Mus. Bac., is announced to commence in the large Hall of the Antient Concert Rooms, on Saturday; December 5. Seven Concerts will be given, four of which will be miscellaneous, one will consist of English music, and two of Chamber music. The following artists have already been engaged: Miss Mary Davies, Miss Josephine Yorke, Mr. Henry Guy, Mr. Edwyn H. Wolseley, Mr. A. McGuckin, Mdlle. Bertha Brousil, and Herr Poznanski (violin), and also several of local reputation.

The Huddersfield Subscription Concerts (late Highfield Lectures) for 1885-86, to be given at the Town Hall, include Chamber Concerts, at which the best artists will appear, a Concert with orchestra, for which the services of MSaint-Saëns are secured, and several lectures on musical subjects. The first a Handel Bi-centenary Concert, was announced for the 22nd ult., and the second takes place on the 6th inst.

AT the tenth Sunday Afternoon for the People, at St. Michael's Church, Folkestone, on Sunday, the 6th ult., the subject of the address, by the Rev. E. Husband, was "The Sacrament of Music," as illustrated by Gounod's "Mors et Vita." After explaining the true meaning and object of the Sacrament, the Rev. gentleman continued as follows:-"Music, like a great number of other things which I might name, has an outward visible sign and an inward spiritual grace. The outward visible sign is the singer, or the player upon an instrument, the chorus stretching far back to the farthest limits of the great platform; and the orchestra, with its strings and wind instruments, and the great organ towering above them all. The inward spiritual grace is the effect which that music has upon the soul; at one time awing it into a spirit of solemn, reverential worship, at other times into a spirit yearning for a greater knowledge of God and Heaven, at other times into a spirit of supreme joy and gladness. Music can do this! for it not only can touch the emotions, which would be but superficial, but it touches the heart, and the soul, and all that is noble and pure and refined in man's inner nature, so that few can listen to good music without being the better for it. Not that all music is alike in its effects. There is good music technically so, in fugue and counterpoint-marvellous exhibitions of musical mechanism, yet despite all its skill and genius, cold and unsympathetic. And, on the other hand, there is music which, in addition to its correctness, is what I may term heart music. Just as there are clever sermons that fall coldly on the ear and heart, and there are sermons that go straight to the heart, and move it to joy or to tears. Let me give you a striking illustration of what I have called heart music. I mean Gound's new oratorio 'Mors et Vita.' It has been my privilege to be present at the Town Hall at Birmingham at the production of the same composer's sacred trilogy 'The Redemption,' produced three years ago, and now, a few days back, to be present again at the first performance of what the great composer says is a continuation of 'The Redemption,' namely, 'Mors et Vita.' I am not going to attempt a musical criticism of that truly inspired work; but I heartily endorse every word from a review of the work in one of our London daily newspapers, where the writer says, 'Of the eventual popularity I have no doubt-indeed, it is quite likely to be, a couple of years hence, a greater favourite than "The Redemption." Every quality that is most admired in Gounod's music is to be found in "Mors et Vita." It abounds in rich harmonies, and in those sweeping currents of full melody that take the imagination captive. vince to-day is simply to speak of this-I am confident to add-undying contribution to musical art, from what I may term a theological standpoint, and of the effect of its music upon the souls of men. There were a great many novelties at the Festival I have alluded to, many of them an honour to musical art, although, with one exception, I doubt if many of them will retain a permanent place amongst our accepted classics. But not long after the commencement of 'Mors et Vita' a friend turned to me and said (exactly expressing my own feelings)—'This is music.' Its beauty and originality (for though full of the 'mannerisms,' so-called, of its composer, still those 'mannerisms' are all originalities) seemed to speak to our hearts as uninspired music, though perhaps clever and technically irreproachable, fails to do; we felt we were listening for the first time to music that would live for ever, and be loved more and more as time went on. It was heart music, and I was not surprised to see how many were moved to tears as the performance continued, nor surprised that at its close we were too solemnised and awed to descend to an ovation of clapping of hands, which an after-dinner audience gives to a ballad or a comic song. We felt the music was too divine, too sacred for such an ebullition of a noisy custom that marks an unmusical as well as a musical audience. Without doubt the composer of ' Mors et Vita' is the composer of the present day. No one can approach him in melody, or richness of harmony, or power of orchestration. All these are abundant in 'Mors et Vita.' It is one of the most eloquent sermons ever preached on life and death. A pure inspiration, a gem of musical art."

A SECOND carefully revised edition of Mr. Ed. Heron Allen's work, "Violin making: as it was, and is," is, we understand, now ready.

THE cause of Anglican Church Music has sustained a severe loss by the death of Mr. J. R. Murray, more generally known as the founder and choirmaster of the London Church Choir Association. Mr. Murray (who was a pupil of the late Sir John Goss) had much at heart the improvement of Church Music, and a great desire to bring the various London Choirs together as a musical and, if possible, benevolent Association similar to those of Provincial Choirs whose Festivals are held at their diocesan centres, London having been an exception in this particular. supply this need the London Church Choir Association was formed, and the first meeting was held under the presidency of the late Rev. W. C. F. Webber, M.A., sub-dean of St. Paul's Cathedral, and vicar of St. Botolph's, Aldersgate Street. The association has been entirely under Mr. Murray's direction for the last fourteen years, and during that time has succeeded in producing high-class Church music, the aim of the Association being to perform only original compositions at the annual Festivals in St. Paul's Cathedral, and by so doing to encourage musicians to write for the services of the Church. This great work, which to Mr. Murray was purely a labour of love, involved the expenditure of much time, which he could ill afford, and the immense tax on his strength may have hastened his death at the comparatively early age of 49. We are glad to hear that a subscription has been started on behalf of his widow and ten children, who are almost entirely unprovided for, and it is hoped the sum realised may serve both as a memorial to him and as a substantial help to his family who sorely need it. Donations will be gladly received by the Hon. Sec., Mr. W. T. Snell, London and South-Western Bank, Highgate, N.

A MEETING was held on the evening of the 15th ult., at the Grocers' Company's Schools, Hackney Downs, to take into consideration the advisability of forming a Society, consisting of Professional and Amateur musicians in the neighbourhood, having for its objects-(x) The promotion of social intercourse among musicians; (2) The reading of papers followed by discussion; (3) The performance compositions of special interest or novelty; and (4) The ventilation of matters affecting the welfare of the musical profession. The chair was taken by E. Prout, Esq., B.A., who was supported by Mr. Arthur Trickett, F.C.O., Organist of the Parish Church; Mr. W. M. Wait, Organist of All Saints, Clapton Park; Mr. Samuel Moore, Organist of St. Thomas's Church, Upper Clapton; and Dr. Gordon Saunders. A provisional Committee was elected consisting of the above-named gentlemen, with the addition of Dr. W. H. Monk, Rev. F. Leach, and Messrs. Bridge, Gray, and Smith, who met on the 19th ult. (Dr. Monk in the chair), and drew up rules, &c., to be submitted to the adjourned meeting on the 6th inst.

In our article last month on the "Historic Loan Collection" it was said that the portrait of Dr. Crotch was lent by Mr. John Gill. This statement should be corrected. At the express invitation of the Exhibition authorities, the Committee of Management of the Royal Academy of Music lent for display throughout the season the highly interesting picture, painted in 1785 by George Romney, of William Crotch, then eleven years old, subsequently Musical Doctor of Oxford, Professor of Music in the same University, a composer of marked distinction, and the first Principal of the Royal Academy from its foundation in 1822. Another loan contributed by the Committee was the portrait of John Fane, sixth Earl of Westmorland, the Founder of the Royal Academy of Music, which was painted by Mrs. Eliza Goodman only two years before the demise of the original in 1860.

MR. J. HERBERT MARSHALL announces four Concerts at the Temperance Hall, Leicester, on October 8 and December 3, 1885, and January 26 and March 9, 1886. The artists engaged are Madame Albani, Miss Anna Williams, Madame Trebelli, Miss Carlotta Elliot, Madame Patey, Miss Helen D'Alton, Miss Josephine Cravino, Mr. Joseph Maas, Mr. Henry Guy, Mr. Sidney Tower, Mr. Frederic King, Mr. Maybrick, and Mr. Franklin Clive; Señor Sarasate, Mr. J. T. Carrodus, and Miss Anna Lang (violin); M. Hollman (violoncello); M. Vladimir de Pachmann, Signor Tito Mattei, Signor Bisaccia, Herr Wilhelm Ganz, and Mr. W. G. Cusins (pianoforte).

MR. J. SPENCER CURWEN has nearly completed a second series of his "Studies in Worship Music," which will be published in the Autumn. This volume will carry on the topics started in the first, which was issued five years ago. There will be several descriptive chapters on Music at the Chapel Royal, St. Paul's, Westminster Abbey, and the employment of music by the Russian Church, the Moravians, the Welsh Calvinists, the Salvation Army, &c., will be treated. An important section will deal with German Protestant Church Music. In the preparation of this Mr. Curwen has paid several visits to Germany. The St. Cecilia movement in the Roman Catholic Church will also be noticed, and there will be a chapter on the relation of music to Sunday Schools, and another on its place in the curriculum of Theological Schools.

GOUNDD'S "Mors et Vita" will be performed during the approaching season by the Albert Hall Choral Society (November 4 and 14), at the Oratorio Concerts (December 1), by the Sacred Harmonic Society (February 12, 1886), Crystal Palace, Birmingham Festival Choral Society (March 4), Brighton (December 4), Nottingham (October 28), Newcastle (March), and Cheltenham. The interest in this work is not, however, confined to England; for, not only are arrangements now in progress for its production by several other Societies in this country, but it will be given in New York, Brooklyn, Boston, Philadelphia, St. Louis, Cleveland, Toronto, and numerous other places in America.

The prospectus of Mr. J. A. Matthews's Choral and Orchestral Society, at Cheltenham, announces that the following works will be introduced during the season: Sir G. A. Macfarren's Oratorio, "St. John the Baptist," Handel's Oratorio, "Judas Maccabæus," Dr. J. F. Bridge's "Rock of Ages," Mendelssohn's Psalm, "As the hart pants," and Gounod's Oratorio, "Mors et Vita." The first Concert will take place on November 3. Classes for the study of the various branches of music will also be formed, and there will be a singing competition, with examinations, for which prizes will be awarded to the most deserving students.

The International Artistic Society, established during the present year under the patronage of T. Julian Adams, Esq., and the general management of Mr. Ernest A. Williams, announces that during the autumn and winter season as many Concerts will be given as is necessary to introduce its performing and composing members to the London public. The Society also hopes to offer at intervals prizes, to be competed for amongst members, for the best delivery of a Recitation, the best delivery of a Rocitation, the best delivery of a Song, the best MS. of a Vocal Piece, &c. Free advertisements will be given to all members in the officially appointed Journal, which will record all the Concerts and Entertainments of the Society.

On the 14th ult, the Birmingham Sunday School Union Choral Society gave a performance of Haydn's "Creation" in the Town Hall, the band and chorus numbering about 200. The principal vocalists were Madame Lita Jarratt, Mr. A. W. Holberry Hagyard, and Mr. D. Harrison. My. Alfred R. Gaul, Mus. Bac., Cantab., conducted, Mr. J. Stimpson presided at the organ, and Messrs Abbott and Ward led the band. The solo vocalists were warmly applauded by a large audience. The choruses were all well rendered, "The Heavens are telling," and the final chorus being much applauded.

The members of the St. George's Glee Union gave their 199th Monthly Concert, on the 4th ult., in the Pimlico Rooms, Warwick Street, S.W. The part-songs, which included compositions by Spofforth, G. M. Garrett, Elizabeth Stirling, Pinsuti, Mendelssohn, and Lemmens, were extremely well rendered by the choir, under the conductorship of Mr. Monday. The solo artists were Miss Susetta Fenn, Miss Bessie Diamond, Miss Maud Cameron, Miss Helen Heath, Mr. Sinclair Dunn, Mr. Percy Palmer, and Mr. James Budd. Miss Matilda Crimp contributed a pianoforte solo, and Mr. F. R. Kinkee presided at the pianoforte.

THE announcement in our September number that the Free Concerts in Westminster Chapel, James Street, Buckingham Gate, S.W., would be resumed early in October is, we understand, premature, as no arrangements have at present been made.

We regret to announce the death of Mr. C. H. Jolly, for many years Honorary Secretary to the Wolverhampton Festival Choral Society. The deceased gentleman, who was in his 55th year, was greatly and widely respected, and his funeral was attended by the Mayor and nearly two hundred persons. On Sunday, the 13th ult., a memorial service was held in the Baptist Church with which he had been so long identified, the Festival Choral Society attending on the occasion and singing, in addition to the ordinary hymns, 'Blest are the departed' (Spoth). The Conductor, Dr. Swinnerton Heap, presided at the organ.

THE Vicar, Churchwardens, Choir, and various members of the congregation of St. Peter's, Fulham, held a meeting, on the roth ult., to present their retiring Organist and Choirmaster, Mr. Alfred Long, with a handsome gold Albert, a copy of Blunt's "Commentary," and a written testimony of their appreciation of his four years' untiring labour for the musical welfare of the church. Mr. Long has been appointed Organist and Choirmaster to the Parish Church of Emmanuel, Forest Gate.

A HARVEST Thanksgiving Festival was held on the 24th ult., at St. Stephen's Parish Church, Camden Town. The service was Parry in D, the organ being supplemented by brass instruments, which were very effective in the processional and recessional hymns. The anthem was "O food my soul thirsteth" by Mr. Frederick R. Greenish. At the close of the service, before the recessional, Dr. Stainer's Te Deum was sung. Mr. A. H. Crowest conducted the choir, and Mr. Jeffreys presided at the organ.

THE Highbury Philharmonic Society announces four Concerts for the season 1885-86. The programmes comprise Berlioz's "Childhood of Christ," C. H. Lloyd's "Song of Balder," Cowen's "Sleeping Beauty," Dr. Bridge's "Rock of Ages," Mendelssohn's "St. Paul" and Italian Symphony, Weber's Concertstück, and a Selection from "Der Freischütz." The rehearsals commence on the 2th inst. The performances of the Society will again be under the able direction of Dr. Bridge.

MR. W. FREEMAN THOMAS, lessee of the Covent Garden Promenade Concerts, has, with the view of encouraging musical talent in this country, offered a prize of twenty-five guineas for an original manuscript Overture, to be the composition of a native of England, Ireland, Scotland, or Wales, and which will be performed at a special Grand Concert early in the present month, when Mr. Sims Reeves and other distinguished artists will appear.

THE Autumn season of the Richter Concerts, at St. James's Hall, commences on the 24th inst. Three Concerts will be given the programmes of which are in the highest degree interesting. Madame Valleria and Mr. Edward Lloyd are the only vocalists announced. The orchestra, of too performers, will be led by Herr Ernst Schiever, Herr Theodor Frantzen is Director of the Chorus, and Herr Richter Conductor.

A VERY successful Concert was given on Monday evening, the 7th ult., at Limehouse Town Hall, in aid of the widow and children of a School Board officer. The vocalists were Madame Clara West, Miss Rose Dafforne, R.A.M., Mr. John Robertson, Mr. G. M. Smith, &c. Pianoforte, Mr. Joseph Speaight; violin, Mr. Maurice Flaum; Director, Mr. H. Bowsher. The hall was crowded with a very appreciative audience.

THE Examinations of the Society of Professional Musicians have been recently held throughout England, and appear to have proved highly successful. On the afternoon of the 21st inst., the Mayor of Manchester (Mr. Alderman J. J. Harwood) will take the chair at the Town Hall in that city, when Mr. F. H. Cowen will deliver the prizes awarded by the Society during the past session.

MENDELSSOHN'S "Lauda Sion" will be performed, with full orchestral accompaniment, at the Royal Military Chapel, St. James's Park, on Sunday the 11th inst., at p.m., under the direction of Mr. Richard Lemaire, the Precentor of the Chapel.

THE conductorship of the Preston Choral Society (250 voices) has been offered to, and accepted by, Dr. Hiles of Manchester, who has already commenced rehearsing Handel's Oratorio "Samson."

MESSRS. F. LEWIS THOMAS and Wm. C. Hann announce four Chamber Concerts at Bromley (Kent), during the ensuing winter, the date of the first being Oct. 29, Mendelssohn's D minor Trio, Rubinstein's Sonata (Op 18), piano and cello, and a Haydn Trio will be performed at the opening Concert.

THE Exhibition of £10 offered by the Council of the Royal College of Music, to be competed for by candidates at the entrance examination for the Christmas term, was allotted to Emily Marguerite Himing, formerly pupil in the Crystal Palace Company's School of Art, Science, and Literature.

REVIEWS,

The Art of Pianoforte Playing and Teaching. By Maria Louisa Grimaldi. [William Reeves.]

"THE love of music," says the authoress of this work, in her preface, "has become so deeply rooted in England as to render it remarkable that a higher standard of excellence in piano playing has not been reached by the amateurs of the art in a country which is now, moreover, the centre of attraction for all the best professional talent in the musical world." That "defective elementary instruction" is the main cause of this may be true-and we are certainly inclined unreservedly to admit Madame Grimaldi's book as one of the most thoughtful aids to a better understanding of the subject; but when she tells us that not only are there no works which treat on music as Mr. Ruskin's books have treated on painting and architecture, we cannot agree with her; for we could name many, perfectly accessible to all, the perusal of which by those who have the care of the musical education of the rising generation would have a highly beneficial effect upon their efforts in promoting a healthy appreciation of the art in this country. is that "giving lessons" has become so decided a business in England, and, from the keenness of competition, the desire not only to get pupils, but to keep them, is so general, that there is little time or inclination left for a study of those principles which should regulate purely artistic teaching, apart from all commercial considerations. Intellectual professors, such as Madame Grimaldi has shown herself by her excellent treatise to be, must therefore look leniently upon the shortcomings of those who rather teach to live than live to teach, and take heart by the brightness of the present, instead of lamenting over the gloom of what we may hope is the past. In her opening chapter the authoress has some truthful observations upon the necessity of providing good instruction for young children, and the ill effects of engaging governesses who undertake to teach everything. "I shall be very happy to give your daughter 'finishing lessons,'" said an eminent professor to a lady, "but I must begin with her first," and surely this observation might with equal truth be made to ten out of every twelve applicants. The practical remarks on the best methods of training the hand; the necessity of cultivating playing from memory; the advantage of choosing really useful technical exercises; the reference to Chopin and Schumann's judicious use of the pedals; the period of study to which the music of Bach, Mozart, Beethoven, and Mendelssohn belongs-a matter seemingly much misunderstood; the distinction between pianoforte playing and music; and the deep meaning of Beethoven's Sonatas, may be cited as amongst the most valuable portions of a book, to which indeed we must award unqualified praise. "The technical part," says the authoress in Chapter vi., "is in all arts long, hard, difficult to master, and must be taught only by those who know. I believe it is difficult to find artists to teach the young, but the public institutions will, I hope, in time, fill the void, and give us teachers who have also artistic value." We may perhaps be allowed to add to this observation a hope that these teachers of "artistic value" may produce pupils who faithfully reflect the high qualities of their masters.

The Organ Fournal. Nos. 7 and 8. By Dr. W. J. Westbrook. [W. J. Willcocks and Co.]

DR. WESTBROOK is a veteran in the ranks of those who provide organists with the wherewithal to vary their répertoire of original compositions for the noble instrument.

Only pedants object to transcriptions per se, the common sense view of the matter being that every arrangement should stand or fall on its own merits. Considered in this light the present pieces deserve favourable recognition, for they are not generally known in their original shape, while without exception their merits are considerable. would especially draw attention to a lovely air in the manner of a slow minuet from Haydn's forgotten "Orfeo" in No. 7, and in No. 8 an Andante rustico, by Dussek, from the Fantasia (Op. 76). It is scarcely necessary to state that in all cases the task of transcription has been carried out with taste and knowledge of effect.

Viens à moi. Pensée musicale. Pour Piano. Zephyrs de Mai. Caprice Fantastique. Pour Piano. Tyrolienne. Pour Piano.

Par Victor Delacour. [Edwin Ashdown.]

WERE the special characteristics of modern "drawingroom" works as varied as their titles, amateurs might select an interesting repertory of such compositions for performance before their friends. Unfortunately, however, the piece is usually written upon the plan of presenting an eight-bar phrase, with a second part-either in the dominant or relative minor-which is repeated with different accompaniments and a coda. Part-writing, even in the mildest form, is rarely attempted, the left hand being a servile attendant upon the right. Although we hope that the time is approaching when music will cease to be written down to unformed amateurs, we are bound to chronicle some of the most refined of the multitude of "fashionable" trifles which come before us, and amongst these may be placed the pieces by Victor Delacour, the style of whom is fairly represented in the three we have selected from a number of his contributions. The first on our list is thoroughly conventional in design; but the Caprice, "Zephyrs de Mai," is based upon a pleasing, light subject, and contains some good pianoforte passages. The "Tyrolienne" is a well-written piece of its kind, and will afford some useful practice. The change into the subdominant is a welcome relief from the monotony of the too prevailing key of C.

Pack Clouds away, Song. Words Heywood, 1607. Music by Jessie Batterill. Words by Thomas (Stanley Lucas, Weber and Co.

THE composer of this song, although new to us, claims a right to be heard, even in the present over-productive age, for her setting of Heywood's well-known words is as melodious as it is unpretentious. Her opening symphony presents us with an effective sequence of sevenths leading gracefully into the voice part, the melody of which is appro priately harmonised and sympathetically accompanied throughout. The ballad will assuredly secure a good reception from those who admire simple vocal music.

Humtius in Muro. Part-Song for A.T.T.B.B. The Latin Version of "Humpty Dumpty." From the Nursery Rhymes of England. Written by J. O Halliwell Phillips. Hush-a-Bye. Part-Song.

Composed by C. A. Macirone. [J. B. Cramer and Co.]

ALL who welcome a classical version of the well-known legend of "Humpty Dumpty" will be pleased to possess themselves of this capital part-song, the musical merits of which we need not here enlarge upon. "Hush-a-Bye" is composed to the authorised nursery words, for soprano, mezzo-soprano, and contralto; and, treated throughout with Miss Macirone's skill and humour, so often before shown in her settings of nursery ditties, cannot fail to produce a marked effect upon an audience. Mr. Henry Leslie, who now seems to have brought back the feeling for delicate part-music, should include this composition in his programme for next season.

Trois Feuillets d'Album. Pour le Piano. Par Stephen · Heller. [Forsyth Brothers.]

As a writer of refined and poetical sketches for the pianoforte the composer of these three pieces has long been celebrated; and should the misfortune which has now overtaken him preclude the possibility of his adding be in strong request.

even one more to his works of this class, his name will long live in our memory. Each of the pieces before us has a definite character, and the last especially should become a favourite with all who can appreciate artistic and unpretentious music.

Surely. Song. Words by M. Mark Lemon. Music by A. H. Behrend. Till the breaking of the day. Song. Words by H. L. d'Arcy Jaxone. Music by Ciro Pinsuti.
[W. Morley and Co.]

THE list of vocalists on the title-page of Mr. Behrend's song who have sung the composition with "unbounded applause," and the fact of its being published in six keys. may be accepted as undoubted proofs of its popularity; but as popular songs are not always good ones, we have much pleasure in bearing testimony to its musical worth. Little, indeed, is attempted save the telling of a simple story in simple notes; but the composer has thoroughly well accomplished what he aimed at, and this is no mean praise in these pretentious times. The lengthening of the word "home" at the conclusion of each verse gives much pathos to the sentence. Signor Pinsuti's vocal compositions do not decrease in quality as they increase in quantity. "Till the breaking of the day" is as full of true poetical feeling as any song we can remember by this refined and graceful artist; and we confidently predict for it a wide acceptance. The lingering upon the dominant of F minor, before the double bar, and the unexpected change to A flat major, where the C becomes the third of the tonic harmony, is extremely beautiful, the placid accompaniment materially aiding the effect of the tranquil phrase to which the music is wedded. We cordially commend this composition, for its unforced eloquence, to all vocalists who do not devote themselves to the feeble conventional songs of the day.

Cavatina for Violin. By G. F. Vincent. Op. 25.
[W. J. Willcocks and Co.]

THIS piece might fairly be described as a piano and violin duet, as a considerable share of the interest is allotted to the former instrument, particularly in the episode in A flat which divides the first and second exposition of the principal theme, a refined and elegant melody in E flat. Although a little condensation would certainly be an improvement, the piece, as a whole, is very expressive and pleasing, and violinists of moderate acquirements will find it within their means.

Overture to Wagner's "Rienzi." Arranged for the Organ by A. F. Delmar. [Weekes and Co.]

This is No. 2 of "a series of Overtures and Selections from the standard operas arranged for the chamber organ." The term chamber organ is misleading here; it should be concert organ, the arrangements being evidently intended for recitals and not for church use. A few months ago we noticed Mr. Delmar's clever transcription of Mendelssohn's "Ruy Blas" Overture, and Wagner's brilliant and grandiose prelude to his afterwards discarded opera has been dealt with in a like skilful manner, effect being gained without any great technical difficulty.

The Souls of the Righteous. Anthem. By William Rea. [Novello, Ewer and Co.]

THIS work (No. 294 of Novello's Octavo Anthems) is worthy of its composer, who enjoys a very high reputation, not only for his skill as an organist, but for his self-denying zeal in the cause of musical art in the North of England. Indeed, the beautiful verses from the Book of Wisdom could scarcely receive a more satisfactory illustration. The anthem opens with a dignified and expressive chorus, with which the succeeding passage for tenors and basses, "The hope of the ungodly," is in appropriate contrast. This is followed by a melodious and somewhat Mendelssohnian soprano solo, "But the righteous live for evermore," and the very vigorous and well developed chorus, "They shall receive a glorious kingdom," brings the composition to a highly effective conclusion. Alike as a funeral anthem and for ordinary use, Mr. Rea's anthem ought to Button. [Novello, Ewer and Co.]

THERE is naturally a stronger demand for simple and straightforward services than for pretentious and elaborate settings, and Mr. Button's version is worthy of acceptance by parish choirs, for it is well written as well as unassuming. It is, for the most part, in plain diatonic harmony, and in this style of writing the composer is most at home, as there is a certain effect of patchiness or a suggestion of inconsequence about the few excursions he makes into remote keys. The merits of the service, however, more than outweigh this slight defect.

Cavatina for Violin, with Pianoforte Accompaniment. Composed by E. H. Thorne. [Novello, Ewer and Co.]

Mr. THORNE has here given us a refined, graceful, and melodious little piece, which violin players will, we are certain, thank us for calling attention to. The principal theme is well contrasted with the second subject, and the conversational passages with the pianoforte lift the com-position above the ordinary level of violin solos, with an accompaniment cut to the conventional pattern.

Te Deum Laudamus. For Festal Occasions. By C. J. Ridsdale. [Novello, Ewer and Co.]

THIS setting is inscribed to the Rev. J. R. Buchanan, Vicar of Herne, where it is said the Ambrosian Hymn was first sung in English. It is "festal" rather in length than in elaboration, for although the voices are frequently subdivided, the writing is for the most part homophonous, and only now and then does the accompaniment force itself into notice by its richness or independence. The style of the music is essentially broad and diatonic, and in places it recalls, perhaps designedly, the manner of the seventeenth century Church composers. In others it is modern, as, for example, at the words "We believe that Thou shalt come," where a dactyllic figure is repeated no less than twenty-five times with questionable effect. As a whole, Mr. Ridsdale's Te Deum is a composition of great merit, and proclaims him to be a musician of whom much may be expected.

Handel. By Eliza Clarke. [Cassell and Co.]

This little volume is one of a series, entitled "The World's Workers," and, if we may judge by its diction, is intended for juvenile readers, though it is not so stated on the title-page. It is less a complete biography than a character sketch of the great composer, a large proportion of its contents consisting of personal anecdotes, most, if not all, of which are known to musicians, and of which it may be said, "Se non e vero," &c. So far as regards the facts of Handel's life, it is fairly correct; but the author's knowledge of musical instruments appears to be limited, for she speaks of the serpent as "a brass instrument of exceedingly soft, rich tone," and declares that on a certain memorable occasion Handel seized a kettledrum (?) and threw it vigorously at the head of the conductor. It may also be noted that among the oratorios no mention is made of "Israel in Egypt." Having regard to its obvious purpose, however, the volume may be spoken of as a success.

Carols of Cradleland. By Leonhard Emil Bach.
[Novello, Ewer and Co.]

Ir can no longer be said that the claims of musical babes and sucklings are neglected. Their requirements in literature have been for some time well provided for, and latterly music publishers have also turned their attention to the needs of infantine performers. The present volume, tastefully illustrated by Mr. E. F. Manning, and sumptuously printed, as well as handsomely bound, is excellently adapted as a gift, leaving out of consideration the question of the intrinsic value of its contents. An examination of the latter suggests the idea that the songs are intended to be sung to children rather than by them, and this is confirmed by the statement that they have already been sung in public by Madame Sterling. They are six in number, Mr. Horace Lennard having contributed the words, in which a touch of sly humour may be traced. It cannot be said that Herr Bach's music is infantine in the sense of being puerile. Nos. 2 and 5 are simple enough; but, speaking generally, the series reflects something of the to the present, have been raised on behalf of the monument

Magnificat and Nunc dimittis in G. By H. Elliot style of Schumann when he was in the mood to throw off charming trifles. No. 3, "Little blue eyes," is a gem, and worthy of association with verses of more definite

> The School and Home Song Book. Selected and arranged by P. Goodman. [James Duffy and Sons.]

> On glancing at this volume the first thing that arrests the attention is the admirably simple, yet complete, synopsis of the rudiments of music and the elements of harmony as far as the chord of the dominant seventh. This is the more noteworthy, as the title-page describes the book merely as a collection of songs for use in Irish schools. The ditties are mostly in two-part harmony, and the Irish division, numbering seventy-six out of 130, is by far the most satisfactory. In the English and Scottish songs are some unfortunate adaptations from the great masters, perhaps the worst of which is one of Beethoven's already much abused song "Creation's Hymn." Musicians who may use Mr. Goodman's little work for teaching purposes will, doubtless, confine their attention to the first half, which leaves absolutely nothing to be desired.

FOREIGN NOTES.

A MUSICAL Festival was held from the 24th to the 26th ult. at Rostock, Germany, under the direction of Dr. Hermann Kretzschmar. An incidental feature of the programme was the combined commemoration of the bi-centenaries of Bach and Handel, and of the ter-centenary of Heinrich Schütz, the "father of modern German music."

The experiment of combining Schubert's "Rosamunde" music with a performance of "As you like it" ("Was Ihr Wollt," in the German version), recently tried at the Magdeburg Stadt-Theater, is said to have been a very great success. The musical numbers had been distributed great success. The industral infinites and bent satisfactors as follows:—Act I.: Overture and Entracte, No. 3 (B flat major); Act II.: "Trinklied" (Hirtenchor), Ballet-music, No. 2 (G major); "Romanze" and Entracte, No. 2 (D major); Act III.: Entracte, No. 1 (B minor), as prelude to the act, and "Hirten-melodie"; Act IV., as prelude: Ballet-music, No. 1 (B minor).
Wagner's "Siegfried" is in active course of preparation

at the Berlin Opera, where it will probably be performed for the first time at the end of this or the beginning of next The following artists will be engaged in the principal parts—viz., Siegfried, Herr Ernst; Brinnhilde, Frau von Voggenhuber; Mime, Herr Liebau; Alberich, Herr Krolop. The Conductor will be Herr Radecke.

Next year's Bayreuth performances have been definitely decided upon in accordance with the scheme already foreshadowed in these columns. There will be alternate re-presentations of "Parsifal" and "Tristan und Isolde," thirty-four to thirty-six in all; the former, as before, to be conducted by Herr Levi, the latter alternately by Herren Hans Richter and Felix Mottl, of Carlsruhe.

According to a new regulation, issued by the municipal authorities of Bonn, all private teachers of music in that town will, in future, have to apply for a license to enable them to continue their avocation, and to obtain which they will have to subject themselves to an examination respecting their competency as instructors in the art. The town of Bonn is setting an excellent example to the musical world generally by the adoption of this measure.

Herr Xaver Scharwenka's Conservatorium at Berlin has, according to the annual report just to hand, made very satisfactory progress during the short period of its existence. The institution now numbers 403 pupils, among whom are 113 foreigners, and the teaching body consists of twentynine professors. A new term will commence on the 5th inst.

The project of raising a monument at the town of Brunswick (where he had been for many years Capellmeister) to the late Franz Abt, meets with some well-grounded opposition in German musical quarters, where the claims to such a distinction on the part of the prolific composer of pleasing songlets are looked upon as, at least, not very urgent ones. Nevertheless, the Abt admirers will probably have their way, seeing that the subscriptions towards the carrying out of the scheme are said already to exceed those which, up to be erected to Weber at his native Eutin. named fact (if it be a fact) appears to be as incredible as it certainly is little creditable to the countrymen of the com-

poser of "Der Freischütz."

Anton Rubinstein before finally withdrawing, as it has been his intention to do for some time past, from the public as a pianoforte player, intends, it is stated, to give a short series of Concerts in the different capitals of Europe. In these Concerts, it is added, the eminent pianist will present a representative programme of pianoforte literature, both ancient and modern, and the final Concert of the series will consist exclusively of the performer's own compositions. The receipts of these projected Concerts are to be devoted to benevolent purposes. Although rumours respecting Rubinstein's retirement as a public performer have obtained periodically for some years, there is reason to believe the above statement to be correct, and those who have not availed themselves of previous opportunities of hearing one of the most remarkable pianists which the present century has produced should not fail to do so when it recurs; pro-

bably during the coming season.

Franz Liszt will leave Weimar this month for his annual sojourn at Rome. The Maëstro has, it is stated, nearly completed his new Oratorio "Stanislaus," which will pro-

bably be performed during the coming winter.

For some time past there have been rumours afloat of the discovery, by one Herr Schradieck, of an American pine, a species of the spruce tree, the wood whereof, if used in the manufacture of violins, is said to render these instruments very similar in quality of tone to those made by a Guarneri or Stradivari. Indeed, it is said that the great Cremona masters did employ the wood of the spruce (which formerly grew in Tyrol) in the manufacture of their match-less instruments. However that may be, the matter is now being tested at Berlin, where some violins are being constructed of the wood in question, and which will be submitted to the judgment of experts. But let the verdict be known as soon as possible, if only to shorten the anxious suspense into which the possessors of old Cremonas are naturally thrown in the meantime, while the terrible Herr Schradieck threatens to reproduce exactly, at so much per gross, an instrument for which they have probably paid s)me hundreds of pounds!

A dramatised version of Heribert Rau's so-called artistnovel, entitled "Carl Maria von Weber," is shortly to be produced (so the Signale informs us) at one of the Berlin theatres. The author is Herr W. Busse, and the receipts of the performances are to go to the benefit of the Eutin

Weber monument fund.

Herr Johann Strauss is shortly expected in Berlin, where he is to conduct jubilee performances of three of his Operettas, at the Friedrich-Wilhelmstadt'sche Theater viz., the three hundredth of "Der lustige Krieg," the fiftieth of "Eine Nacht in Venedig," and the four hundiedth of "Die Fledermaus."

Herr Robert Franz has resigned, on account of his failing health, his position as Musical Director of the University of Halle, a post which he has occupied for so

many years.

The musical "Faust" literature has been increased, and, we trust, enriched by a new Opera of that title from the we trust, emicined by a new operator that the folial pen of Herr Heinrich Zöllner, musical director of the University of Dorpat. The libretto of the new work is said to follow as closely as possible the lines upon which Goethe's masterpiece (Part I.) is constructed, and its performance is being looked forward to with interest.

At the Annual Congress of German Zither-Societies, recently held at Dresden, there was an excellent attendance. At the Concert given in connection with the meeting, much interest was manifested by the audience in the performances, which included numbers bearing the names of Schubert and Schumann, and even of Brahms and

At Leipzig the first performance at the Stadt-Theater of Herr Grammann's new opera, "Das Andreasfest," was

announced to take place at the end of last month.

A Concert will be given on the 4th inst. at the Church of St. Nicholas, Leipzig, by the famous Berlin Domchor, under the direction of Herr von Herzberg. This, we believe will be the first time the choir has been heard in the central musical town of Germany.

The Stuttgart Hof-Theater has now to be added to the number of those operatic establishments where the orchestra has been lowered according to the Bayreuth model. The innovation is said to have effected a great improvement, from an acoustical point of view, at the theatre referred to.

The total number of pupils at the Dresden Conservatorium during the past academical year was 769, thirty-

four of whom were British subjects.

Professor Ehrlich, the well-known Berlin musical savant, is said to have completed a comic opera in three acts, the libretto of which has been furnished him by Dr. Ziemssen. Among the principal works to be performed during the

coming winter at the Gürzenich Hall of Cologne, under the direction of Professor Wüllner, are Berlioz's Requiem and

Bach's Mass in B minor.

Herr S. de Lange has resigned his position as Conductor of the famous Cologne Männergesangverein, having accepted a similar post in the Hague.

Professor Joseph Joachim will start upon a Concert-tour in Southern Germany in the course of next month, and is due in the French capital in January next, in order to take part in some of M. Colonne's Châtelet Concerts.

A new opera, "Melusine," composed by Herr Ferdinand

Langer, of Mannheim, the libretto by Herr Ernst Pasqué, has been accepted for performance by several German

operatic establishments.

Herr Adolf Mohr's opera "Loreley," first brought out during last season at the Breslau Stadt-Theater, will likewise be produced this winter at Düsseldorf and Mayence.

At the Imperial Opera of Vienna, Rubinstein's "Nero" was performed for the first time this season on August 30, before a full house, and has continued to attract since, owing, no doubt, partly to the excellent representation of the hero on the part of Herr Winkelmann, as well as to the magnificent way in which the work has been put on the magnineent way in which the work has been put on the stage. On the 4th inst. there will be a revival at the same establishment of Gluck's "Alceste," with Herr Scaria as Hercules, Herr Winkelmann as Admete, and Frau Materna as Alceste. On the 19th of next month, a new opera, "Marfa," by Johannes Hager, will be produced. Herr Franz von Suppé, the well-known composer of presenties accounted to the section of the section o

operettas, is engaged upon a serious opera in five acts entitled "Die Corsin."

Herr Emerich Kastner, the well-known Wagnerian scholar, and late editor of the journal Parsifal, has just issued the first number of a new music journal published at Vienna, under the title of Kastner's Wiener Musikalische Zeitung, which, from its contents, promises well for the solidity and variety of its subject-matter in the future. There is room in the Austrian capital for the publication of a music journal of this description.

A commemorative tablet was affixed, on the 7th ult., to the house at Lomatzsch (Bohemia), where Robert Volk-

mann first saw the light.

On the 19th ult. Massenet's Opera "Manon" was given with great success, for the first time, at the Bohemian National Theatre in Prague. The part of Manon was entrusted to Madame Minnie Hauk. The Direction of the same theatre has commissioned Dvorák to write an

The Paris Opéra Comique re-opened its doors on the 1st ult., with a performance of Hérold's "Pré aux Clercs," which was succeeded on the following nights by Léo Delibés's "Le Roi l'a dit" and Joncière's "Le Chevalier Jean." The first novelty at this theatre this season will be M. Widor's new opera, the title of which has not been quite decided upon, but will probably be "Les Patriotes, the libretto from the pen of M. François Coppée. M. Carvalho, the director of the Comique, has decided to hold the forthcoming "Lohengrin" performances in the after-noon, to avoid its being said by his opponents that Wagner's work stood in the way of the production of those by

national French composers. At the Grand Opéra a young tenor, M. Duc, made his débût as Arnold in "Guillaume Tell" last month with marked success. M. Léo Delibés is just now travelling in Eastern Europe for the purpose of studying Polish national airs, to be made

use of by him in a new operatic work dealing with an episode in Slavonic history.

An interesting volume, entitled "Lettres d'un Mélo-mane," from the pen of M. Guillaume Cottran, and dealing

with the state of music during the period of 1829 to 1847 at Naples, has just been published by the firm of Morano, of that town.

Under the title of "Harmonie et Melodie" a volume has scries of essays from the pen of M. Camille Saint-Saëns.

In accordance with a recent order of the Prefect of the Seine, those Symphonies which obtained the prize offered by the town of Paris during the years 1883, 1884, and 1885, are to receive a worthy public performance during next season. A committee, consisting of leading musicians of France, has been entrusted with the execution of this praiseworthy scheme.

The first prize for violin-playing at the Paris Conservatoire has been awarded this year to a young Polish virtuoso,

M. Stanislaus Rosenzweig

According to the Milan Il Trovatore, the following new According to the Milan It Troatore, the Ioliowing new operas will be brought out during this winter in Italy—viz., at Trieste, "Spartaco," by Signor Guiseppe Sinico; at the San Carlo, of Naples, "La Figlia de Jefte," by Signor Miceli; as well as "Alba Barozzi," by Signor Paolo Giorza, another "Faust," by Signor Bandini, and "Cicilia di Baone," by Signor Alfonso Jommi.

At the Alfieri Theatre, of Turin, a new Opera from the Maëstro Paolo Maggi, entitled "Fornarina," is in course of

preparation, and will shortly be produced.

Signor Lamperti has succeeded M. Strakosch in the

direction of the Apollo Theatre, of Rome.
A new Opera, "Semiramide," by Signor Sangermano, is to be brought out this season at La Scala, Milan. Arrigo Boïto, the composer of "Mefistofele," is reported to be the author of the libretto.

At the Zurich Stadt-Theater, Herr Oscar Niemann, son of the famous Wagner-interpreter, Albert Niemann, has recently made his débût as Valentin in "Faust" and other baritone parts with very good success. He is a pupil of

Signor Lamperti, of Milan.

At Jitomir (Russia), died last month, Jules de Zarembski, the gifted Polish pianist, whose name became more generally known when, during the Paris Exhibition of 1878, he gave a number of Recitals on M. Mangeot's newly invented pianofortes à double clavier renversé, and to which we referred in our notes at the time. M. Zarembski afterwards became the successor of Louis Brassin, at the Brussels Conservatoire, and died at the early age of thirtyfour, a victim of consumption.

Mdlle. Van Zandt, the young frima donna, has accepted an engagement this winter at Moscow, where she will appear in twelve Operatic and as many Concert perform-

ances, receiving for each the sum of 5,000 francs.

A new opera, "Harold," from the pen of the Bohemian composer, M. Eduard Napravnik, long resident in Russia, is being prepared for performance at the Marie Theatre of St. Petersburg, where the composer is the orchestral conductor. Napravnik is already known by several operatic

Verdi's "Aïda" was performed for the first time in Denmark last month, at the Copenhagen Hof-Theater, in connection with the betrothal festivities of Prince Waldemar

with Princess Marie of Orleans.

The German Opera at Rotterdam celebrated the twentyfifth anniversary of its establishment last month with a

festive performance.

The projected Organ Recitals, to be given by a number of eminent foreign organists in connection with the musical department of the present Antwerp Exhibition, have been abandoned; the musical arrangements generally being of a far less representative character than had been anticipated.

According to the statement of a Madrid music journal, no professional pianist has as yet become a victim of the prevailing cholera-epidemic in Spain. We must leave it to our medical contemporaries to furnish an explanation of this somewhat extraordinary phenomenon.

At Bucharest the season of opera has recommenced with répertoire consisting chiefly of "Lucia," "Traviata," "Marta," "Giroflé," and similar works, all of which are

performed in the Roumanian language.

Telegraphic advices, which reached this country shortly before our going to press, report a sad disaster to have taken place at Stockholm in connection with the present visit to her native Sweden of Madame Christine Nilsson. It

appears that, on the night of the 23rd ult., after a Concert, whereat she was the principal artist, the gifted and amiable lady, in fulfilment of a promise, sang from the balcony of the Grand Hôtel to an assembled multitude, which is estimated at some 30,000. As the people were about to disperse a crush occurred, when upwards of eighteen persons were killed and many more injured. Everyone will sympathise with Madame Nilsson, whose stay in her native country has been thus marred, and whose generous efforts to give pleasure to the many who would otherwise have had no opportunity of hearing her have ended in a calamity which, in its magnitude, is probably unique in the history of celebrated prime donne.

At Magdeburg died, on August 26, Professor A. G. Ritter, one of the most celebrated organ players and composer for his instrument in Germany. Ritter was appointed to the post of Organist at the Magdeburg Cathedral in 1847, and has occupied it to the last. A valuable, and indeed unique, "History of organ-playing, from the fourteenth to the eighteenth century," has likewise proceeded from his pen.

He died at the age of seventy-four.

The death is announced, on August 29, of Joseph Servais, the son of Adrien François Servais, the famous violoncellist, and successor of his father at the Brussels Conservatoire as a professor of that instrument. He was only thirty-five years of age.

At Berlin died, on the 13th ult., Friedrich Kiel, at the age of nearly sixty-four. We record the event more fully

in our obituary column.

We have also to record the death last month, at Berlin, of K. H. Bitter, formerly a Minister of State in the Prussian service, and likewise a musical dilettante of no mean attainments, especially as regards the historical aspects of the art. He is the author of a very able "Life of Sebastian Bach, also of a work on Bach's two sons, Philipp Emanuel and Wilhelm Friedemann, and other musico-historical works; one (on Gluck and Wagner) having been but recently reviewed in this journal. Bitter was in the seventythird year of his life.

CORRESPONDENCE.

MUSICAL COMPETITION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,-In connection with the recent contest at the Albert Hall, I trust you may be able to find space for a few general remarks upon the extension of the principle of competition to music, which, while a logical and an inevitable step, I can by no means consider to be an unmitigated boon. As a test of individual merit it is indispensable; but, when applied to the public performances of rival musical societies, it labours under certain defects which must be taken as a set-off to the spirit of emulation encouraged by such contests. In the first place, the very nature of these tournaments, and the fact that the public are able to express their appreciation at the efforts of the performers, is only calculated to enhance the dissatisfaction of defeated competitors when confidence in their own powers is supported by popular applause. A spirit of jealousy too is not infrequently engendered, which, to my knowledge, has been known to impair the social harmony of a provincial town, and there is a danger lest music should come to be looked on as a mere means of glorification rather than an end in itself. Musical tournaments are sometimes apt to be discredited from the circumstances of their organisation. For example, such a contest, on quite a large scale, for bands, soloists, and choirs, with handsome prizes, was instituted a few years back by a monster shop in the North of England as a vehicle for advertisement. It is only fair to state that thoroughly competent judges were retained, and some excellent performances resulted; but I hold that it is degrading to any art to convert it into a means of commercial advancement, and unfair to needy musicians thus to secure a greater sale for "I/II hats" or "8/6 trousers. Again, experience proves that a disinclination exists amongst many associations of established repute to avail themselves of the chances of distinction which such competitions afford. Such disinclination may be explained in different ways, but there can be little doubt that it exists. In a very thoughtful article in the Daily Telegraph it is condemned as prompted by causes incompatible with genuine enthusiasm for the art. With this opinion I can hardly concur, and would quote in contravention thereof the remark made by a distinguished and enthusiastic musician, himself the conductor of a well-known choir: "We have everything to lose, and nothing to gain, by entering for such a contest. Even if we were to win, we should add nothing to our present reputation, which is founded on the execution of a different sort of music from

that selected for this competition."

With all respect for the able writer in the Daily Telegraph, I cannot share his belief in the immense value of such tournaments, or his conviction that their spread will be coincident with the spread of a national interest in music. As an initial stage I believe them to be distinctly useful, just in the same way that talent in other depart-As an initial stage I believe them to be distinctly ments is often elicited by prize competitions. One of the most able of our provincial journalists dates his rise into notice from the day when he won a handsome honorarium for an essay on a political subject. But it would be unreasonable to expect a man to devote himself to a career of competition, a career which cannot escape the charge of pothunting; and what is true of individuals is also true of associations. Competition should never be looked upon in any other light than in that of a means; and the wholesale introduction of the competitive system in art would, I firmly believe, have the same levelling effect upon the artistic intelligence that it undoubtedly has exercised in the sphere of scholastic acquirements. The competitive system has developed the mechanism of preparation known by the vulgar but expressive term of "cramming," a process not altogether unknown, I fear, to candidates for degrees and distinctions in music. Such a term would not, of course, be applicable to the training of choruses for public contests; but such training, if of frequent occurrence, would not be without its dangers. It would restrict the conductor in the choice of works to those prescribed by the organisers of such contests (precisely in the same way that schoolmasters are often determined in their choice of subjects, not by the capacities of their pupils, but by the requirements of the Oxford or Cambridge Local Examination Boards) and substitute for the true function of musical associations a craving for material distinctions and notoriety. Perhaps I have been unduly alarmist in the foregoing remarks, and the event will falsify my misgivings; but I have been haunted all along in my reflections upon this subject by a saying of Berlioz's to the effect that the most musical country is not that which possesses the greatest number of musicians, but which has given the most creative and original musicians to the world. We cannot make a country more musical by merely multiplying the number of musicians, unless their motive in following this career be a sincere love of art. With all that the writer in the Daily Telegraph has to say upon the value of co-operation and combination I am entirely in accord. It is only by the union of detached vocal and instrumental resources that an adequate performance of certain monumental works is possible outside the great musical centres, and I have nothing but praise for any system of organisation which has so admirable a consummation for its end and aim. But if the ensuing decade is destined to witness any considerable spread the competitive system in music, I trust that it may be jealously safeguarded from any of the dangers to which actual experience and the argument from analogy prove it to be liable.—I am, Sir, yours faithfully,

C. L. G.

METROPOLITAN LIEDERTAFEL, MELBOURNE.
TO THE EDITOR OF "THE MUSICAL TIMES,"

SIR,—In a letter to you some four years back, this Society was brought under the notice of your readers, and I now wish to inform you that the one hundredth Concert was given-in the Town Hall, on June 29, before an audience filling the building, many persons having to stand the whole evening. The programme included the first and second parts of Berlioz's "La Damnation de Faust," with English words especially translated by Madame Carlotta Tasca (hon. member), the parts of Faust, Mefhistopheles, and Brander

being taken by Messrs. Armes Beaumont, T. Bergin, and

condemned as prompted by causes incompatible with S. Angus respectively. Herr Louis Pabst, pianist and genuine enthusiasm for the art. With this opinion I can composer, made his first appearance before an Australian headly concern and would queet in contravation therefore and interest and incomposers.

A noteworthy feature in connection with this (centenary) Concert was that every one of the hundred Concerts has been conducted by Mr. Julius Herz. Mr. Herz's health has, I am sorry to say, given way from overwork, and the Society has granted him six months' leave of absence on full pay.

Since the former letter the tariff of the Society has been doubled, the subscription having been raised to two guineas, and the extra tickets (sold to subscribers only) to 7s. 6d. for gentlemen and 5s. for ladies. There are about 700 subscribers, with a list of many waiting for admission.

and nearly 100 singing members-men only.

Within the past four years the Society has produced (substituting boys' for women's voices when required) Wagner's "Lohengrin," first and third acts; "Tannhäuser," third act; "Love feast of the Apostles" and Mendelssohn's "Œdipus"; and the first act of the "Huguenots" will shortly be placed in rehearsal. These works are, of course, in addition to a large number of the best available part-

ongs.

The Society's Concerts are eagerly looked for, as they serve to introduce most of the leading artists, vocal and instrumental, who visit Melbourne. Eight Concerts are given—four for ladies and gentlemen in the Town Hall, and four for gentlemen (Smoking Concerts) in the Atheneum Hall. At the former large orchestras are almost invariably employed, and the following works, among many others, have been given, several for the first time here—viz., Mendelssohn—A minor (Scotch) Symphony, Italian Symphony (Op. 90), G minor Concerto (piano), and Concerto (flute); Beethoven—E flat Concerto (piano), Sinfonia Pastorale, F (No. 8) Symphony, D (No. 5) Symphony, C (No. 1), Symphony C minor (No. 5), Overture ("Fidelio"), and a portion of Ninth Symphony; Wagner—Grand Festival March, Overture to "Tannhäuser," Introduction to "Lohengrin" and L'Entr'acte, Charfreitzag Zauber; Weber—Concertstück (piano); H. Herz—Concerto (piano, chorus and orchestra); Hugo Ullrich—Symphony Triomphale (No. 9) and B minor (No. 6); Saint-Saëns—"Danse Maccabre"; Liszt—Concerto (piano); and Pratten—Concertstück (flute), &c.

We find, at this distance from the musical centres of the world, a great difficulty in keeping up a supply of suitable male-voice choruses (two tenors and two basses), and will very willingly receive samples of such from any source. Latterly much valuable help has been rendered to us by Mr. Arthur Reed, secretary of Apollo Glee Club of Boston, U.S., Messrs. Novello and Co., Messrs. Chappell and Co., and Messrs. Augener and Co., for which we return our heartiest thanks.—I am, Sir, yours faithfully,

Thos. J. Connor, Hon. Sec.

17, Collins Street East, Melbourne, July 13, 1885.

THE ESTES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Mr. David Baptie, in his Musical Biography, informs us that Thomas Este (or Est), the music typographer and publisher, was born about 1550 and died about 1625; that Michael Este, the madrigalian composer (supposed to have been a son of the preceding), was born about 1575 and died 1638 (according to Mr. Rockstro).

Now, in a fine copy of the treatise on "The Art of Divine Meditation," by Joseph Hall, D.D., "printed at London by Humphrey Lownes for Samuel Macham, 1614," and which is before me whilst writing, the following passage occurs in Cap. iii., "Concerning Meditation Extemporall" (defined to be that occasioned by outward occurrences offered to the mind, as distinguished from

formal or "deliberate" meditation) :-

"Thus that learned and heauenly soule of our late Estye, when wee sate together and heard a sweete comfort of Musicke, seemed upon this occasion carried vp for the time beforehand to the place of his rest, saying, not without some passion, What Musicke may we thinke there is in heauen?"

It seems probable that the passage quoted refers to one or other of the above celebrities. Can any of your contributors or readers say to which? If to either, then one of the death dates given in the Musical Biography must be

The above extract would appear to be conclusive as to the proper pronunciation of the name.

Yours faithfully,

JOHN C. GITTINS.

The Elms, Newtown, Montgomery, September 21, 1885.

MUSICAL DEGREES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,-I am sorry that those who uphold the value of Musical Degrees should not have found a better advocate than "Mus. Bac. (Cantab.)," whose effusion appears in your September issue. I was afraid that someone would jump to the conclusion that I was a disappointed aspirant for a University degree, and therefore I added a postcript to my last letter. "Mus. Bac. (Cantab.)," however, entirely ignores it in order to bring in a little mild sarcasm !

With regard to his fifth sentence I beg to draw his attention to the following, which I find in Grove's Dictionary, Vol. II., page 624, sub voce-"Oxford: The principal change introduced in the new regulations, which were passed in 1878, is the provision requiring a candidate for a degree in music, to have passed a mixed literary examination recognised by the University. It was imagined, when this test was added to the Musical Examination, that it would add to the value of Musical Degrees; its real effect has been to sever the connection between the University and the musical world, which, through the apathy and mismanagement of the University in past times, had become a very slight one, but was beginning to gain strength under the sensible rules in operation before The number of persons taking the Bachelor's 1878. Degree had risen from three in 1866 to twenty-one in 1878. Immediately after the passing of the new statute it fell to twelve in 1879, although the operation of the new statute did not affect persons who had passed the First Examination before 1878. In 1877, when the last Examination was held under the old statutes-i.e., in independence of any literary test—the number of persons passing the First Examination was fifty-three. In 1878, when the literary test was added, it fell to two. In 1879 it was three, and in 1880 the same.

Further on, in the same article, I am glad to find the

following :-

"A Commission, under the chairmanship of Lord Selborne, is at present dealing with the affairs of the University of Oxford, and has received evidence on the state of the musical as well as of other studies."

"Mus. Bac. (Cantab.)" refutes none of my arguments, and the first half of the second paragraph is lame in the

last degree.

In conclusion, let me remind "Mus. Bac. (Cantab.)" that the absence of those magic syllables "Mus. Bac." and " Mus. Doc." from a man's name is no more a proof of his inability to qualify for such degrees (e.g., the four gentlemen whose names I mentioned in my last letter) than the presence of them is a guarantee that their possessor is a musician, that is, in the real sense of the word. Yours faithfully, EXAM.

EDWARD HEESOM'S VIOLINS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,-Your correspondent, Mr. Colchester, will find the above name in Hart's "The Violin" (London: Dulau & Co., above name in Flatts. The Violin (London: Dutal & Col. 1875), p. 193. It is also given in the Index of Fleming's "Old Violins" (London: L. Upcott Gill, 1883), p. 319, and in Sandy's and Forster's "History of the Violin" (London: John Russell Smith, 1864). It does not appear in Davidson's "The Violin" (London: F. Pitman, 1871); Otto, Fétis, and Grove's Dictionaries are also silent on the JAS. MACKEY.

Kobe, Japan, August 1, 1885.

TO CORRESPONDENTS.

. Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors,

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABERDARE.—Among the local prize-winners at the National Eisteddfod was Mr. J. Henry Roberts, Mus. Bac. (Pencerdd Gwynedd), of
Carnarvon, who took the first prize (£8 8s.), for a madrigal, the first
prize (£5 8s.) for a tenor song, as well as the first prize out of twentyone compositions (£ 10 10s.) for the best "Festival Anthem." All Mr.
Roberts's compositions, in addition to being pronounced the best, were
highly praised, and stated by the various judges to be of much merit.
We believe that it is an unprecedented occurrence for one individual to
gain three prizes for musical compositions at the same Eisteddiod.

BOURTON, BERES.—On Tuesday the 15th ult. an Organ Recital was given in St. James's Church, by Mr. George Whitehead, Organist of the Parish Church, Swindon. The programme, which was well rendered, was selected from the works of Merandi, Batiste, Chopin, Haydn, Meyerbeer, Mendelssohn, Handel, &c.

CHARD.—After Choral Evensong on the 11th ult. the Choir of the Parish Church gave an excellent rendering of Sullivan's Festival Te Deum, which was thoroughly appreciated by a large congregation. The whole of the solo parts were entrusted to Master Frank Derrick, whose clear voice of extensive compass and perfect intonation was descryedly admired. Mr. W. E. Ellen, A.C.O., Organist and Choirmaster, presided at the organ.

DARLINGTON.—On Sunday afternoon, the 13th ult., a Service of Song, entitled "Christian Husbandry," was performed at Greenbank Chapel, by the members of the Chapel Choir, assisted by a band of twenty instrumentalists. The work, which is the joint production of the Rev. C. T. Coulbeck (Pastor), and Mr. W. Heslop (Choirmaster), was highly appreciated. Mr. H. Hildrop presided at the harmonium, and Mr. C. Stephenson, A.C.O., at the pianoforte. Mr. Heslop conducted, and Rev. C. T. Coulbeck gave the connective readings.

connected, and Rev. C. T. Coulbeck gave the connective readings.

DUNSTER.—The annual Harvest Thanksgiving Services were held
in the Church of St. George on the 6th ult. There were four services
during the day, all fall and the strength of the services were held
"Ye shald what the service of the services were the season with the services of the ser (Dr. Arne).

COT. ATTE).

EASTBOURNE.—Mr. Julian Adams's annual Complimentary Concert was given on Tuesday evening, the 1st uit, in the Floral Hall, which was crowded. Madame Patey was the solo vocalist, and Mr. Stedman's choir contributed several items in the programme. Wh. Mr. Solo by Mr. Carrodus, and a duet for two violings. Wh. Carrodus was associated with John Daly led the band, and the accompanies were Mr. Charles Williams and Mr. John Carrodus. Mr. Julian Adams conducted.

ELGIN.—An Organ Recital was given in the South Free Church on the 15th ult. by Mr. Collyer, which was highly appreciated. The programme comprised selections from the works of Bach, Pinsut, Schubert, Beethoven, Rossini, and Sterndale Bennett. The vocalists were Miss Falconer and Mr. R. Mackay. The organ has recently received some additions, and the effect of the new stops was well brought out in the performance of the various pieces.

brought out in the performance of the various pieces.

IPIELD, CRAWLEY, SUSSEX.—An Organ Recital was given on Tuesday, the 8th ult., at St. Mary Magdalene's Church, by Mr. W. Hut, Organist of Winchester College. The programme was selected from the works of Handel, Chipp, Bach, Gounod, Schubert, Rossini, H. Smart, Batiste, and Costa. The Recital was attended by a large number of the parishioners and neighbouring gentry, who thoroughly appreciated the capabilities of the instrument, and Mr. Hutt's skifful manipulation. The organ, which has a fine tone, was recently erected by Messrs W. Beales and Co., of Croydon.

by Messrs. W. Desess and Co., in Coryoun
Leammorton—The sixth of a series of Organ Recitals was given
in St. John's Parish Church on Monday evening, the 21st ult., by Mr.
Yates Mander, assisted by Mr. H. Mander (violoncello). The following was the programme: Marche Nuptiale (H. Mander), Allegretto
and Finale from 4th Sonsta (Mendelssohn); Cello sool, "Allegretto
your hearts" (Mendelssohn); Berceuse (Gritton); Duct Serenade
(Schubert); Fantasia (C. S. Heap); Cello solo, "O rest in the Lord" Offertoire in F (Batiste).

Leeds.—The Sunday Performances of Sacred Music, which have been given in the open sir in, and about Leeds, during the summer, deserve more than a passing notice, not only on account of their intrinsic musical merits, but also for their benevolent pecuniary object, all profits being generally devoted to the Leeds Medical Charities. The music performed is always selected from the best composers. The band comprises about sixty instruments, chiefly strings, and the choir numbers nearly four hundred. Mr. J. Heywood is the Conductor.

LEYTON.—On Saturday the 12th ult. Mr. H. C. Tonking gave an Organ Recital in St. Mary's Church. The instrument has been rebuilt and enlarged by Bishop and Son. Mr. Tonking's programme included works by Mendelssohn, Chipp, Smart, J. E. German, and

LITTLEHAMPTON,—Mr. Forbes Carter, Organist of St. Mary's Parish Church, gave an Organ Recital on Wednesday, the 9th ult., before a large and attentive audience. An excellent programme was well

MILFORD HAVEN.—An Evening Concert was given in the Masonic Hall, on Monday, August 24, by Miss Lilian Thomas, R.A.M., assisted by Miss Kaite Thomas, Mr. C. Videon Harding, Mr. James Thomas, Miss A. T. Jones (harp), and Mr. Johnson (bandmaster). The Concert was in aid of the Masonic Hall Building Fund, and was a great success both musically and financially.

NEWGASTLE—An excellent plan has been inaugurated in St. Thomas's Church of providing sacred music on Sundays for those who are fond of listening to the masterpieces of great composers. The first Recital was given after the evening service, on the 13th ult, by Mr. J. Preston. There was a large congregation. The movement, which has the hearty support of the Vicar of St. Thomas's (the Rev. Marsden Gibson), is likely to be successful, and the music will be continued after each Sunday evening service.

Gibson), is likely to be successful, and the music will be continued after each Sunday evening service.

Newfoundlean.—On Tuesday the 1st ult, the new choir and transerts of the Cathedral of St. John the Baptist were consecrated by the Bishop of Newfoundland, assisted by the Bishop of Halifax, Nova Scotia, and ninety-two of the clergy of Newfoundland. The clergy and choir assembled in the Sunday Schoolroom, opposite the cathedral, and marched across the road to the west door of the church, and thence up the middle of the nave, singing "The Church's one foundation," to "Aurelia"; three Pasilms, the 24th, 12st, and 12and, were sung, the Bishop of Newfoundland singing the odd verses alone, and the even verses by all the rest of the procession which followed the bishops through the north choir aisle, across in front of the altar, and down the south aisle, returning to the former position under the tower. Here all knelt, and the Litany was sung, the Rev. H. Dunfield being Precentor. Then followed a hymn during which the choir and clergy took their places in the new choir stalls. The Communion Service followed, the Anthem, "Hear the voice and prayer "(Hopkins), being sung as an introit. The recessional was "Hark the sound of holy voices," to tune "Deerhurst." All the music was exceedingly well rendered. In the evening, at 7,30, there was full choral Evenson, with processional and recessional. The Precess and Responses were Helmore's arrangement of Tallis, and the Cantides and Proper Psalms from the Standard Comment of Tallis, and the Cantides and Proper Psalms from the Standard Comment of Tallis, and the Cantides and Proper Psalms from the Standard Comment of Tallis, and the Cantides and Proper Psalms from the Standard Comment of Tallis, and the Cantides and Proper Psalms from the Standard Comment of Tallis, and the Cantides and Proper Psalms from the control of the Standard Comment of Tallis, and the Cantides and Proper Psalms from the Standard Comment of Tallis, and the Cantides and Proper of Tallis, which has been

now located in the south choir aisle.

NORTHAMPTON.—At Melbourne Pleasure Gardens, on the 24th ult., a competition of brass bands was held before a large audience. The judge was Mr. C. Godfrey, Bandmaster Reyal Horse Guards (Blue), but owing to the length of the programme the Cornet Contest had to be judged by Mr. Owen, of Stalybridge. The prizes amounted to be judged by Mr. Owen, of Stalybridge. The prizes amounted to be judged by Mr. Owen, of Stalybridge. The prizes amounted to be judged by Mr. Owen, of Stalybridge. The prizes amounted to be judged by Mr. Owen, of Stalybridge. The prizes amounted to be judged by Mr. Owen, of Stalybridge. The prizes amounted to be judged by Mr. Owen, of Stalybridge. The prizes to the following bands counter, Mr. F. Renshaw, Honley; Kettering Sifle Band—Conductor, Mr. A. Owen, Rushden Temperance Band—Conductor, Mr. G. F. Birkinshaw; and the Kettering Town Band—Conductor, Mr. G. F. Birkinshaw; and the Kettering Town Band—Conductor, Mr. Randolph Ryan. The selected test bridge to the Honley Band, the second to the Oldham Rifles, the first prize to the Honley Band, the second to the Oldham Rifles, the third to the Black Dyke Mills, and the first fourth to the Rushden Temperance. The next item was a Quickstep Contest for Northamptonshire Bands only, and the first prize was awarded to the Kettering Town Band the third. Mr. W. Smith; of the Olcham Rifles, gained the first award for the Cornet Solo Contest.

Pressron.—On Saturday evening, the 12th ult, Mr. E. Holland,

PRESTON.—On Saturday evening, the 12th ult., Mr. E. Holland, bandmaster of the Northamptonshire Regiment, commenced another series of his popular Concerts in the Public Hall. The solo vocalists were Madame Emilie Clarke, Miss Dews, ann Mr. S. Wylde, all of whom were thoroughly appreciated. The programme included the Overtures to Taucred's and William Tell, well played by the band, and the new vocal waltz, "Fairie Voices," sung by a number of boys. Mr. Holland conducted, and Mr. Lovett accompanied. The hall was retouched.

SALPORD.—A meeting was held on Tuesday evening, August 25, at the Waverley Hotel, for the purpose of promoting the formation of a musical society for that locality. Mr. Charles Prest presided. Mr. John Bannister, the convener of the meeting, suggested that the society should be called the Waverley Musical Club, and that the members should not be limited to persons who could sing or play, but "embrace all who love music for music's sake." A committee was a some content of the country of the country of the regulation of the club, and abount the same to a future meeting.

Sandown.—An amateur Concert, in aid of St. John's Organ Fund, was given in the Town Hall, on Monday evening, the 7th ult, which proved highly successful. Several pieces were well rendered by the band, and the volo vocalists were thoroughly efficient. Miss Drabble

8th ult. The following was the table of service:—Processional hymn, "Rejoice, ye pure in heart" ("The Hymnary," 477, 1st tune, S. Wesley); Responses (Tallis); Psalm exix. 89—104 (Hopkins, in B flat); Psalm exix. 105—112 (Barnby, in F); Magnificat and Nunc dimittis (Dykes, in F); anthem, "O praise the Lord" (Goss); hymn before sermon, "Sing to the Lord a joyful song" ("The Hymnary," 63, J. Rarnby); Offertory hymn, "Yeb undless realms of joy" (Croft). Dr. Taylor conducted with much ability, and Mr. H. Deskin (Organis of St. Chad's) rendered the accompaniments on the organ. The sermon was preached by the Rey. Canno Curties.

TEIGNMOUTH.—On Thursday the 3rd ult. a successful Concert was given in the Town Hall. The artists were Miss Ada Porter and Mr. Bingley Shaw, vocalists; Miss Neille Porter (solo piccolo and flute), Miss Gertie Porter (solo violin), Miss Amy Porter (solo violoncello), and Mrs. Porter (accompanist). There was a numerous and appreciative audience

TIMARU, N.Z.—The members of the Wesleyan Choir gave a performance of Bradbury's Cantata Esther, in the Assembly Rooms, on Monday, July 27, before a crowded audience. The work was well rendered, the singing of the chor being especially good. The principal solo vocalists were Mrs. Bascand and Mr. G. Warrington. The accompaniments were played by the City Band led by Mr. R. has a companiments were played by the City Band led by Mr. R. has a companiments were played by the City Band led by Mr. R. has a companiments were played by the City Band led by Mr. R. has a companiment with the companies of th

VENTROR.—An Organ Recital was given by Mr. A. T. Robinson at St. Catherine's Church, on Thursday, August 27. There was a large and appreciative congregation. Miss A. Arnold, R.A.M., was the solo vocalist. The offertory was for the Organ Fund.

and appreciative congregation. Miss A. Arnold, R.A.M., was the solo vocalist. The offertory was for the Organ Fund.

WELLINGTON, N.Z.—Mendelssohn's St. Paul was produced in Wellington for the first time in its entirety in St. Paul's Cathedral Church, on July 29, under the direction of Mr. Robert Parker. The chorus comprised nearly too voices, and the solos were taken by competent amateurs. There was a very efficient orchestra, and Mr. Harland, of Wesley Church, presided with ability at the organ, which is a fine instrument by Lewis. The effect of some of the choral numbers, especially "Rise up, arise," and "O great is the depth," was exceedingly good, and made a marked impression on the large congregation. A week later Elijah was given in the Concert Hall of the New Zealand Industrial Exhibition, as the first of a series of choral works which are to be produced at short intervals during the time the Exhibition is open. A special festival chorus, consisting of the various about 200 voices. An organ has also been erected, and all the available orchestral players, including the Wellington Orchestral Society, have been engaged. The performance of Elijah was a marked success, Mr. R. Parker conducted, and Mr. Neville Barnett, F. C.O., of Auckland, was organist for the occasion. Other works to be produced in like manner, and under the alternate conductorship of Mr. Parker and Doty, Jubilse Contats, and the Ancent Mariner. Organ Recitals and Orchestral Concerts also form part of the musical arrangements for the Exhibition.

Whitnsy.—An excellent Ballad Concert was given in St. Hilda's Hall on Thursday evening, the 3rd ult., by Miss Louie Harper, R.A.M., Mrs. Capsay, Mr. Hart, Mr. Burgin, and Miss Ada Powell. Miss Harper was highly successful, her rendering of "Should he upbraid" calling forth the demonstrative approval of the audience. Mrs. Capsay sang with much finish, and Mr. Burgin's singing of "The Village Blacksmith" was greatly admired. Miss Powell's pianoforte playing was a decided feature in the Concert.—Organ Rectitals were given in St. Michael's Church, on the 7th and 53th ult., Mr. W. S. Clarke, t'e Organist of the Church, assisted by visitors to the town. Selections from the works of J. S. Bach, Handel, Mendelssohn, Gade, Sterndale Bennett, Goucod, and Freyer were performed.

WORTHING.—A grand Military Concert was given on Wednesday evening, August 26, at the new Assembly Rooms, by the band of the Black Watch, by the kind permission of Colonel H. D. O. Farrington and Officers. The vocalists were Miss Partie Michie, Mr. Williams, and Mr. Morton. The Concert proved a great success, and was and Officers. The voca and Mr. Morton. The thoroughly appreciated.

Organ Appointments.—Mr. Geo. H. Crookes, A.C.O., Organist and Choirmaster to Holy Trinity Church, Melrose, N.B.—Mr. J. F. Scurr, Organist and Director ut the Choir to St. John's Church, Workington. — Miss E. M. Bell, Organist at to the Parish Church, Wigton.—Mr. H. D. Flowers, A.C.O., Organist and Choirmaster to the Parish Church. St. Margaret's, Loweston.—Mr. G. W. R. Hoare, Organist and Choirmaster to St. Botolyh's, Aldersgate Street.

Choir Appointments,—Mr. B. C. Kendle (Alto), to the Parish Church, Barnet, Herts.—Mr. Edward Woollaston (Tenor), to St. Paneras Church, Euston Road.

DEATHS

DEATHS.

On the 3rd ult., JAMES A. SMYTH, of Walton House, Forest Hill, late Bandmaster Royal Artillery, Woolwich, in his 67th year.

On the 3rd ult., at 3, Hungerford Road, N., JAMES ROSERTON MURRAY, aged 40, late Organist of St. Botolojh 8, Adersgate, and of St. Paul's, Camden Square; also late Choirmaster of the London Chusch Choir Association.

On the 10th ult., at Southwell, Charles Noble, for 38 years Organist of St. Mary's, Nottingham, aged 73.

proved highly successful. Several pieces were well rendered by the hand, and the solo vocalists were thoroughly efficient. Miss Drabble contributed pianoforte solos, and Mr. Boucher conducted.

STAPPORD.—A Pestival of Parish Choirs, consisting of about sixty voices, was held in St. Mary's Church on Tuesday evening, the sixty voices, was held in St. Mary's Church on Tuesday evening, the

DURING THE LAST MONTH.

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A DRAMATIC CANTATA

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THE MUSIC COMPOSED BY

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work and such a rendering a foregone conclusion."

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STANDARD.

Matural expression of genuine feeling."

STANDARD.

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MORNING POST

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SUNDAY TIMES

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PRODUCED AT THE

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MORS ET VITA

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its original shape of a descending sequence of three major seconds
from C to G flat), and occurring to the words 'Horney's chiefled
by these words, although and occurring to the words 'Horney's chiefled
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is attained."

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awes."

DAILY NEWS.

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PRODUCED AT THE

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A CANTATA

THE POEM WRITTEN BY

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THE MUSIC COMPOSED BY

FREDERIC H. COWEN.

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THE TIMES.

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DAILY TELEGRAPH.

"Unquestionably, a good story is here, and well set out for musical treatment. In these respects the composer could hardly have been served better, and Mr. Cowen may consider himself fortunate. . . . No one acquainted in ever so slight a degree with the distinctive talent of Mr. Cowen can be surprised to hear that he has treated the subject of 'Sleeping Beauty' with great success. The composer of the 'Language of the Flowers' is master of a dainty and delicate art peculiarly fitted for such incidents as those above set forth. It enables him, by slight and graceful touches, to make his music serve every picturesque and suggestive purpose. . . The orchestration is never involved and confusing, while its colouring often suggests rather the French than the modern German school."

STANDARD.

"This evening the first novelty of the Festival was presented in Mr. F. H. Cowen's Cantata 'Sleeping Beauty' given with the most emphatic success under the bâton of the componer, who herein has followed up a notable list of successes with a work so fresh, ingenuous, and sparkling that it is likely to add the crowning laurel to his reputation. . . 'Sleeping Beauty' contains all the elements of a permanent popularity, and it will assuredly go the rounds of the choral societies without loss of time. A more emphatic triumph has seldom, if ever, greeted the composition of a native musician. Mr. Cowen was not only vociferously cheered by the audience, choir, and orchestra, but was summoned back to the platform amid a renewed outburst of applause. The Cantata is a valuable addition to the library of English music."

DAILY NEWS.

"The Cantata was enthusiastically received throughout, several of the numbers having been greatly applauded, especially the orchestral interlude suggestive of 'Maidenhood and Dreams of Love'; the opening chorus of the first scene; the Prince's scena 'Light, light at last', and the final duet for the Prince and the Princess. The composer, who conducted the performance, was loudly cheered at its close. Mr. Cowen's Cantata is a work of exceptional merit, and will no doubt soon receive repetition in many quarters."

DAILY CHRONICLE

DALLY CHRONICLE.

"Every page of the score is instinct with grace and refinement, whilst in the vocal portions—choral or solo—there is not a bar that is ungrateful to the singer. Mr. Cowen's style is popular—better still, it is agreeable and thoroughly English—and he acts wisely in adhering to it. I have no hestation in saying that Mr. Cowen has written nothing more melodic, nothing more elegant, and nothing more sustained in its musical interest than his delicate setting of the fascinating fairy tale which formed the chief item of the Concert to-night. . . . He possesses the priceless gift of melody—not the melody that comes by the broad-flowing tunefulness that seems to gather strength as it progresses."

ATHENÆUM,

"The composer has an apparently exhaustless fund of graceful melody. He has written nothing more charming and refined than the opening chorus of fays in the present work, 'Draw the thread, and weave the wood,' or the orchestral interlude descriptive of maidenhood, which may compare with the best parts of his 'Language of the Flowers.' His instrumentation is delicate, varied, and full of fancy, adding not a little to the effect of the whole work. We have no hesitation whatever in predicting for 'Sleeping Beauty' a wide and deserved coopularity." deserved popularity

LONDON: NOVELLO, EWER AND CO.

HEREFORD FESTIVAL, 1885.

THE

FOR SOPRANO SOLO, CHORUS, AND ORCHESTRA

THE WORDS WRITTEN BY FREDERIC E. WEATHERLY

THE MUSIC COMPOSED BY

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Paper Cover, 18.

THE TIMES.

"There are but two stanzas. The first has for its burden the co 'Balder the beautiful is dead-is dead!'

The second begins-'Lift up your hearts, no more in sorrow weep. He is not dead; Balder doth only sleep.'

He is not dead; Baider doth only sleep.

The contrast thus indicated immediately suggests the transition for tearful to joyful measures, from minor to major keys, and of that as gestion Mr. Lloyd has skilfully availed himself. His music is the work of a competent and gifted composer. It is melodious and well wrist for the voices, and absolute freedom from pretentiousness gives as tional charm to it. The first part consists of a Poos adags in if mis The chorus repeats, in whispering piano, the words 'Baider the betiful is dead,' and from this dark-coloured groundwork rises the svoice with a striking phrase resembling nothing so much as a plonged sigh. On these lines the music proceeds till the words 'Lett hills sigh' give rise to a more animated theme, taken up by the chovices in succession. The hope of Spring—for Baider is nothing be symbolisation of reviving nature—occurs in a short orchestral intude, where the key changes, and the violoncello and horn announce new melody. There is some very brilliant writing in the second port of the work, and the climax is reached in a hymn-like Allegro massis of great power."

DAILY TELEGRAPH.

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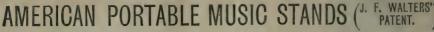
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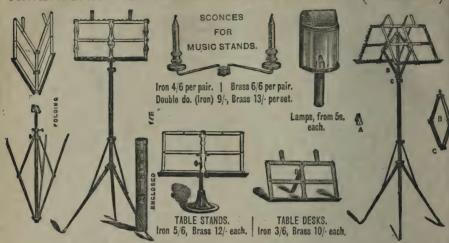
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23, Belton; 24, Rushden ("Acis and Galatea"); 25, Crewe ("Hymn of Praise"); December 17, Ayr, Scotland ("Judas"); 18, Alloa, Scotland ("Judas"); others being arranged. Point House, Brigg, Lincolnshire.

MADAME EMILIE CLARK (Soprano, compass 6 to C). For Oratorios, Classical and Ballad Concerts, address, 2, Wellclose Place, Leeds. Engaged: October 6, 7, 8, 9, 12, 13, 14, 15, 16, 27; November 9, 10, 14, 30; December 7, 14, 15. Other dates pending.

MISS ELEANOR FALKNER (Soprano). Engaged for the following dates: October 24, Manchester; 25, Pendleton ("Judas"); 27, Stafford ("Judas"); 28, Wednesbury; November 9, Leicester; 28, Failsworth; December 12, Wolverhampton; 19, Newcastle; 22, Macclesfield ("Messiah"); 26, Manchester ("Messiah"). For vacant dates, Snow Hill, Wolverhampton.

MISS BESSIE HOLT, R.A.M. (Soprano). Engagements: October 1, Manchester; 3, Failsworth; 6, Oldham; 10, Blackpool; 19, Sheffield ("Messiah"); 12, Newcastle-on-Tyne; 22, Manchester; 24, Mossley; November 4, Liverpool; December 5, Bacup; 12, Burnley; 14, Ilkeston ("Judas"); 22, Hebden Bridge ("Messiah"); 23, Hebden Bridge ("Messiah"); 25, Hebden Bridge spending. Address, 128, Shelton Terrace, Lower Broughton Road, Manchester.

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M ISS JULIA JONES (Soprano) has removed to 4, St. Thomas's Road, Finsbury Park, N., where all communications respecting Oratorios, Concerts, &c., should be addressed.

MISS FANNIE SELLERS (Soprano). Engaged:
24. Preston; 28. Leeds; November 9, Todomoren ("Boadicea");
December 9, Ashton-under-Lyne (Ballads); 15, Ashton-under-Lyne ("Messiah"). Others pending. For terms, opinions, &c., address, Crag Cottage, Knaresboro'.

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90, Cambridge; December 3, Finsbury Choral Association ("Judas");
91, St. Ives (Selection); 14, Walsall, "Creation"); 15, Oldham (Ballads);
19, St. Ives (Selection); 14, Walsall, "Creation"); 15, Oldham (Ballads);
19, anuary 1, 1886, Glasgow Choral Union ("Messiah" and Missellaneous); 15, Paisley ("Elijah"); March 4, Lancaster ("Redemption").
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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

NOVEMBER 1, 1885.

MUSIC AS A MEANS OF RECREATIVE INSTRUCTION.

THE high value of recreation as an aid to instruction has long been allowed by authorities on education. But in the colossal scheme of our elementary schools there is one department in which recreative instruction is more imperatively needed than any other, and it is to the part which music must play in such recreation that we are anxious to call the attention of our readers. They may have noticed a brief allusion in the daily papers to the decision of the London School Board to adopt the system of evening classes devised by Dr. Paton, of Nottingham, but they may not have a very precise conception of the problem which these evening classes have to solve, or of the manner in which the Nottingham system attempts its solution. For the following statement of the causes which led to the inception of the scheme, and of its scope and aims, we are mainly indebted to the courtesy of the originator.

The evening classes of our board schools are in appearance the modern representative of the old night school. But there is this vital distinction, that whereas the night school offered instruction to those who had previously had little or no schooling, it is the function and aim of the evening classes to fix, retain, and if possible supplement the education of those children who have left the elementary schools and are already out at work—to bridge over the gap between the ages of thirteen and sixteen or seventeen, a most important period of life, and one during which attendance at school ceases to be enforced by the State. In Germany, where the State enforces attendance till the age of fourteen at day schools, children are obliged to devote two hours twice a week to the evening classes of the "continuation" school, till the age of sixteen is reached; and we read that in Chemnitz, in Saxony, the school of a workmen's union attracts a larger number to its evening classes than the Government school, by virtue of a fuller programme.

Statistics prove that only four per cent. of children leaving our elementary day schools are known to pursue their education in any way whatsoever. most cases they go straight on leaving school to a life of ten hours' work a day, and if evening classes are to have any success in luring them in their hours of leisure from the pursuits of larking and loafing, it can only be done by rendering them attractive and refreshing. Hence, in the front rank of the principles in the light of which such education must be carried on, Dr. Paton has placed the need for recreation, since tired children have to be dealt with. And the part which music is designed to play in this schemea part which, tried and approved at Nottingham, is already a fait accompli in London-is best described in his own words, which we make no apology for quoting :-

"There should be (1) rhythmic or musical drilli.e., calisthenic exercises, and pleasant orderly movements, accompanied and inspired by music. The bodies of the children need the refreshment of play, and their minds want the stimulus of bright companionship. Let them have these in such exercises -brighter and pleasanter than aught they can have

inwardly and subtly upon rude minds and manners. and, in addition, the instinct of obedience and the love of order will grow as moral habits to ennoble their future life. There should be (2) much singing of good songs-good both in their music and their words—this, not only because of the inspiring influence of good music in itself, but because of the power it has to make whatever truth it wings on its pulsing harmonies thrill and reverberate with a strange power in the hidden places of the soul, where are the springs

With the remaining and more purely instructive portion of this scheme it is not our province to deal in detail, except to notice that especial stress is laid on the value of oral teaching for children thus circumstanced. As it is briefly but excellently put, "the eye of the youth—i.e., the working-class youth—is weary—not the ear." But we may pause for a moment to observe that valuable collateral testimony has been recently borne by independent and competent witnesses to the truth of the remarks we have just quoted. Our readers are probably aware that the clergy of the East-end of London have shown great and commendable activity in organising drum and fife bands in connection with their churches and missions, a movement to which the Bishop of London has recently lent his countenance and encouragement by preaching to a congregation of some 700 of these lads on the occasion of their annual demonstration. We shall have occasion to allude further to the sound and sensible tone of his address, and we will now, therefore, confine ourselves to the significant remarks of one of the chief promoters of the movement, the Rev. A. Osborne Jay, M.A., curate of Stepney—we quote from the Daily Chronicle of the 12th ult.: " As Mr. Jay puts it, a clergyman may preach with the eloquence of a Chrysostom, and advertise himself with the persistency of a Barnum, and yet be no nearer to the youthful males of his flock than he would before he started, but the attractions of a band bring a great number of lads within his grasp, and he is able to induce a considerable portion of them to attend Bible classes, social meetings, night schools, &c., and so influence them for good." The second public utterance which we have lately noticed, bearing upon and emphasising Dr. Paton's suggestions, is that of Dr. Crichton Browne, a name familiar in connection with the recent controversy upon over-pressure. In an interesting lecture upon "Mind and Muscle," delivered before the Birmingham Teachers' Association, he stated his opinion that dancing and deportment, if taught early in life, "may discipline large groups of motor centres into harmonious action, enlarge the dominion of the will, abolish unseemly muscular tricks and antics, develop the sense of equilibrium, and impart grace and self-confidence." And this view, so far as we can judge from the report in the Birmingham Daily Post, was shared and endorsed by one of our most distinguished surgeons, Mr. Lawson Tait.

Dr. Paton's scheme, as we have already mentioned, has advanced beyond the stage of suggestion into that of actuality. The Evening School Time Table of the Nottingham School Board, which is before us as we write, shows that just as simple experiments accompany science demonstrations, and magic-lantern pictures enliven the reading classes - historical, general, or scientific - so, apart from the time devoted to classes for singing by note, music is employed to regulate calisthenic exercises and while away the time spent by the girls in their needlework. in the street-whilst by means of them, at the same Further, monthly social gatherings for readings and time, their bodies are trained to graceful movement, music are held in the various schools, in which the and the grace wrought upon rude bodies will work managers and voluntary helpers take part; for

musical instruction in evening schools depends in Nottingham, as it must in London, upon volunteer aid. What strikes us as one of the most healthy and satisfactory symptoms of the whole movement is the share given to working men in the management of these evening schools, a liberal measure which has been amply vindicated in Nottingham by the keen interest which they have displayed in their work, and by the doubling of the numbers of those attending the evening classes. To quote Dr. Paton once more, "This is pre-eminently a working man's question. It is only in the night school that his children can climb the educational ladder." And we are rejoiced to observe that the initiative in the matter, so far as London is concerned, was taken by the Trades' Council of London, who in memorialising the School Board pledged themselves "to engage the services of the most active and competent working men in each district of London, to promote in every way the success of these classes." In them the principles of recreative instruction and voluntary teaching are given broad recognition, and though late in the day we are glad of the opportunity afforded by these columns of spreading the appeal of the Provisional Committee for volunteers to aid in this movement. Names of those willing to help will be received at the School Board Offices, Victoria Embankment, until the beginning of December, in preparation for a possible extension of these classes after Christmas. Attacks on the alleged extravagant expenditure of the School Board have been frequent of late, but happily there is no-room for them in connection with this new departure, which depends for its success on the labours of love of practical philanthropists. If the gap in our great system of elementary education is to be bridged, it would seem as though it could only be done by the co-operation of the leisured and cultured classes. A wide field of activity and usefulness is thus opened out to those who have at heart the enlightenment of the masses, and musicians of all grades, from composers downwards, have it in their power to further the aims of the move-

If not qualified to teach themselves, or debarred by occupation, they may encourage others to do so, remembering that a bright and sympathetic manner in dealing with beginners is of more importance than a profound knowledge of music. The good services of ladies, who will sing with girls at their sewing classes, and teach them simple and wholesome songs and choruses, will now be in far greater demand than when this excellent practice was confined to local and detached organisations.

Another means for advancing the scheme is to be found in the establishment of Musical Guilds for working men. Such a Guild, numbering 300 working men and women, and owing its origin to the enthusiastic enterprise of a lady, is in existence in Nottingham. Singing in unison and part-singing are practised by the male and female voices separately, with monthly united meetings, and many of the members are also receiving instrumental instruction. Nottingham rendered an excellent account of itself at the recent Choral Competitions in the Albert Hall, and the opportunities now enjoyed by the working classes cannot fail to enhance still further the excellence of their achievements in this line. It should be added that one of the professed objects of the Nottingham Guild is to supply solo singers, choruses, and instrumental music at the Saturday evening entertainments in the Board Schools, and to furnish other entertainments in Mission Halls, Girls' Homes, and Young Men's Institutes, thus fulfilling the aim which Mr. Besant so rightly insists on-of rendering the people able to entertain themselves.

Finally, it is to be hoped that the demand for bright, healthy music, set to sensible words, may meet with a corresponding supply on the part of our song-writers. The modern drawing-room ditty-a miracle of ineptitude—is incongruous on the lips of the working classes. The effusions of the music-hall are put out of court by their insipid vulgarity. Let us have songs that are good and new, but let us not forget that there are hundreds of excellent but forgotten ballads which answer the needs of the case, and that quite as much good may be done by uncarthing, republishing, or arranging these for popular use as can be effected by the composition of fresh music. The intention on the writer's part to be sensible is no guarantee that he will not prove dull.

Here, for the present, we must take leave of the subject, in the hope that when next we have occasion to return to it, it may be in order to record the successful working and fruitful results of this new

and admirable scheme.

THE GREAT COMPOSERS

By Joseph Bennett.

No. XVII .- SEBASTIAN BACH (continued from page 584).

We resume our history of the great Leipzig contest between Rector and Cantor at the point where Bach, having written and despatched his third appeal to the

Town Council, waited for a reply.

Town Councils, as a rule, are not averse from controlling the small matters within their jurisdiction, especially when they are of that attractive personal nature which usually fills even a British House of Commons more certainly than a momentous debate. But the Town Council of Leipzig preferred, in Bach's case, a policy of "masterly inactivity." They would do nothing one way or the other. The court of ultimate appeal remained voiceless, and so the dispute went on; Ernesti being just as obstinate as Bach, and each firmly standing on his supposed rights. What the Rector did in the matter beyond thus putting his foot down and keeping it there we are not told, but the Cantor anticipated Abraham Lincoln's policy of "pegging away." He was like a great gun in one of the leisurely sieges of the eighteenth century, flinging a shot at intervals into the town just to remind the inhabitants that there was a matter in dispute outside. Thus he waited from August 20 till the following November, and, getting no answer, prepared to discharge another missile at the Council House. Just then, however, an event occurred which made him hold his hand.

As far back as 1733, the master had applied to the Elector of Saxony for an appointment as Court Composer, and would probably have received it at once but for the political troubles of the time and the absence of the monarch. Affairs having settled down somewhat in 1736, Bach renewed his petition, thinking that a Court dignity would operate in his favour with the Town Council, and tend to a happy settlement of the dispute. His second appeal met with no immediate response, and the disgusted Cantor was about sending off his fourth letter to the local authority, when the following Royal decree reached him through the hands of the Russian ambassador:—

"Decret. Vor Johann Sebastian Bach, as Composer

to the King's Court Band.

"Whereas his Kingly Majesty of Poland and Serene Highness the Electoral Prince of Saxony has been graciously pleased to grant Johann Sebastian Bach—at his humble petition presented to his Majesty, and by reason of his good skill—the Predicate of Composer to the Court Band; this present decree is issued under his Kingly Majesty's most gracious personal signature

November 19, 1736."

If Bach, in his simplicity, thought that a Court appointment would stimulate the drones of the Town Council into activity, and awe Ernesti into submission, the result must wofully have disappointed him. To use, with slight alteration, a famous saying of Louis XVIII., "Nothing was changed, there was only a Court Composer the more," and, as after the excommunication at Rheims, "nobody seemed one penny the worse." Hence nothing remained to do but despatch (February 12, 1737) to the Council House the letter written in November, and then held over on account of the new dignity. Observe that it restates the case precisely as though Bach credited the City Fathers with having forgotten it entirely :-

"The Rector of St. Thomas's School here, Herr M. I. A. Ernesti, has lately presumed to force upon me against my will an unfit individual as Prefect of the first Choir, which is composed of the scholars of the said School, and as I neither could nor would accept him, the said M. Ernesti forbade all the scholars that none, except his own arbitrarily appointed Prefect, should, under pain of relegation, either lead the singing of the Motett or direct it. It was thus brought about that on the following Sunday, at the afternoon service, not a single scholar would undertake to lead the singing or direct the Motett, out of fear of the threatened punishment; and, indeed, the service would have been interrupted had I not persuaded a student, who was able, to undertake these duties. By this proceeding on the part of the Rector I have not only been greatly injured and molested in my office, but have also been deprived of the respect due to me by the scholars, and thus been lowered in my position towards them. And yet according to the orders passed by your honourable Council with regard to the St. Thomas School, cap. 14, s. 4, it pertains to me to choose the Prefecti of the Choirs, without the concurrence of the H. Rector-an order which has hitherto been continuously observed both by myself and by my predecessors; and this has its reasonable grounds, since the Prefecti, according to the said School order, have to fill my, the Cantor's, place, and to conduct—as I cannot be present at the same time in all the churches, and as I have the special care and supervision of the first Choir, I must know best who is most suited to me. Therefore, secondly, the prohibition of the Rector issued to the scholars that none should sing under another Prefect is most unjust, seeing that nothing effectual can be achieved if the scholars are prevented from obeying me in all matters pertaining to the singing. In order, therefore, that these doings may have no ill result, I have the strongest grounds for moving in the matter, and am compelled in this difficulty to apply to your honours. My most humble petition, therefore, is that you will protect me in my office, and strictly enjoin the H. Rector, M. Ernesti, that he will no longer molest me in the same, that he will abstain in future from choosing Prefecti without my knowledge and consent, and from forbidding the boys to obey me in regard to the singing; that you will further be pleased to instruct the Superintendent or one of the clergy of St. Thomas's Church, without unbecoming restriction, to enjoin the school children again to render me the respect and obedience due to me, and so enable me for the future to fulfil the duties of my post. As I now trust by this, my not unreasonable petition, to obtain the protection and aid of your Worships, so I remain as before, with continual respect; your most obedient, &c .- J. S. BACH."

When he sent off the above letter Bach did not the matter into tardy and languid consideration with enquiry in a minor matter of mere discipline, or other

and Royal Seal. Prepared and given at Dresden, a view to some middle course which should please both parties. Evidently they did not want to offend Ernesti, who was an excellent Head Master, or to lose Bach, who was a no less admirable Cantor. So the united wisdom of the Council hit upon the notable idea of proclaiming each in the wrong on some points, and each in the right on others. The main thing, in Bach's view, was that the Council Order permitted Krause to retain his place till Easter, when his time at the School would expire. This was no satisfaction to the Cantor, who, however, seems to have held his peace for a time. Meanwhile, another disturbance

At one of the week-day services at St. Nicholas, in April, 1737, when the organ was not used, a scholar appointed to lead the singing pitched a tune so low that the congregation were unable to join in it. Under ordinary conditions the clergy would have brought the matter under Bach's notice and left it in his hands, but such was the hostile attitude of the parties to the Krause dispute that Deyling, the Superintendent, went off at once to the Town Council with a formal complaint. Their Magnificencies woke up at once; sent for Bach, ordered him to reprove the offending scholar, and take care in future to appoint a competent person. We can imagine how our master chafed under all this, and how he brooded over his wrongs till he could remain inactive no longer. On August 21, the big gun fired a fifth shot into the Council House. By that time Bach had made up his mind that the lately-issued Order was not only unsatisfactory but illegal. Thus he set forth his case:-

"Your Magnificencies, &c., will graciously call to mind how I, under date February 12 of the present year, complained to your Honours of the Rector of the St. Thomas School, M. J. A. Ernesti, concerning his interference in my office, and also his prohibition to the scholars of obedience to me, and the consequent humiliation to me, in regard whereof I humbly craved your aid and protection. Since then, it is true, your honourable Council has sent me a decree, copy of which is enclosed under A; but, on the one hand, satisfaction is not done to me thereby for the humiliation inflicted on me by the said Rector, and, on the other hand, I am seriously aggrieved thereby. For as the Rector, publicly and in open Church, and also in presence of the entire first class, threatened all the scholars with relegation and loss of caution money if any should be disposed to obey my orders, wherefore I not unreasonably demand that my honour be reestablished; so, and in like manner, the above-named decree of the Council is based upon a School order made in 1723, which differs materially and in many points from the old School orders, and tends greatly to my prejudice as well in the exercise of my office and in regard to the accruing perquisites, while it has never been actually in force; for when, at one time, the promulgation thereof was to be proceeded with, the late Rector, Ernesti (Senior), declared himself against, to the effect that it should be, in the first place, sent to the honourable Consistorium, whose decision thereon was to be awaited. But the ratification has, so far as I know, not yet ensued, and I cannot therefore acknowledge a new School order so prejudicial to me, especially as the amount of my perquisites was therein to be much reduced, and the old order must still continue in force. The aforesaid decree of the Council, based as it is on the new order, cannot therefore remedy the matter. More especially impracticable is that part of it which declares that it shall not be competent for me to suspend a scholar who has once been appointed to a function, much less to remove him therefrom. For cases occur where a know that the Council, six days before, had taken change has forthwith to be made, and where a detailed

school affair, cannot be undertaken. Such changes render me obedience in my arrangements. do in all lesser schools belong to the province of the Cantor, as it would be impossible to control the youths if they knew that one could not at once deal with them, and in other respects too it would be hopeless to fulfil the duties of one's office satisfactorily. Your honours have required to be informed on this matter, and I herewith again make my most humble petition: that your Worships will protect me in the exercise of my office, and ensure me the needful respect; that you will prohibit all undue interference on the part of the Rector, M. Ernesti; also, to restore my honour with the scholars, which has, through the instrumentality of the said Rector, been wounded, and that you will give the necessary instructions to defend me against the new School order, as far as it operates against me, and prevents me from the due performance of my duties. For the aid thus to be granted, I shall, as ever, remain, with profound respect, yours, &c.—J. S. Bach."

am not molested in my jure quasitorations of appointing the Prafecti Chori Musici, and therein protect me; and—

Here, indeed, was a bomb dropped on the floor of the Council Chamber. For not only did this troublesome Cantor come worrying an easy-going lot of City Fathers for the fifth time, but he must needs tell them, in the height of his impertinence, that their late decree, as a legal document, was mere waste paper, and that even if it were legal, it would be absurd. But their Magnificencies, though probably very indignant, were not stimulated to action. They went comfortably to sleep again till roused by the Consistory, or high Church Council, with which Bach appears to have put himself into communication. "Send us," said the Consistory to the Town authorities and to Deyling, "a report on this affair within fourteen days." Before that time expired, Deyling had conveniently forgotten the mandate, and the Town Council, having perhaps winked slyly at each other, dozed off again. All this the Consistory bore with lamb-like submis-

sion, and omitted to renew the subject.

Now what was Bach to do? Give in? Never. Like the British infantry, he did not know when he was beaten, and beaten he certainly was not while he could fight the case in a higher court. This time he would carry his pleadings to the foot of the throne, and have it out with Ernesti in the very hearing of Majestic Serenity. Hence his appeal to Frederic Augustus, dated Leipzig, October 18, 1737:—
"Most Noble, Most Mighty King and Prince, Most

Gracious Sovereign:

'That your Majesty has been most graciously pleased to confer on me the title of Composer to your Majesty will command my most humble gratitude through life. As, therefore, I claim for myself in most humble confidence the protection of your Majesty, so I now venture most respectfully to beg for the same on account of my present oppressors. My predecessors, the Cantors of the St. Thomas School here, have always, and according to the traditional usage of the School, possessed the right to appoint the Prefects in the Musical Choirs, and that for the well-founded reason that they, more than any others, were in a position to know which individual was the most capable, and this prerogative I have enjoyed for a considerable time without question from any one. Nevertheless, the present Rector, M. Johann August Ernesti, has lately been bold enough to fill up a Prefecture without my concurrence, and that with an individual having very little knowledge of music. When I became aware of his incompetence, and felt under the necessity of making a change, on account of the consequent disorder in the music, and appointed in his place a more skilful person, the said Rector,

although I have endeavoured to maintain my wellfounded prerogative before the magistrates here (enclosure A) and have also implored the Royal Consistory here for satisfaction (enclosure B) for the injury done me, yet from the latter I have received nothing at all, and from the former only the instructions herewith enclosed under C. Since now, most gracious King and Sovereign, the Council here completely deprive me of the right I have hitherto enjoyed, as shown by the enclosure, and in doing so rest themselves upon a new School order made in the year 1723, which I do not regard as binding on me, principally because it has never been confirmed by the Consistory. Therefore I now, in most humble submission, appeal to your Majesty-

"I. To command the Council here to see that I

"II. To be pleased to direct the Consistorium of this place to require an apology from the Rector Ernesti for the indignity done to me, and also to charge, without reserve, the Superintendent, Dr. Deyling, to instruct the entire School (catus), that all the boys of the School shall show me the customary due respect and obedience. This most exalted Royal favour I anticipate with undying gratitude, and remain in lowliest submission, your Majesty's most submissive and most dutiful—J. S. Bach."

We now approach the end of the two years' fight. The Circumlocution Office existed at Dresden, as in other capitals, but only two months elapsed before a Royal mandate was addressed to the Consistory: " Enquire what is due to Bach and let him have it. It took till February 1 to reach Leipzig, but once there it woke up the Fathers, clerical and lay. In four days the Consistory again demanded a report from the Town Council and Deyling, giving them a fortnight to prepare it in. At Easter the King himself came to Leipzig, and by his own personal intervention settled the disputed points in a manner every way favourable to Bach, who thus reaped the reward of steady and unflinching perseverance. He came out of the struggle honourably on the whole. No doubt he was impetuous and disposed to stretch his rights to the utmost; but he fought fairly, never condescending to personalities. In this he had the advantage of Ernesti, whose abuse probably helped to stimulate Bach's dogged resolution. Spitta does not publish Ernesti's letters as he does the Cantor's, but he throws light upon their foulness in the subjoined terms :-

"He (Ernesti) not only takes the opportunity of denouncing Bach to the Council in general terms as a negligent official, who was, properly speaking, alone guilty of the misfortunes of the 'unfortunate' Gottfried Krause, and as a haughty musician who thought it 'beneath him' to direct a simple Choral; he accused him of never having given the Prefect a lesson or rehearsal in conducting, so as to lead him into a snare; and he charges him with 'a lie' because Bach only mentions the appointment of Johann Krause as Prefect in the New Church, and does not allude to his former place as fourth Prefect in the New Year's singing. He does not hesitate even to represent Bach as corruptible by bribery, and says he could adduce yet other evidence that Bach's testimony is not always to be depended on, and that he, for his part, would sooner make a discantist (treble singer) out of an old specie thaler than out of this boy, who was no more fit for the place than he him-Ernesti, not only directly opposed me, but also, to self was. Such accusations as these no man should my greatest affront and humiliation, forbade all the utter without proof on the spot, and in default of this assembled scholars, under pain of 'baculation,' to he is a slanderer."

The results of the quarrel were disastrous to the musical interests of the School. Ernesti, and with him the other masters, discountenanced the art out of spite towards Bach. If the Rector saw a boy practising any instrument he would sneeringly ask: "Do you want to be a beer-fiddler?" So, by one means and another, Bach and his work were "sent to Coventry." At first he retaliated; amongst other things taking for himself every privilege which Ernesti exercised in the way of neglecting duty, and "coming neither to table nor to prayers." Eventually, however, he withdrew as much as possible from the exercise of his office, never publicly appeared as Cantor, and devoted himself to other and more congenial work.

The Bach-Ernesti story has been told here at full length, but no apology is needed on that account. It throws a clear light on some important traits in the master's character, and it marks the period when music, as far as exemplified in him, began to assert a wholesome independence of its whilom nursing

fathers and nursing mothers.

Let us now change the scene, and regard the master in his more closely personal and domestic relations. We may do this the more fittingly here because we have followed Bach's public career to its highest point. From the close of the Ernesti quarrel to the Cantor's death, he enjoyed the fullest distinction possible to the degree in which his genius was understood. No musician visited Leipzig without paying his homage to the great master, and when he himself went abroad, to Dresden or-as on a memorable occasion to be noticed later-to Berlin, the honours he received were such as he well deserved.

Bach appears to have been happy in the quiet home life lived under the shadow of St. Thomas's Church. Four children by his first wife accompanied him to the Cantor's residence, and seven daughters and six sons were presented to him by the second sharer of his joys and sorrows. His house was therefore full, and paternal cares must have weighed heavily upon him. Death often knocked at his door to take away a little one; out of the thirteen forming the second family only six-three sons and as many daughters-living to maturity, and of these one, Gottfried Heinrich, was an imbecile, legally incapable of managing his affairs, yet inheriting a genius which his brother, Emanuel, termed "great." father, the master was irreproachable. He looked well after the education of his children, and took the keenest interest in the development of his musical sons, Friedemann and Emanuel, even to the extent of copying with his own hand any music of theirs which pleased him. No trouble was too great if by putting himself to it he could promote the welfare of his family. Above all, he was quick to avail himself of openings for their advancement in the musical profession. Some evidence of this is still extant. Here, for example, is a letter by which, in 1735, he secured an organist's post at Mühlhausen for Bernhard, the third son of his first marriage:-

"Most Noble and most Learned Gentlemen, and particularly most Worshipful Senior (of the Council),

most Esteemed Patron:

"It has come to my knowledge that Herr Hetzehenn, organist to the town of Mühlhausen, died not long since in that town, and that his place has not yet been filled up. Now my younger son, Johann Gottfried Bernhard Bach, has for some time made himself so skilful in music that I undoubtedly consider him perfectly competent and capable to compete for the vacant post of Town Organist. I therefore request you, most noble gentlemen, with all reverence and submission, that you will be pleased to vouchsafe to my son your invaluable intercession for the obtain- ing on the financial part of the question. An excuse

ing of the post he applies for, and so to fulfil my desires and make my son happy; so that I hereby once more, as before for former favours, now again may find ample cause to assure you that I remain, with unalterable devotion, Your Honours', and particularly your most Worshipful Senior's most devoted servant,-Joh. SEBAST. BACH, formerly Organist to the Church Divi Blas at Mühlhausen.

In accordance with the cumbrous style of the period, the foregoing letter was addressed "To the Most Noble and Learned Herr, Herr Tobia Rothochieren, the Illustrious Juris Consultas and Honourable Member as well as Most Worthy Senior of the Learned and Wise Council of the Imperial and Free

Town of Mühlhausen, at Mühlhausen. 59
We have a grateful glimpse of the Master in connection with the only marriage that ever took place from his house. This was the union of his eldest daughter, Elizabeth, with Altnikol, a "former beloved scholar," for whom, as his prospective son-in-law, he quickly obtained an organist's place at Naumberg. It appears that in view of the wedding the Cantor's cousin, Elias Bach, who lived at Schweinfurth, sent a cask of wine. Sebastian lost no time in acknowledging the attention, writing under date November 2,

1748:—
"Most Worshipful and Respected Cousin:

"That you and your dear wife are still well, I was assured by your gratifying letter received yesterday with the splendid little cask of new wine, for which hereby accept my thanks as due. It is, however, much to be regretted that the little cask has suffered either from some jar in the carriage of it, or other accident, for after opening it in this place it was found almost a third part empty, and, according to the report of the inspector, now contains but six Kannen; for indeed it is a pity that of so noble a gift of God the smallest part should have been wasted. However, for the good gift I have received from my worthy cousin, I am heartily obliged, though I must pro nunc confess my inability to take any worthy revenge. However, quod differtur non affertur, I hope to have an opportunity, when I may in some way repay my debt. It is much to be regretted that the distance between our towns does not allow of our visiting each other in person, else I would take the liberty of humbly inviting my respected cousin to my daughter Leissgen's wedding, which is to take place in the next month of January, 1749, to the new organist of Naumberg, Herr Altnikol. But, in consequence of the above-mentioned difficulty, and also of the inconvenient season, I cannot allow myself to hope to see you with us in person: I will only beg you, in your absence, to help them with your Christian good wishes, wherewith I beg to recommend myself to my worthy cousin's remembrance, and, with warmest greetings to you from all here, I remain your honour's most devoted and faithful cousin and servant to command,—Joh. Seb. Bach."

A postscript to this letter shows Bach as a prudent

paterfamilias, who is compelled to decline all presents of the order of the white elephant. It runs as

follows :-

"Although my good cousin kindly offers to assist me in procuring the same liquor again, I must decline on account of the excessive expense here; for the freight was 16 gr.; the delivery at the house, 2 gr.; the inspector, 2 gr.; the town excise, 5 gr. 3 pf.; and the general excise, 3 gr.; so my good cousin may calculate that it costs me nearly 5 gr. per measure-which is somewhat too much for a present.'

So kindly Elias Bach, of Schweinfurth, had to keep his wine for home consumption, with, perhaps, a little wonderment at his famous cousin's plain speakis easily found for Sebastian's seeming ungracious- illustrious musician: "Where would the fiddle be ness. Economy was a necessity in his house, all the more because the laws of hospitality were carefully observed. Rarely, we are told, was the Cantorial residence empty of visitors, while the Cantorial dignity had at all times to be maintained, and the house-father had, therefore, rigidly to supervise the outflow of groschen to the end of mere luxuries. Bach, moreover, recognised the principle of thrift by saving a little cash now and then. The aggregate amount was not much, and as the good-natured master lent it to relatives, the chances are it contributed little to his material enjoyments. On one point he certainly did permit himself a little extravagance. His house was crowded with musical instruments, and contained, when he died, six claviers, not counting four bestowed upon his youngest son, Johann Christian, a lute, two lautenclaviare, viol da gamba, "and violins, violas, and violoncellos in such number that he could supply enough for any of the more simple kinds of concerted music." But this natural weakness for the machinery of his craft seems to have been his only one. For the rest he was a prudent, respectable, and dignified citizen, paying every man his due, looking well after his wife and family, kind-hearted to those of the outside circle who stood in need, and God-fearing, but withal proud, impetuous, tenacious of rights and privileges, insisting upon a return of the respect he paid to others, and always ready to magnify his office and exalt his vocation. Such men have the heroic element in their naturethe "divine relation which, in all times," says Carlyle, "unites a great man to other men" by the ties of sympathy and admiration.

(To be continued.)

A LECTURE ON SPINETS, HARPSICHORDS, AND CLAVICHORDS

By A. J. HIPKINS.

READ IN THE MUSIC ROOM OF THE INTERNATIONAL INVENTIONS EXHIBITION, OCTOBER 21 AND 23, 1885.

My intention is to describe the keyboard or clavier stringed instruments, instruments that were the precursors of the pianoforte, with particular reference to some that are in the Historic Loan Collection, and I have, by permission of the owners, chosen from that Collection a spinet, two harpsichords, and a clavicherd, to illustrate, by the performance of compositions written expressly for them, the qualities of those obsolete instruments. In description and illustration, I propose to follow that historic order which has governed the formation and arrangement of the Loan Collection in its musical instruments, its manuscripts and books.

I wish it to be observed that my aim is to show spinets and clavichords as they were, and not as they may be conceived from the transference of the music composed for them to the piano. To reject, in short, nearly all the marks of expression, and certain alterations introduced in modern piano editions. The necessity for this may be proved by trying to play those editions on the original instruments. I do not intend to imply that the old clavier music had no expression; far from it. I mean to say, the kind of expression was different. I admit that, transferred to the piano, the spinet, clavichord, and also organ compositions must be treated according to piano requirements, and also, that the reading of a good pianist has a high value for the student when thus recorded. There has been a development in pianoforte music, that has gone on step by step with the enlargement of the powers of that instrument. The makers have had their share in this development

without the bow?" elucidates this union of complementary talents, and their common interdependence. Development, however, is not reconcilable with a ruling tradition. The rendering of Bach's Fortyeight Preludes and Fugues, by Beethoven, of which Czerny speaks so highly, and which can have been nothing else than great, must have really been Bach plus Beethoven, and the clavichord or harpsichord Bach played upon, plus the piano as Beethoven knew it. To talk of tradition where change has been active is to too lightly claim its authority. I believe that manner of performance may reveal itself to the earnest and sympathetic student, but can hardly be correctly handed down through a chain, in which each link has demonstrably altered. Let me specially refer to the performance of M. Dumon on the onekeyed flute, and of M. Jacobs on the viola da gamba, in the Belgian Historic Concerts, which took place in this music room; and to the Dutch Historic Concerts in the Royal Albert Hall, conducted by Mr. Daniel de Lange. The latter consisted of compositions belonging to a school of music, the old Netherlandish, of all others esteemed to be dry and mechanical. Yet, illuminated by the fervour of patriotic sympathy, those dry bones were recalled to life, and Josquin des Près, Obrecht, Orlandus Lassus, and Sweelinck were again within touch. Their dialect might be old and somewhat strange, but its accents still excited our emotions. We cannot pretend to obtain similar results with obsolete keyboard instruments, which, at their best, have little fetching power when compared with the human voice, or even bowed instruments. Their evanescent tone and its small energy tell against them.

Our modern harmonic music and our musical instruments appear to have arrived at definite form and intention in the fifteenth century, in the same century that oil painting and printing from movable types, which was to bring so important a change to the intellectual currents of the world, were introduced. The modern keyboard, with its twelve semitones in the octave-a contrivance an early writer, Virdung, suggests was founded on the study of Boethius, and an attempt to restore the chromatic genus of the old Greeks-also the power of grasping the octave with the hand, were certainly in existence in 1432, when the famous altar-piece at Ghent, the Adoration of the Lamb, painted by the brothers Van Eyck, was completed. The St. Cecilia panel, the original of which is now at Berlin, shows this keyboard applied to a Positive organ, and the player is represented as sounding with two hands the common chord of F. The Holyrood St. Cecilia, by an unknown painter of the Flemish school, formerly at Hampton Court, is of later date, about 1484. Here again is a chromatic keyboard to a Positive organ. The church painted in the picture, in which the organ stood, was the old Trinity Church of Edinburgh, which no longer exists. I will, in passing, mention that the keyboard and arrangement of the pipes bear witness thus early to what organ-builders call a "short octave" or "short measure" bass. The keyboard, or clavier stringed, instruments were in existence in the fifteenth century, and perhaps earlier; but their use could not have been much extended until nearly the end of that period. There is scarcely any contemporary reference to them, but we may assume, whether their keyboards were chromatic or diatonic, that they were identical with those organ manuals in which an octave could be stretched, and that any peculiarities, such as short or incom-plete octaves in the one, would be likely to exist, as I have found to be the case, in the other. To the with the composers and pianists. The enquiry of an interval between the date (1484) of the Holyrood St.

Cecilia and 1511, I attribute the clavicytherium, or Western civilisation about the year 1500. An Italian upright spinet, contributed to the Loan Collection by named Sagudino, who, as Secretary to an Embassy, Count Giovanni Correr, of Venice. The style of the visited England in the reign of Henry VIII., has left remarkable internal decoration is that of the time an interesting account of the cultivation of music in when rocks and calvaries abounded in painting. It is quite an Albrecht Dürer background; the figures, doubtless once there, have disappeared. The outside case, being later, need not detain attention. The Flamboyant window, which serves for one of the roses in the soundboard, could hardly have been after 1500. I think we have in this remarkable instru-ment the oldest clavier at present known. A strip of manuscript in the interior proves its Swabian origin, and as Ulm is mentioned, the instrument was very likely made at Augsburg. It is a spinet because it has the usual spinet-jack, or mechanical plectrum, acting on the single string that makes the note for each key; and the setting the instrument upright, by which it became a clavicytherium, merely needed a simple contrivance for the return of the jack, as we find to be the case. To describe a jack: it is a light wooden upright lifter that carries a centred tongue, also of wood, and a cutting of quill that projects and serves as a plectrum to twang the string. The jack, when raised by the key, causes the sound, and the sound is damped by a small piece of cloth attached to the jack. In Count Correr's instrument the little plectrum was of metal, not quill. Perhaps the use of metal for plectra preceded that of quill. In the eighteenth century the quill was sometimes replaced by leather. Scaliger, who was born in 1484, and was a native of the Venetian States, wrote in after life that he remembered the introduction in his boyhood of the little plectra to clavier instruments; and from these points resembling thorns, the instruments previously called arpichordum and clavicymbalum, but commonly monochords, became known as spinet; that is to say, he derived spinetta, the Italian name, from spina, the Latin and Italian name for thorn. But another derivation of the word spinet, although not so taking as Scaliger's, has been lately found. It is that the name came from a Venetian clavier-maker called Spinetti, who, about the year 1500, adapted the clavicymbal, hitherto of irregular angles, into a rectangular case, and from him this new instrument became known as spinetta. Virdung, to whom I have already referred, who was a priest at Basel, and had published, in 1511, a treatise in Loan Collection where the latter names are actually the German language on musical instruments, knew nothing of spinet; with him the trapeze clavier was a clavicymbalum, and the rectangular one a virginal, a name which had already found recognition in England. Virdung's woodcuts represent the clavi-cordium, the clavicymbalum, the virginal, and the claviciterium; also the chromatic and diatonic keyboards, the last being already obsolete. I will describe the clavichord later on. The claviciterium, according to Virdung, was an upright virginal with gut strings, and was a new invention. He says he had only seen one. Perhaps the gut strings were an experiment, as Count Correr's upright instrument had certainly metal wires. Virdung cannot pretend to say when the other instruments were invented; he surmises, as we still surmise, that the clavicymbalum was a psaltery, an instrument like a dulcimer, to to which a keyboard had been put; and the clavicordium a monochord, or, properly, polychord, similarly treated. The Latin names point to a time when these instruments were only used in monasteries or collegiate establishments; the Italian spinetta and arpicordo occur when their use had extended to the laity, and the claviers began to cope with the lutes and viols, and other favourite instruments of the Renaissance. They thus took their part in the great secular change which came over our that of the clavichord; and spinet, harpsichord, and

an interesting account of the cultivation of music in that monarch's family and Court. Little Mary Tudor's precocity astonished him. He names the clavier she played upon, clavicimbanum, a variant of the true name. The late Rawdon Brown in translating Sagudino's letters, rendered this word harpsichord, but adds that he should have used spinet. Rimbault, in his valuable and indispensable work, "The Pianoforte," quotes from Rawdon Brown's translation, but substitutes, without comment, "virginal," wherever harpsichord occurs. He made this change of names to support a theory that has no foundation in fact, by which the clavicytherium, through an imaginary series of keyed-stringed instruments-the clavichord, the virginal, the spinet, and the harpsi-chord—was supposed to have led up in that order to the pianoforte. I take this opportunity to warn the student against this fallacious pedigree, which has been too generally accepted. In another sense, however, which Rimbault had not grasped, the word "virginal" would be correct. I mean that general understanding of "virginal," as the common name for any clavier with jacks, that prevailed in this country from the reign of Henry VII. to the Commonwealth. Usually a pair of virginals and a pair of clavichords or organs were said, as a pair of steps or stairs is now used, meaning gradation in the old sense of the keys, as steps through the intervals of the scale.

The regal was properly a small reed organ. attribute to regal from regula (a rule), a similar derivation due also to the keyboard. Queen Elizabeth's virginal, in the Historic Tudor Room of the Loan Collection, is really a spinet, being in a trapeze form, and an Italian one; but, as I have said, in her time and later it would, in England, have been called a virginal, the special name, which was at that time foreign, not having come into general use until the Restoration. This interesting instrument is of the same kind, and is very little, if any, later in date, than the beautiful Paduan spinet of 1550, lent by the Royal Conservatoire of Brussels to the Historic Collection. All these trapeze spinets were "short octave" instruments, the lowest B or E keys, as we regard them, sounding G or C. There are two instances in the written upon the keys, the Paduan instrument being one of them. We are concerned to know what music was played upon such instruments? It was neither more nor less than voice parts, in the same way as the lute and other favourite instruments, such as the families of viois, flutes, cromornes, schalmeys, and bombards, and, of course, the organ and regals were also played. Counterpoint was applied to popular dance measures, to the brisk as well as to the stately. There was no accompaniment distinct from the voice parts until recitative and the basso continuo were introduced about the year 1600, but the player had always the license of variations by which he could display fancy and executive proficiency. Wherever there is cultivation of music, melodic or harmonic, in any part of the world, varying a theme is always the musician's resource. We owe discant, and the musician's resource. finally the harmonies and rhythmic figuration of our modern music to this natural tendency. The fingering, which at first had been of the rudest, gradually improved, and was nearly settled by J. S. Bach and his sons as we have it now. It has been perfected by the great pianists of this century. It was not till Purcell's time that the use of the thumb came to be understood. It must be borne in mind the touch of the spinet and harpsichord is quite different from

clavichord also differ from that of the pianoforte, inasmuch as they demand less impetus of blow. It is difficult to describe the harpsichord touch: it may be legato or mezzo-stacatto, and has affinity to the touch of the organ. The old harpsichord players could not, however, have divined the variety of touch the modern pianoforte could have taught them. The clavichord touch is essentially legatissimo, with a very shallow fall or depression of the key. Both instruments require arpeggio chords, as chords of simultaneous notes have no satisfactory tone. I will play upon a spinet, one of old Jacob Kirkman's, dated 1755, to illustrate the clavier music of the Elizabethan era, a Pavana entitled "The Earl of Salisbury," a "Galiardo," and an air called "Sellenger's Round," with variations, by William Byrd (1538 (?) to 1623), the composer of "Non Nobis Domine"; also, the "Courante Jewel," by Dr. John Bull (1563 to 1628). I would have used the more appropriate Brussels spinet of 1550, which is in playing order, had not the size of the room required an instrument of greater power. There is a fine portrait of Bull in the Loan Collection, lent by the University of Oxford. I have had the spinet tuned according to the temperament or division of the scale that was in vogue when that music was composed, by which the keys with no, or few, sharps or flats had good major thirds. This division is known as the mean tone temperament.

There was another early clavier, to which I have incidentally referred, the arpichordum or arpicordo. I think, notwithstanding the description in Praetorious's "Syntagma," it was the long harp-shaped clavicymbalum and lineal descendant of the "Stromento di Porco," or Pig's-head Psaltery. Of this form Virdung seems to have no knowledge; at least, he gives no woodcut or description of it. Known in this country as the harpsichord, with an "s" inserted, it has kept the name of clavicembalo in Italy, the Italian form of clavicymbalum. And, by casting off the final syllables, it became, in France, the clavecin. The French accepted the thorny derivation of the spinetta, changing the word, according to their

language, to espinette, later épinette.

We find in the long harpsichord the single string of the spinet increased to two, tuned in unison for each note, the power of twanging both at one time being gained by having two jacks to each key, and so arranging the scale of stringing that the jacks should have their plectra or striking points outwards. By stops similar to those in the organ the two registers of jacks could be shifted so that the player had at command a forte of two unisons, or a piano by reverting to the single string of the spinet; and by two keyboards, one above the other, again borrowed from the organ, it became possible to contrast the forte and piano, an advance in the direction of modern expression.

Although the increase and decrease of crescendo and diminuendo do not belong to the capabilities of the harpsichord and spinet, there is a continually varying quantity of sound heard, as in the organ, owing to the number of parts that may be going on, and their position in the scale, thus redeeming these

instruments from utter monotony.

Old records show that harpsichords, or virginals, as they were called, with stops, and possibly double keyboards, were imported into this country in the reign of Henry VIII. The absence of stops in the oldest harpsichord known, the fine Roman clavicembalo of 1521, now in the South Kensington Museum, is not evidence against their having been originally an Italian invention; but, all things considered, I am inclined to attribute this improvement and the double keyboard to the clavier-makers of the Netherlands.

The octave register, with its row of jacks, derived, as we shall see, from the little movable octave spinet, has been long attributed to that great harpsichord and virginal maker, Hans Ruckers, the elder, of Antwerp. It was introduced in the last quarter of the sixteenth century. English harpsichord making does not appear to have begun before that time. The oldest English harpsichords in the Loan Collection are not of earlier date than the end of the seventeenth century. One is by Thomas Hitchcock, a famous spinet-maker, and has four registers, including the "lute." The other, by Francis Coston, also of London, has the unisons and octave without lute, and with the short octave bass. The Italian spinetta traversa, or transverse spinet, was a modification of the spinet due to the harpsichord, the tuning-pins being, as in the latter instrument, immediately above the keyboard. It was a more powerful instrument than the ordinary spinet. A smaller one, tuned an octave higher, which, used in combination with the larger instrument—as may be seen in Messrs. Chappell's combined virginal and movable spinet in the Loan Collection-led to the adoption of the octave register in the harpsichord, was known as the ottavina. rectangular spinet, or virginal proper, bore in Italy the designation spinetta a tavola, or table spinet. It became a fashion to make these rectangular virginals like the "cassone," or large Italian wedding coffers, and in that form, but with Flemish decoration, they were introduced into this country at the same time as the transverse spinetfrom the earliest existing specimens, I should say during the Commonwealth, but it might have been

There are several fine English virginals of this fashion in the Loan Collection, but they do not appear to have remained long in vogue. The transverse spinet, on the contrary, took firm root in English ground, and our Collection is rich in specimens, dating from 1664 to 1784, or thereabouts. The most noted makers have been Charles Haward, Stephen Keene, and Thomas and John Hitchcock. Samuel Pepys bought a Haward spinet. He says in

his Diary :-

"April 4, 1668 .- To White Hall. Took Aldgate Street in my way and there called upon one Haward that makes Virginalls, and there did like of a little espinette, and will have him finish it for me: for I had a mind to a small harpsichon, but this takes up less room." On July 10 he withdrew from the purchase, to return, however, on the 13th to agree to it. On July 15, Pepps writes: "At noon is brought home the espinette I bought the other day of Haward: costs me £5." There are two Haward spinets in the Loan Collection, one on a triangular stand, resembling the "triangle" which Pepys bought afterwards. Early in the eighteenth century the long harpsichord became more prominent. It was then an instrument with two unisons and an octave, and a lute stop on the upper keyboard, which gained its oboe quality of tone by twanging the strings near the wrestplank bridge. After this addition came the mute or buff stop, and also occasionally one or more rows of jacks with morocco leather plectra. A pedal, the left one, effected an easy combination for the player of the lute, and one of the unisons, the former upon the upper, the latter, which could be muted, on the lower keyboard, making a pleasing contrast. The right pedal brought into operation a swell, the perfection of which was attained when Shudi, in 1769, patented the Venetian swell, since indispensable in the organ, to which it was soon transferred.

Italian invention; but, all things considered, I am inclined to attribute this improvement and the double keyboard to the clavier-makers of the Netherlands. in this country the most celebrated makers. Their

instruments in the Loan Collection would form by the desire to give the clavichord its right place beside themselves an exhibition of interest.

I will now play upon two harpsichords (one by Shudi dated 1771, and one by Shudi and Broadwood, dated 1781) a Prelude, Saraband and Cebell (or Gavotte), composed by Henry Purcell (1658 to 1695); a Menuetto and the air, with variations, known as the "Harmonious Blacksmith," by Handel (1685 to 1759), and a Sonata, by Domenico Scarlatti (1683 to 1757). This selection will show the special characteristics of the harpsichord and its limitations. But it must be remembered that the adornment of shakes, turns, and other graces were more cultivated in the best days of the harpsichord than emphasis, accent, and those ever-varying changes of power that help to make our modern music what it is. I must not omit to say that the belief once prevalent among musicians, and that I find still exists, that Scarlatti's handcrossings were due to the use of two keyboards, is not justified. Technically the hand-crossings are intentional, and, moreover, double keyboard harpsichords have found little favour in his, or at any

time, in Italy. I come now to the clavichord, the oldest of the clavier family. Derived from the monochord, it must have long been restricted to its original use as the singer's guide and support. Its power of expression was not recognised, and it could hardly compete in other attractions with the brilliant spinet, when once the latter became known. Although improved and gradually extended in size and compass, it remained with its monochord peculiarity of two or more notes produced from the same string, and it was not until the epoch of John Sebastian Bach, that this economical construction was done away with, and each key, having its own strings, became independent of its neighbour. The expressive character of the clavichord has only found due recognition in Germany. In point of fact, it is the most directly expressive and, so to speak, intimate of all the claviers in this directness, even in this respect surpassing the pianoforte. And it was this that endeared it to Bach and his elder sons. Bach's third son, Carl Philip Emmanuel, has left a treatise on clavier playing, in which he speaks of the clavichord with enthusiasm. He says, to quote one passage only, "One can bring out on the clavichord all kinds of forte and piano significantly and clearly, almost more than on any other instrument." The tone of the clavichord is to us weak and ineffective, not as might be supposed as a result of age, for I have heard new clavichords and know from experience that little was gained in power by their newness. The conception of the Bachs in this respect differed from ours. It is a prevalent helped the advance of the pianoforte. There is no passage, even in the last edition of Emmanuel Bach's "Versuch," that can be made to show he had any liking for the pianoforte or that it influenced either

his father's or his own compositions. The sound of the clavichord is produced by a simple tangent or flattened pin of brass, which sets the strings in vibration and makes a bridge for them by one and the same movement when the key goes down. The strip of cloth, woven about the strings beyond the tangents, damp the strings excepting while the tangents are in action. The low price of the German clavichord may have assisted to keep it in use for some years after the pianoforte had become general. Clavichords were made until the beginning of this century. A few years since they were entirely forgotten excepting by some of the oldest German musicians. Carl Engel was the first to bring the clavichord again into notice, acquiring such principle of polyphony—i.e., even demonstrativeness instruments as he could find. He inspired me with of the parts—in favour of the principle—the enhance-

the spinet and harpsichord.

I will terminate this Lecture by playing on a clavichord the First Prelude, by J. S. Bach (1685 to 1750). It will be the best introduction to the instrument for those who are not yet acquainted with its tone. I will conclude with perhaps the greatest composition ever inspired by it, the Fantasia Chromatica of the same composer. The instrument is by Hass, of Hamburg, and is dated 1743, and the fine harpsichord Mdlle. Ulmann played upon with so much effect in the Belgian Historic Concert was by the same maker. The clavichord is tuned in equal temperament, that division of the scale advocated by the Bachs by which the major thirds are all equally rough or sharp. The Fantasia Chromatica is replete with and owes some of its peculiar charm to chords of the Diminished Seventh, which created, I may say, by Equal Temperament are only endurable when the tuning is according to that system now universally employed for organs and pianofortes.

THE EFFECT OF THE FUGAL IMPULSE UPON MUSIC:

BEING AN EXAMINATION OF THE SPIRIT AND TEN-DENCY OF CERTAIN PHASES IN THE DEVELOPMENT OF MUSICAL FORM

By Joseph Goddard. (Continued from page 589).

THE great difference between the fugal writing of Handel and his followers in the sacred field lies in these considerations. In the case of Handel's subject, the idea is expressed completely in the subject itself, which, whilst being original and possessing true melodic form, seldom aims at special melodic beauty, and does not demand special harmonic treatment. It belongs rather to the homophonal style than the harmonic; yet, though not enhanced by harmony, it still acquires a considerably added force from its multiplication and the various forms of presentation involved in its fugal treatment. This is quite a different kind of power from that of special harmony. It is akin to that power which is contained in the general effect of natural objects, as in the case of a field of flowers—the power of repetition and multiform presentation, whilst the power unfolded by special harmonic effect is the power of massive incitation. Both powers may conjointly operate both in Music and Nature. Handel thus (we are referring to his fugal constructions) relies not on melodic beauty or special harmony, but on force and truth of character in his themes, and that chasteness of form which lends itself easily to fugal treatment as well as to declamatory effect. On the other hand, Haydn and Mendelssohn were, beyond all things, the inaugurators of new melodic and harmonic idioms; they were not merely great composers, but they opened new paths. But the new spirit which they breathed into the art did not become manifest in fugue. From those portions of their choruses which are fugal to those which are not there is a great leap in pure effect. In the fugal portions a sense of structural effort thrusts itself strongly upon the attention, whilst in the plain portions all is inspiration. In the case of Handel a certain homogeneousness embraces the whole; the fugal effect is the effect naturally inspired for consummating the expression. From numerous examples we cite the chorus, "Let us break their bonds asunder.

But the feeling for harmony not only impels the composer of the modern period to set aside the principle of polyphony—i.e., even demonstrativeness

ment of a particular part; but, in some cases, it dominates entirely the arrangement of the parts, leaving no independent effect to any part. This is illustrated in the following examples:-







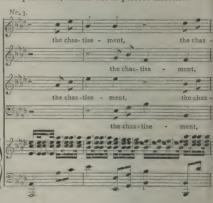
Mendelssohn, after the ebullition of expressional activity which teems in "St. Paul," seems to have considered it undesirable to combine the great

development. There is also evidence of this feeling in other composers of high creative power-M. Gounod, for instance. Thus, in several of the great works of the modern period we find that imitative effects involving rich modern harmony are comparatively short, as in the case of the last two illustrations. In the case of the episode from "Elijah" (the last example), we may observe parenthetically that the harmony demands, for adequate definition, the stronger and more decided enunciation of the orchestra, which here encroaches on the vocal domain.

This return to needful simplicity—to masterful clearness-Mendelssohn exhibits in his great hymn, instinct with genius and sacred fervour, "Lauda

Sion."

Before quitting this subject of clearness—the one word which expresses, if one word can express, the technical aim of all laws of composition, and the great test of all technical procedure-we may point out that Handel has foreshadowed the modern practice of rendering the vocal construction simple when the accompaniment is an important factor in the expression, and consequently elaborate. In the following example it is observable that the accompaniment aims at special suggestiveness, whilst the vocal structure is imitative in form. Not only, however, is this imitation of a very simple character, but the subject itself is peculiarly simple, brief, and striking. Hence every vocal phrase, as well as the accompaniment, stands out in perfect clearness-



It will be here apparent how important to the successful use of the fugal form is the power of consummating subject; upon this depends the attainment of that important element in effect-marked contrast of themes. This faculty of contrast of theme is perhaps the crucial test of creative power. To attain it is the composer's great difficulty; want of it, his besetting weakness, and the besetting want in a large portion of musical art. The very nature of music renders contrast of theme difficult; it also renders the greatest contrast possible in this region of effect far inferior to the greatest sense of contrast we are capable of conceiving. Our highest sense of contrast is that which we obtain through the visual sense. The reason is that here the contrast is not confined to that between impressions of a single sense; it is contrast to which the differences of impression of various senses contribute. For instance, the contrast of land and water is not only the contrast of pure visual impressions, but also of impressions of touck, accessories of modern harmonic effect and the freer of muscular resistance as well as of diverse associause of instrumental illustration, with elaborate fugal tions. On the other hand, musical contrast, as we

have implied, is produced by difference of impression

upon a single sense.*

In tracing the progress of the fugal impulse we have seen that in the modern period it is accompanied by tendencies other than fugal, which unfold in new harmonic and melodic effects, the development of which in choral music—combined with the increasing importance of the accompaniment—has necessitated considerable curtailment of fugal elaboration. From this we do not infer that the rôle of the fugue is played out in choral music, but that its effective employment is only consistent with certain conditions.

THEMATIC TREATMENT.

Another high aspect of musical art, in which the far-off impulse which led to the fugue is still traceable, is exemplified in those modern instrumental movements of which the principle of construction is termed thematic treatment.

Into this style of composition counterpoint, in the shape of synchronous or partly synchronous themes of generally similar form, does not, as in the case of the fugal structure, enter largely. The following is

an example-



The following examples exhibit this mode of construction so conformed as to embrace the freer re-



The last example, as well as the following, is an example of counterpoint of imitative form:—



Free counterpoint is an important element in thematic treatment. Examples—



This subject is considered more fully in "Some Reflections upon Musical Art considered in its Wider Relations."



Counter-melodic effect is also an element. Example—



Thus far it is visible that in thematic treatment the composer first consummates a theme or subject, as in the case of the fugue, and the subsequent effect is connected with the theme through some application of the art of counterpoint, the conditions being such as to permit wider range and more varied form in the passages, and enlarged scope for harmonic and rhythmic display. But in thematic treatment subsequent effect is also connected with the theme by other and subtler liens than those of counterpoint pure and simple. The following are a few examples:—

Where the subject gives rise to an onward flow of melodic outline different from it in character—



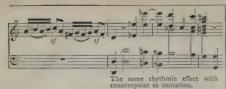
Where the counter-subject leads to a new form of outline—





Where rhythmic effect alone, borrowed from the subject, leads to new effect—





Where harmonic prompting, having independent effect, is connected rhythmically with the subject—



In the following example the first and second subjects, as well as a rhythmic effect suggested by the first subject, are all connected by a continuous counterpoint—



In the following example a new start of effect is obtained by simply reversing the beginning of the subject—



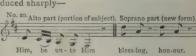
We have referred to the principle of repetition which plays so great a part in the effect of nature upon our faculties. This principle plays also a great part in art; it is observable in all the larger forms of music both vocal and instrumental. The repetition of the subject is an important means of effect in the classical instrumental movement, and the modification of the subject for the purpose of repetition is another element of thematic treatment. Example—



In the following example, whilst the form of the subject is but slightly altered, the melodic character is quite changed—



The above are only illustrations of a few out of many ways in which the most varied scopes of effect are caused to unfold connectedly and, as it were, from a common nucleus. The expressional instinct which gives rise to these different modes of development is the instinct of unity. In fact, thematic treatment may be described as a mode of composition in which the composer restricts himself to the following two kinds of prompting: First, that of which the ideas have connectedness in some outward feature; secondly, that of which the ideas are thrown off in the same breath of inspiration. The problem of the composition of an instrumental movement is thisto combine important dimensions with unity. For art effect to exist there must, as we have already stated, be progressiveness, cumulation; and these demand connectedness by a unifying element. In a fugue this unity is produced by the close relatedness of parts. If the composition is for voices the words aid in giving unity. This is the case in the Handelian chorus where the fugal form is free, and where sometimes independent effect is introduced, prompted entirely by the words. Thus in the chorus, "Worthy is the Lamb," after one of the repetitions of the subject, a new form of movement is introduced sharply-



But in the case of an instrumental movement the fundamental elements of effect are not curtailed by the limits of the human voice; both melodic and rhythmic effect have more play, whilst other effects enter which are special to instrumentation. The circumstances are such that a freedom is demanded which is incompatible with the close texture of the fugue-whether for voice or instruments, or with any structure confined to vocal range; and yet which displays unity. This problem of combining unity with the latitude invited by instrumental resources (where thus the coherence of text cannot aid) has been solved by those great modern composers who conform their expression on the principle of thematic treatment. It is really an arrangement of ideas-a curtailing all prompting which is not in spirit or in form related.

(To be continued.)

The stupidity of the music hall stage has furnished the Daily News with the theme of a slashing and amusing article in its issue of the 8th ult., and, in the correspondence provoked by this onslaught, two letters at least have been worth careful reading. In a whimsical, mock heroic fashion-betrafing, if we mistake not, the familiar hand of a well-known littérateur-the writer denounces this stupidity as immoral, and proceeds to illustrate, by copious extracts, the depressing fatuity and exquisite bathos of the music hall muse. He laments the palmy days of Evans's, and suggests, as a remedy for the existing evil, the providing of better verse for the music halls. "It ought to be easy... The management can afford to have just what it chooses to command." But in the next breath he adds that "the only hall in which good old ballads were sung by trained singers, and which resolutely excluded vulgarity from its programme, proved a dismal failure. The name of 'Paddy Green' stands like a danger signal on the path of reform." Finally he broaches the theory that the more serious life and the struggle for existence become, the more frivolous, not to say idiotic, is the mode in which people like to take their pleasure. "In proportion as the people toil hard, they seem to play foolishly, as though they put so much strength into their occupations as to leave little for their pleasures. . . . Our over-wrought artisan at the music hall is, perhaps, only a logical pendant to the overworked lawyer or man of business at the play." Altogether there is food for much reflection in this article, though we venture to assert that the writer is mistaken if he imagines the artisan to be the chief frequenter of the music hall. Philistinism chiefly flourishes among the "materialised" middle-class, according to Mr. Matthew Arnold, and the true "Arry" is removed several grades in the social scale from the working man. Not the least notable feature in the controversy provoked by this article, was the temperate and well-written retort of a "vocal comedian" from the Trocadero Music Hall. This gentleman, while admitting the inanity of much of the répertoire of the music hall singer, contended that the writer of the Daily News article had shown unfairness in the choice of his extracts, and claimed that music hall songs were at least as useful and instructive as the ordinary drawing-room ballad. He also insisted that in holding the proprietors of music halls responsible for the low level of their entertainments, the writer was putting the saddle upon the wrong horse. It was the public who really determined the character of the performance. His appeal to people to "try and see some good in music halls" is fair in so far that no one has a right to condemn them wholesale without paying them a visit. Perhaps it is an acquired taste, but we can imagine no more effectual cure for high spirits than a course of music halls, and the depression they are likely to engender. The performers mop and mow with great spirit, and sad-faced young men in the stalls applaud vigorously, but solemnly. The singers, when they do not confine themselves to spoken recitative, accompanied by the band, display a great proficiency in the arts of scooping, slurring, and squawking, and certainly a contemplation of their vocal method may serve the same purpose as the drunken Helot of old—as an awful warning what to avoid. Yet a third explanation of the present state of the music hall stage is given by another contemporary, who lays the blame at the door of the State, and insists that "it is of moment to throw open the music hall programme to operettas, the ballet d'action, and the dramatic sketch-to anything, indeed, better than the coarse and wretched ditties trolled out night after night, in the hearing of youth and inexperience, by so-called 'comiques.'" This writer goes nearer the mark than any of his fellows, and we can furnish an interesting illustration, on a smaller scale, of the value of his suggestions. Ten years ago, while any and every form of public dramatic entertainment was prohibited in intentions. No persons were likely to benefit more

term time at Oxford, licenses were freely extended to music hall singers to enlighten the youth of the University by their refined and sprightly performances. Shakespeare was proscribed, while Vance might revel unchecked. This monstrous anomaly was at last removed, and the results have been so satisfactory that we have never heard of any intention on the part of the authorities to reduce the stage at Oxford to a condition which a bold parodist described as "most music hall, most melancholy."

THE renewal of the agitation in favour of lowering the Musical Pitch, which the assembling of the conference in June last and the subsequent appointment of a committee bade fair to develop into a burning question, has proved after all to be but a mere flash in the pan, and has died out abruptly on its first contact with official cold water. Sir George Macfarren has communicated to the papers the response made to the memorial presented to the commander-in-chief "requesting that the bands of the British army might have their instruments tuned to the proposed pitch, and that response briefly declares that "owing to financial and other difficulties which are too great to be overcome, his Royal Highness is unable to support the adoption of the Standard Musical Pitch, as proposed." Consequently the committee, deprived of the co-operation of the military authorities which they hold to be absolutely indispensable for the realisation of their aims, has incontinently dissolved itself. Now this identical proposition—that the co-operation of the War Office is so indispensable-has been called in question by a correspondent to one of the daily papers, who seems to imply that the dependence of orchestras upon military bandsmen is greatly exaggerated by Sir George Macfarren, adding further that these same bandsmen set so much store by their "civil" engagements that he is convinced they would find it to their interest to purchase new instruments. We should like very much to learn what the exact proportion of military performers is in the principal orchestras, for this is just a case where some precise statistics would throw a great deal of light upon the case. And we cordially agree with the hope expressed by the Times that pressure may be brought to bear upon the government, to induce them to send a representative to the conference on the Pitch question to be held at Vienna at the close of this month. It has become such a common practice of late for journals to put forward the claims of possible candidates when any vacancies occur, that we may be allowed to suggest that no fitter person could be found for the post than the Director of the Royal College of Music, especially as he has hitherto preserved a strictly impartial attitude in the matter.

THE glorious uncertainty of the law has received another conspicuous illustration, this time in the United States. It will be remembered that in the famous case of Gounod's "Redemption" American justice very properly and reasonably decided that an orchestral arrangement of a work could not lawfully be made from a pianoforte copy without consent of the proprietors. The effect of this judgment was to protect the owners of full scores from bogus creations based upon the pianoforte score, and hence no orchestral performance of "The Redemption" could take place without previous application to the proprietors of the unpublished full score. A valuable property was thus protected, and the interests of the composer were safeguarded, since his work could not be put forward under conditions almost certain to misrepresent his

by this decision than Messrs. Gilbert and Sullivan. Their comic operas are in great demand throughout the States; and it was naturally expected by them that if the full score-of the "Mikado," say-remained unpublished, and if a pianoforte score were prepared and copyrighted by a citizen of the United States, they would not only enjoy the advantage of publication, but also of performance with an orchestra. This state of things was, of course, regarded with intense dissatisfaction by the pirates who are always ready to rob men of the fruits of their labour or their enterprise. Undeterred by "The Redemption" case, they concocted a full score from the pianoforte copy, and calmly proceeded to give performances of the "Mikado," to the loss and injury of its proprietors. Then the question was once more referred to the law courts, the result being that judge number two upsets the decision of judge number one, and declares that there can be no property in a pianoforte arrangement, which is, therefore, open to anybody to do with as he pleases. While regretting the immediate result to the holders of important musical works, as far as the American market is concerned, it is perhaps well that the necessity for legislation, in the interests of common justice, should thus be made plain to the people of the United States. These conflicting judgments may help to fix public attention upon the whole question of international copyright with America, and thus shorten the duration of a state of things which is simply disgraceful to that country.

WE are not among those who consider themselves entitled to discuss the private doings of public people. These should be as sacred as the private doings of others, and, therefore, when a musical artist performs any act of ordinary life, it is simply impertinent for the press to make the conditions and circumstances food for everybody's gossip. It sometimes happens, however, that the artist endeavours to create capital out of these occasions, and courts for them the publicity to which, by their nature, they are not entitled. In such cases we are justified in referring to them if they can be made to point a moral. The recent marriage of Mdlle. Nevada (Miss Wixom) seems to have been conducted as an indirect advertisement. Though the actual event concerned nobody but the contracting parties, and deserved no more than a single line of record, columns were filled with descriptions of the young lady's dresses and presents, to the end of her glorification, not as a bride, but as a prima donna about to start on a tour which, presumably, would afford opportunity for seeing the creations of M. Worth in actual wear, Music suffers so much from the vanity and vagaries of that peculiar person, the prima donna, that another example is, perhaps, hardly worth noticing. Still, we cannot help asking our readers to join with us in anticipating a time when no person connected with the art of music will partly base her claims to public attention upon the magnificence of her diamonds or the splendour of her robes. We have heard of another prima donna (also American) who, when interviewed by a reporter on arriving in a place where she was to play, emptied her trunks and desired him to enlarge upon her triumphant millinery. All this may amuse, but it has a serious side, and we gravely wish that these dressy ladies would betake themselves to some other profession. Music would not miss

Some time ago we threw out a suggestion that openair music, performances of which are rapidly becoming an institution in this country, should not be confined

concerted pieces by trained vocalists. This idea has, we find, recently been acted upon, and in the very best manner, in the neighbourhood of Leeds, where in a large field, admission to which was free, excellent selections from the standard Oratorios were given on a Sunday evening, in support of the local Medical Charities. The "Black Bull field," at Hunslet, was the locality in which this performance took place, and Dr. Wm. Spark, to whose article in the Leeds Saturday Journal we are indebted for this informa-tion, tells us that "the band comprised about sixty, chiefly strings-the brass and wood instruments, which were mostly wanted, being conspicuous by their absence—an omission that should be rectified on future occasions. The chorus numbered nearly four hundred, the basses, as usual in Yorkshire, being the most powerful, the altos the most penetrating. The sopranos all looked very nice, and attended earnestly to their work, but they lacked the strength we are used to in Leeds." A white sheet, we are told, was spread out for the reception of any coins which the visitors might feel disposed to give. For the chorus there was a long raised platform placed against the back of a large mill, or warehouse; the band was on the ground, or basement, and the performers stood on wooden planks, the Conductor, Mr. J. Haywood, being placed in a tolerably elevated position in front. The programme included a selection of choruses from "The Messiah," the "Creation," Mozart's 12th Mass, and two familiar pieces, "O Worship the King all glorious above," to Hanover tune, and the Old Hundredth Psalm, in which the people heartily joined. It is stated that the collection amounted to £78 os. rod; which, after deducting the necessary expenses, left a clear balance of £46 7s. 2d. to be handed over to the Hunslet Înfirmary. "Black Bull Field" has indeed earned for itself an enviable reputation; for it will unquestionably live in musical history as the spot where was initiated "Open-air Oratorio."

A CORRESPONDENT has sent us an article from a country paper, in which, speaking of the violin, the following passage occurs: "It is a pity that, under a pretence of keeping the violin a perfect instrument as to stopping the notes, its use is so limited, when, if the fingerboard were provided with frets, something like those on the guitar, so arranged as to produce notes in accord with those of a well-tuned piano, the violin would be an instrument tolerably easy to play upon. The vast proportion of those who try to learn the violin are disgusted by the horrid sounds they produce, and the difficulty of finding the right spots where to place the fingers, and they give up their task in despair." This is enclosed to us as a specimen of a provincial editor's crude notions on violin-playing; but we should like to place upon record the fact of the method here proposed having been already successfully tried. Certainly frets were not used; but a keyboard was fixed over the strings of the violin, the keys being fitted to the precise places for producing all the required notes. Being merely an apparatus to be attached to instruments, it was of course unnecessary for those who already possessed a violin to purchase a new one in order to test the value of the invention, as it could be put on and taken off the instrument without the slightest difficulty. By the aid of this "clavic attachment," as it was termed, pupils could in a very short time play tolerably diffi-cult pieces, and, it need scarcely be said, perfectly in tune, according to the system advocated by Spohr in his "Violin School," of the "uniform magnitude of all the twelve semitones." Whether there is still a to instrumental concerts, but should include solos and sale for the "attachment" we cannot say; but that

it was no mere curiosity was proved by the warm interest taken in it by many of the leading executants of the time, more especially by Mr. Henry Blagrove. who, with the apparatus fitted on his violin, performed two solos at a public concert, and we, who were present on the occasion, can most decisively say with brilliant effect. The invention, so far as we can remember, was patented in 1845.

BRISTOL MUSICAL FESTIVAL.

(FROM OUR OWN CORRESPONDENT.)

THE Fifth Triennial Musical Festival, held in the ancient capital of the West, began on the 20th ult. and ended on the 23rd. Its occurrence at a time when public attention was centred upon political men and things, and when the state of local trade had sorely limited the luxury-purchasing means of the community, encouraged no prospect of pecuniary success. Indeed, the most sanguine supporters of the enterprise, knowing the condition of things in Bristol, could only hope for a minimum of loss. Gain was expected by nobody. Under such conditions, it behoved the managers to make their programme specially attractive, as far as that could be done without adding to pecuniary risk. In this they partially succeeded. The choice of Berlioz's "Faust" was, beyond question, a wise one. It caused a genuine "run" upon the Thursday morning tickets, and produced such a good money house that, had the receipts been equally large throughout, a handsome surplus would have resulted. But the presentation of Handel's "Belshazzar" was a huge financial mistake. That it deserves to be called an artistic error also, I do not say. So fine a work is its own justification anywhere. however, the end and aim of a musical Festival, and, consequently, the test of its success, be a balance on the right side of the ledger, then, unquestionably, the committee should have resisted the blandishments of Mr. Charles Hallé, and put their foot down upon his proposal to take up "Belshazzar." It was easy to anticipate public indifference with regard to the old oratorio, spite of the fact that it had never, within living memory, been given in Bristol. Handel is a great name, no doubt, but the mass of festivalgoers are very much like sheep that follow a bell-wether. The Bristolians went to hear "Faust" because that work has recently made a noise in the world. They stayed away from "Belshazzar" because it called up no recollections, and excited no curiosity. The teaching of these facts is clear, and the committee must now see that they would have done better from a business point of view had they taken their novelties entirely from the list of works actually present to men's minds. It is not my province to mention such works by name. There are several which suggest themselves at once as certain to have made a more profitable appeal to general interest than could anything chosen from the repertory of the past. Here let me be just to the managers. They were not insensible to the importance of the consideration just stated, or they would not have requested Gounod, Verdi, and Boïto, each in turn, to write a new piece. It is fitting to acknowledge so much of enterprise. The false course began when, these applications having failed, they did not resort to a popular English composer, or take up some work around which public interest had already gathered. Concerning their further selection of "Elijah" and "The Messiah," which completed the morning concert scheme, nothing need be said. The attitude of amateurs towards their old favourites is proof that the masterpieces of Mendelssohn and Handel are still indispensable on such occasions. They drew large audiences at Bristol, not quite so numerous, perhaps, as at some former times, but this may be set down to what I am told is a really serious impoverishment of the community. Everything has dropped in Bristol but the prices of admission to the Festival.

The evening programmes were of the varied sort generally thought to be most acceptable. Yet they contained much good music. They were rich, for example, in instrumental selections, among these being Dvorák's second Symphony, and Beethoven's fifth, together with the "Oberon," "Parsifal," "Siège de Corinthe," "Tannha ser," and "Jubilee" Overtures; and two Rhapsodies who, in discharging a difficult and delicate task, shows

by Svendsen and Liszt respectively. The important choral works associated with these were Brahms's "Triumphlied. C. H. Lloyd's "Hero and Leander," and the Finale to For the rest, we had the usual run of vocal solos, all very good in their way, but of which no combina-tion could possibly be worthy of a Festival occasion. Nevertheless, I am not going to bring a charge against the committee on this account. Presumably they know the taste of their public, and if their administration must be judged by figures, in accordance with the spirit of a commercial people, it is not surprising to find them sacrificing an ideal programme in favour of one adapted to attract guineas. True the guineas were not attracted in overwhelming quantities, but the fact does not prove that an ideal programme would have done any better, or even so well.

I am bound to express an opinion that the charges for admission were, considering the times now present, too high. Fifteen shillings for a seat in a limited "first division" may pass, but half-a-guinea for one in the "second division," and three half-crowns for an "un-secured," are terms needing revision. My decided conviction is, that at prices materially lower, the hall might have been filled, and the receipts increased. At any rate, two customers at five shillings are as good as—in this case, for obvious reasons, better than—one at ten, and there were times in the course of the Festival when the numbers in certain parts of the hall might have been doubled without

inconvenient crowding.

The executive resources of the Festival were quite adequate. No expense was spared, for example, in getting good company of soloists, including Mesdames Albani, Williams, Patey, and Trebelli; Messrs. Lloyd, Maas, Hilton, and Santley, with two less known artists— Messrs. Piercy and Worlock-thrown in. The services of these ladies and gentlemen were not, however, given in equal proportion. Lavish use was made of Madame Albani, Mr. Lloyd, and Mr. Santley, but Miss Williams, Albani, Mr. Lloyd, and Mr. Santiey, but Miss williams, Madame Patey, and Mr. Maas, each sang in only two Concerts. Against the actual work done by this department no charge whatever will lie. The solo singing was excellent throughout, and worthy of the traditions of English Festivals. For the orchestra, numbering over English Festivals. For the orchestra, numbering over ninety performers, Mr. Charles Hallé was responsible, since it comprised the whole of his Manchester band, strengthened by recruits from local sources. A very admirable orchestra it proved to be, and hardly could serious exception be taken to any of its work. The playing of Dvorák's Symphony was specially good. For the paying serious preparation had, no doubt, been made. On the other hand, Beethoven's "C minor" met with by no means the same measure of justice, though glaring faults were absent. On the whole, the orchestra maintained its reputation. So did the chorus, which Mr. D. W. Rootham had brought to a higher state of efficiency than ever. amount of care can change the natural quality of the Bristol voices, but what they lack in sonority is made up in purity of tone and general refinement. The sopranos and tenors were most admirable in all respects, but the contraltos and basses needed, I should say, an addition to their numbers for the sake of a perfect balance. Throughout the Festival, the choral singing extorted frequent praise. It was always correct, spirited, and expressive. Moreover, it bravely stood the severe test imposed by the "Triumphlied" of Brahms—a work, as amateurs know, of the most uncompromising kind, adapted equally to try skill and endurance. Through this the Bristol singers went with flying colours. Not a hitch of any kind occurred to spoil the completeness of their triumph; and on the achievement they may, for the next three years, rest their claim to consideration.

After the foregoing remarks, and considering the character of the programme, it is hardly necessary for me to go through the work of the Festival in detail. Enough, if I touch upon the more salient features in each performance, leaving the rest in an obscurity which cannot be called unjust.

"Belshazzar" led the way; occupying the place usually given to "Elijah." It was performed, as in London last year, with the additional accompaniments of Mr. E. Hecht,

general prudence tempered by an occasional display of excessive rashness. The orchestration of "Ye tutelar gods," for example, reminds me more of Berlioz than Handel, and, though effective, per se, needs toning down before the whole can be accepted. The solos in "Belshazzar" were sung by Madame Albani, Madame Trebelli, Mr. Lloyd, Mr. Hilton, and Mr. Santley, but the impression they made, even in such good hands, was as nothing to that of the choruses. These evidently surprised the The scene of the handwriting on the wall-one of Handel's grandest dramatic achievements-created a profound effect, and in the intervals of silence, the proverbial pin might have been heard to drop, so absorbed were the listeners. With regard to the efforts of the band and chorus too much cannot be said in praise. Brahms's "Triumphlied" was performed at the Evening Concert; in what manner has already been pointed out and there only remains to approve the delivery of the baritone solo by a local artist, Mr. Montague Worlock, who has a good voice and fair style. I need not detain the reader by reference to the miscellaneous selections, after due recognition of the orchestral pieces, to which ample justice was done. The "Oberon" Overture, and Syendsen's Norwegian Rhapsody in C, were among the triumphs of the band. It should be added that Mr. Lloyd introduced the tenor scena from Halévy's "La Juive," and was successful enough to warrant its retention in his repertory.

The second day's business began with "Elijah"; solos The second day's business began with "Elijah"; solos by Miss Anna Williams, Madame Patey, Mr. Maas, and Mr. Santley. Mendelssohn's work, which drew a far larger audience than did "Belshazzar," was generally well rendered, the exceptions to this rule being "For he shall give his angels" and "Cast thy burden." In the evening we had Dvorák's Symphony, the performance of which has already hear noticed. Online to the interest of the state of the st already been noticed. Owing to the interruption of late arrivals, this work occupied nearly the whole of the first hour, but it was sat out with exemplary patience by the Bristol amateurs, albeit they must have found much of it scarcely within the grasp of a first hearing. Mr. Lloyd's Worcester Cantata "Hero and Leander" followed, the solos being taken by Madame Albani and Mr. Hilton, whose voice, by the way, music written for Mr. Santley did not suit. The audience were evidently pleased with this example of the new school of English composers, and, in truth, it is a graceful creation, evincing, besides musical skill, a subtle knowledge of appropriate effects. Since the Worcester performance Mr. Lloyd has considerably enlarged the duet, with advantage to that number and the entire work, which is now not only an excellent but a completed thing. Both the music and its performance were loudly applauded, Madame Albani, as Hero, exciting positive enthusiasm; while, at the close, Mr. Lloyd bowed his acknowledgments from the President's Gallery, in answer to repeated calls. Among the more notable features in the rest of the programme were Liszt's first Hungarian Rhapsody, the Introduction to the third act of " Lohengrin' and the fine unaccompanied chorus, "In Praise of Music." composed by the late Dr. S. S. Wesley. This was conducted by Mr. Rootham, whose appearance called forth deserved applause.

Thursday morning witnessed the greatest success of the Festival, both as regards the public and the performers. This was due to the production of Berlioz's "Faust," the promise of which excited as much general interest as any more absolute novelty could have done, and in the result gave as much pleasure. Rarely has an unfamiliar work obtained at first hearing such unqualified approval. The audience were loud in their praises of the music and its rendering, and frank in the public and private expression of their own enjoyment. Nobody acquainted with "Faust" will marvel at this. The intensely absorbing nature of the story, and the powerful character of the music, make up a whole not to be resisted even by the least perceptive amateur. Everything possible was done to enhance its attraction, especially by placing the solos in the hands of Madame Albani, Mr. Lloyd, Mr. Hilton, and Mr. Santley. These artists did their very best so well that on few occasions have Madame Albani's dramatic instinct, Mr. Lloyd's passionate expression, or Mr. Santley's subtle delineation of character been more conspicuously meritorious. The

Briefly, the performance of "Faust" was all that could be desired, and stands forth from the mass of Festival doings as something to be remembered. In the evening, a perfunctory and spiritless rendering of Beethoven's C minor was an inauspicious beginning. But the Concert improved as it went on, though I have concert improved as it went on, though I have heard Madame Albani sing better than she did in the Finale to "Loreley." Perhaps her late arrival, which deranged the programme, disturbed the artist also. Otherwise Mendelssohn's fragment was well given. The Over-ture to "Tannhauser," the Andante and Finale from Handel's Concerto in B minor, and Weber's "Jubilee" Overture, added to the interest of the occasion, as did the overture, added to the interest of the occasion, as not the singing, by Mr. Piercy, of Sullivan's "Come, Margarita, come," and, by Mr. Santley, of the "Evening Star" song from "Tannhäuser." Mr. Hallé played two or three rather hackneyed pianoforte pieces, and was tremendously applauded, the audience seizing this special opportunity to bestow upon the Festival Conductor a personal compliment.

On Friday morning "The Messiah" was given to a full house, Madame Albani, Madame Patey, Mr. Lloyd, and Mr. Santley being the principal soloists. A bare mention

of the fact suffices.

It is understood that the 500 gentlemen whose names figure as guarantors in the Festival programme book will be called upon to make good a considerable deficit. They may feel sorry for the cause, but, on the other hand, will experience the satisfaction of knowing that their existence as guarantors is justified by events, and that they are not merely ornamental persons who have taken upon themselves the semblance of an obligation. I have it on the best authority that the committee are not a whit discouraged. They mean to persevere and conquer fate; in point of fact, they do not know, Englishman-like, when they are beaten. Between this time and 1888 they will no doubt take counsel together with a view to securing for the next programme a more living interest. It may easily be that the works then chosen will have no greater artistic value than those noticed above, but if their value be even slightly less, and is connected with really popular attractions, gain must result.

CRYSTAL PALACE.

THE welcome series of Autumn Concerts opened on Saturday, the 17th ult., with a varied and attractive programme. Symphonic composition was represented by Mr. Prout's new work, of which Mr. Manns directed a finished and spirited performance. Once or twice it seemed to us that the tempi differed slightly from those indicated by the composer at Birmingham, but these divergences, if they did exist, did not affect the unquestioned success achieved before the Crystal Palace audience, who enjoyed the advantage of an admirable and eulogistic analysis specially prepared by Sir George Grove. The bright and scholarly opening movement; the elegant but somewhat long-drawn Larghetto, with its graceful themes and admirable scoring; the piquant Intermezzo, and the spirited Finale, were all received with growing cordiality, which reached its climax when the composer came on to the platform to bow his acknowledgments. A very favourable impression was created by a débutante, Miss Fanny Davies, whose pleasant touch, intelligence, and finished execution proclaim her to be a distinct acquisition to the ranks of legitimate, as opposed to phenomenal or eccentric pianists. Besides sustaining the solo part in Beethoven's Pianoforte Concerto in G major (No. 4)—a work notable for its magical union of majesty and grace—Miss Davies contributed pieces by Graun and Schumann. It is worthy of notice that the cadenzas introduced by the performer in the first and last movements of the Concerto are by Madame Schumann, whose pupil we understand Miss Davies to be. The solo vocalists Mdlle. Pauline Cramer, who gave a ren of the exacting recitative and aria from "Fidelio," "Absand dramatic intention than refinement or certainty of intonation, and Mr. Edward Lloyd, who sang the scena "Light, light at last!" from Cowen's "Sleeping Beauty." band and chorus were no less excellent in their way. Apart from the context, however, this number loses greatly

in significance and effect, a drawback which neither the picturesqueness of the orchestration nor the fine delivery of the singer could entirely remedy. The two vocalists already mentioned took part, with Mdlle. Hélène Arnim, Mr. Hirwen Jones, and Mr. Thorndike, in the Quintet from the "Meistersinger." Of the merits of the composition it is not our province to speak. But we may say that those who listened to it for the first time could not possibly form a fair estimate, in the face of such glaring faults of intonation as those who sustained the two upper parts were guilty of. The programme also included Cherubini's Overture to his opera of "Lodoiska"—so interesting a specimen of the composer's early efforts in the dramatic style of Gluck as to justify the disinterment of further numbers of the work—and the Introduction to the third act, Dance of Apprentices and Procession of Mastersingers, from the "Meistersinger."

The orchestral novelty of the Concert of the 24th was Mr. F. Corder's Concert Overture in E minor, entitled "Prospero." This cleverly constructed and vigorous work, " originally intended as the Prelude to a three act ballet d'action on the subject of Shakespeare's 'Tempest,'" received a remarkably fine interpretation at the hands of Mr. Manns's forces, and an unmistakably hearty greeting from the audience. There is a fine orchestral colour about Mr. Corder's composition, in which evidences of a genuine vein of melody are not wanting-witness the second subject, which is quite Mendelssohnian in its flowing melody—and it is to be hoped that the reception accorded to the Overture may induce the writer to continue and complete the entire work. After an interval of two years and a half, Liszt's Pianoforte Concerto (No. 1) was again heard at the Crystal Palace, but failed to create a very profound impression, despite the efforts of orchestra and soloist. Herr Rummel was heard, however, to great advantage in a Nocturne (Op. 17) by Chopin, and Mendelssohn's familiar Spinning Song, in which his cleanness of execution and delicacy were admirably displayed. Mr. Ben Davies made a first appearance at these Concerts in the air "Be thou faithful" ("St. Paul"). His voice, a tenor by cultivation rather than by nature, has an agreeable middle register, but lacks resonance in the upper notes. Modern Italian Opera was represented by the graceful duet from Boïto's "Mefistofele" ("Rivolgi a me"), in which Mr. Davies took part with Madame Hélène Crosmond, by the scena "L'altro notte" from the same Opera, and a Romanza ("Dubita pur") from Faccio's "Amleto," both contributed by the latter artist. Madame Crosmond's voice and method are better adapted for the bravura than the cantabile style. Her facility is considerable, but it would seem to have been gained at the expense of her organ, thereby affording a fresh illustration of the materiam superavit opus principle. The Concert opened with Berlioz's Overture to his "Benvenuto Cellini," a brilliant piece of scene painting- those who attended the Richter Concert in the evening had an interesting opportunity of comparing this work with the "Carnaval Romain" Overture, based upon themes taken from the same Operaand ended with a very fine performance of the perennial Pastoral Symphony, "the greatest piece of programme music yet composed." The unusual richness of tone displayed by the orchestra has been commented upon elsewhere, and we have great pleasure in endorsing these comments, which were fully justified by the first two performances of the season.

MR. SILAS PRATT'S CONCERT.

America already enjoys the reputation of being a musicloving country; she welcomes the most eminent European
artists, pays them liberally, and supports musical performances of every kind; her native vocalists rival those of
the "Old Country" on the concert platform, and even the operatic stage some of her sons and daughters have
already won distinction. But in the sphere of creative art
she has not as yet made any headway, possibly for want of
the means at home for the thorough musical training of
naturally gifted students. So far back as 1877, Mr. Silving
G. Pratt paid a visit to London, and won some favourable
notices for his compositions; but it was not until the
Concert he gave at the Crystal Palace on the 10th, that his name came prominently before the London

musical public. We are tar from questioning his boldness in devoting an entire afternoon to his own compositions; by so doing he avoided comparisons, and furthermore made the occasion one of remarkable interest to those who watch national art-developments with curiosity and hope. Mr. Pratt is, it is stated, a citizen of Chicago, and he has pursued his musical studies in Germany, though for how long a period we are unable to say. The fact, however, is indisputable that he has failed to master the laws of form. his music consisting of a number of generally original, and often beautiful ideas, following one another in no apparent order or sequence. Mr. Pratt's natural abilities are such that it is a thousand pities they have not been more carefully directed. Alike in his "Centennial Anniversary Overture," inscribed to the late General Grant, the Symphony in A, "The Prodigal Son," and in the selections from his opera "Zenobia," we find tangled skeins of melody and harmony requiring the hand of a practised musician to weave into a symmetrical and artistic musical pattern. It is in the Symphony-a very remarkable piece of programme music—that this wealth of raw material is chiefly noticeable, and its waste most to be deplored. slow movement, descriptive of the miserable meditations of the Prodigal when his substance is spent, and he is alone, sometimes approaches coherence, and the principal theme is a gem. In his orchestration, Mr. Pratt is very wild and eccentric, liberal use being made of the loudest instruments of brass and percussion. From what we have said it will be gathered that had the composer studied sufficiently he might have brought lasting credit to his country, his talents being so far above the average. It is surely not too late to repair the error. Even Schubert felt his technical deficiencies, and was about to commence taking lessons in counterpoint and fugue when he died. An agreeable feature in the Concert of the 10th ult., was the singing of an American lady, Madame Hélène Hastreiter, whose name was interpolated in the programme at the last moment. In the ballata from "Il Guarany," the débutante exhibited a rich mezzo-soprano voice, and a well-developed style. The other vocalists were Miss Griswold, Miss Lena Little, Mr. B. H. Grove, and Mr. Orlando Harley; and Mr. Manns assisted Mr. Pratt in the duties of conducting.

THE RICHTER CONCERTS.

THE conservatism of London musical audiences has its advantages and its disadvantages alike to art and artcaterers. The public is generally slow to place confidence in new enterprises, however meritorious, but once established in its favour they can sail on the flood-tide of prosperity with little or no difficulty. The natural consequence of this is an adherence to routine, and little or no seeking after novelty. The selection of the Richter programmes appears to be a particularly easy matter. Beethoven's symphonies and excerpts from Wagner's music-dramas form the regular stock-in-trade, the rest being mere padding. Some curiosity, however, may have been felt regarding the first of the autumn series of Concerts, which took place at St. James's Hall, on the 24th ult., for a rumour had gone forth that extensive changes had been made in the orchestra, for reasons which it is needless to discuss here. On comparing the lists we find that of the sixty-six strings fifteen names are new, which shows that for once rumour spoke the truth. At the same time, English players have no cause to complain, for the national element is slightly stronger than before in the band. Many of those present noticed that the tone of the strings was less pure than last season, particularly in Beethoven's "Egmont" Overture, but in all other respects the performances were up to their usual level of excellence. Wagner being well represented in the first part of the programme, opportunity was found for Schumann's Symphony in D minor, a beautiful and poetical creation which is slowly working its way into popularity. The least familiar item in the first part was Berlioz's Overture "Le Carnaval Romain," founded on themes from his Opera "Benvenuto Cellini," and often performed as an entr'acte in that work. It is a wonderfully spirited piece, but despite a capital rendering it was coldly

und Isolde," and Liszt's Hungarian Rhapsody, No. 1, in F. How many times these pieces have been heard at the Richter Concerts we are unable to say, but they appear to lose nothing of their attractiveness. The one, expressive of the most intense and agonising human passion, and the other, captivating and irresistible in its wild gaiety, appeal to the ordinary listener with perhaps more force than to the cultured musician. An encore for each was demanded, and Herr Richter had to bow many times before the audience would understand that he declined the com-

MR. WALTER BACHE'S RECITAL.

It may be an open question whether Mr. Walter Bache's deliberate propaganda for the music of Franz Liszt has succeeded in making an appreciable number of proselytes amongst art-lovers in this country. There can be no manner of doubt, however, that his enthusiastic perseverance in this cause, combined with his unquestioned ability to fill the self-elected position of a missionnaire of the most advanced school of the art, have silenced the satire by which his earlier efforts were met in some quarters, and have won for him the esteem and even the ad-miration of all earnest-minded musicians. Judging from the programme provided by the artist for the present (his sixteenth) annual Recital, which took place on the 26th ult. at St. James's Hall, he no longer considers the preponderance therein of Lisztian compositions an essential element in achieving his set purpose. Like all the adherents of his artistic creed, he traces the true progress of the development of modern pianoforte music in a straight line from Bach through Beethoven to Liszt; Chopin being allowed a share with the latter in declaring absolute the demand for a distinct poetic idea or impulse pervading modern musical utterance. Hence no inconsistency on the part of the Concert-giver is implied in the constitution of his present programme, which comprised the following selection: -Bach's Prelude and Fugue, No. 17, from Book II. of the "Wohltemperirte Clavier"; Beethoven's Fifteen Variations, with the Fugue (Op. 35); the "Chases-Neige," "Paysage," and "Feux follets," from the "Etudes d'exécution transcendante," by Liszt; ten of the Twenty-five Preludes (Op. 28), by Chopin; and three of Paganini's Caprices, arranged for pianoforte by Liszt, including that most popular one known as "La Campanella." The measure of Mr. Bache's executive powers has been so frequently taken, and his remarkable artistic earnestness and excellent taste so repeatedly dwelt upon in this journal, that we may dispense with any further comment thereon in the present instance. Suffice it to say that the artist exhibited these qualities again if anything in an enhanced degree, and that they were thoroughly appreciated by his audience, who more especially applauded his truly admirable rendering of the "Feux follets," with their distinctly Weberian complexion, from Liszt's "Etudes," and "La Campanella" from the Caprices. Nor is it necessary to add, in the case of a pianist belonging to Mr. Bache's school, that the entire programme was played without the book. The Recital was, as in previous seasons, very well attended.

HERR PEINIGER'S RECITALS.

ENCOURAGED, it would seem, by the favourable reception accorded to his violin performances last season, Herr Peiniger commenced a fresh series of three Concerts at the Steinway Hall on Tuesday, the 27th ult., on a more extensive scale, the number of performers being increased to nearly a dozen. By some mischance, however, the audience was left without any intimation of the programme. Every visitor on entering the hall was presented with a document which extolled the qualities of certain pianos, but which contained no information whatever concerning the business of the evening. This is a new departure in concertgiving, and one which cannot be commended. It is especially to be regretted on this occasion, as Herr Peiniger had been at pains to give historical interest to his scheme. He has unearthed some violin compositions by English musicians contemporary with the Italian school of Corelli and his successors, and he introduced some really inter- one, more particularly as to the choral singing, and the

esting solos by George Lang, James Brooks, and Richard Jones-composers of whom our musical dictionaries say nothing-and also a Concerto for strings and harpsichord by William Corbett, a violinist of the early eighteenth century. The harpsichord part in this work and in a fine air of Purcell, "O let me weep," expressively sung by Mrs. Dyke, was played by Mr. Fuller-Maitland. Other items worthy of mention were a Tarantella of François Schubert, a Serenade of R. Volkmann (Op. 69), and a Russian Suite of Wuerst (Op. 81). The second of these instructive performances will be given on the 10th inst.

STEINWAY HALL.

THE Concert season in this building was inaugurated on Thursday, the 22nd ult., by an entertainment given under the joint auspices of Fräulein Lilli Lehmann and Herr Franz Rummel. It therefore naturally resolved itself into a combined vocal and pianoforte Recital, and the variety proved charming, the singer and the player giving equal satisfaction. Fräulein Lilli Lehmann is no stranger to the English public, her wonderfully fine impersonation of Isolde being fresh in the remembrance of those who witnessed it. She is now on her way to America, where she is engaged for the German Opera season. At the Steinway Hall her principal solo was the trying Aria from Mozart's "Die Entführung," which she rendered with much power and good execution. But she was heard to further advantage in her subsequent selections, comprising Wagner's charming little Lied "Traume," Liszt's impassioned setting of Mignon's song, and a couple of Swedish national airs. One of the latter was encored, and the artist gave it a second time with English words. Herr Franz Rummel may fairly claim a place in the front rank of living pianists. His technique is admirable, and he plays with much, and seldom exaggerated, expression, though he is not strong enough to resist the temptation to modernise the works of the old masters. Hans von Bülow's arrangement of Bach's Chromatic Fantasia is unquestionably effective, but we should like occasionally, if only for a change, to hear the work as the composer wrote it. A fine performance of Beethoven's Sonata in F minor (Op. 57), was given, and among the miscellaneous pieces mention may be made of a charming Nocturne by the late Belgian pianist, Brassin (Op. 17).

MUSIC IN BIRMINGHAM. (FROM OUR OWN CORRESPONDENT.)

THE long musical vacation, which succeeded to the Festival of August last, was ended on the 6th ult. by the first of the new series of Messrs. Harrison's Concerts, which attracted an overflowing audience. As usual on these occasions, the Concert was more remarkable from a personal or artistic than from a musical standpoint, executants being all of leading rank, and including Madame Adelina Patti, Miss Clara Samuell, Miss Hope Glenn, Mr. Maas, and Mr. Frederick King, vocalists; M. Ovide Musin, solo violin; M. Lasserre, solo violoncello; and Mr. Wilhelm Ganz, solo pianist and Conductor. The instrumental items, though subordinated to the vocal attractions of the Concert, were interesting and capitally rendered, more especially Beethoven's "Moonlight" Sonata by Mr. Ganz, Paganini's Arpeggio Study by M. Musin, and Chopin's Paganini's Arpeggio Study by Nocturne in G by M. Lasserre,

The opening Concert of the twenty-sixth series of the

Festival Choral Society, which took place on the 7th ult., was in some sense an echo of the Festival of August last, was in some sense an econ of the Festival of August last, of which it reproduced two of the leading English novelties, Dr. Bridge's "Rock of Ages" and "The three Holy Children" of Dr. Villiers Stanford. The vocal principals were Miss Annie Marriott, Mr. Winch, Mr. Brereton, Mr. Charles Goodhead, and Mr. Watkin Mills. Mr. Stimpson, as usual, was the Organist, and Mr. Stockley conducted. Owing to the magnitude of the attendance, and the unpunctuality of a section of the audience, Dr. Bridge's Motett was performed to an accompaniment of shuffling feet and rustling garments, which, for a time, interfered considerably with its effect, but the performance was nevertheless an excellent

public testified their appreciation of it by hearty applause. Further acquaintance with Dr. Stanford's Oratorio tends to confirm the favourable impression which it produced at the Festival. The first part is simply admirable in its commingling of plaintive tenderness with breadth, strength, and dignity. The performance, though scarcely up to the Festival standard, was a very creditable one. Miss Marriott sang the plaintive melodies of the first part with rare sweetness and expressiveness, and in the more declamatory phrases produced an impressive effect by the vigour and earnestness of her delivery. As the Herald and the King, Mr. Watkin Mills more than sustained the promise of his Festival performance, and greatly pleased the audience by the excellent quality of his voice and the breadth of his style. Mr. Winch showed considerable fluency of execution in the lengthy and elaborate air "Blessed art Thou, O Lord God of our Fathers," and Mr. Brereton and Mr. Goodhead were effective as usual. The choral singing, though not free from reproach, was in parts very fine, the Assyrian choruses and the semi-chorus, alla Palestrina, being especially deserving of commendation. The playing of the band was somewhat unequal, though Mr. Stockley evidently did his best to ensure a perfect performance.

The Carl Rosa Opera Company paid their customary autumnal visit to Birmingham on the 12th ult., but their visit this time extended over only one week, instead of the traditional fortnight. The "Mignon" of M. Ambroise Thomas was originally announced for the opening performance, but owing to the sudden indisposition of Madame Gaylord, who was cast for the title rôle, a change became necessary almost at the eleventh hour, and Esmeralda" of Mr. Goring Thomas was somewhat hastily put on in its place. Considering all the circumstances, the performance was an exceedingly creditable and effective one, the singing and acting of Madame Georgina Burns as the heroine, and of Mr. Leslie Crotty as Quasimodo being especially praiseworthy. On the following evening, Massenet's "Manon" was produced for the first time in Birmingham, with Madame Marie Roze as the heroine, and Mr. Barton McGuckin as Des Grieux. The performance was on all hands an admirable one, and though Madame Roze was evidently not in her best voice or condition, she thoroughly captivated her audience by the archmess, spirit, and grace of her acting. On the repetition of the Opera two nights later, Madame Marie Roze was so unwell that an apology had to be made for her, but she determined to go through with her performance, and did so with excellent effect, her efforts being admirably seconded by those of Mr. McGuckin. She was unable, however, to fulfil her engagement on the Saturday night, when she was cast for the part of Susanna in Mozart's "Marriage of Figaro," and the opera was accordingly replaced by "Mignon," in which Madame Gaylord, now thoroughly restored, sustained her original character, to the Filina of Madame Georgina Burns. The performance of "Faust," on the previous evening, when Madame Gaylord played Marguerite, introduced a new tenor of local origin, Mr. Valentine Smith.

Mr. Stockley's opening Concert on the 22nd brought together a larger audience than is customary here at performances of orchestral music, and the faith of his supporters certainly did not go unrewarded. Madame Trebelli and Mr. Arthur Rousbey were the vocalists, Mr. Rickard was the solo pianist, and the band, which comprised, as usual, a considerable metropolitan contingent, numbered eighty performers. The latter branch of the executive has now attained a strength, efficiency, and consistency which seemed scarcely possible a couple of seasons ago, but there is still room for improvement in the string department. Sullivan's "Ouvertura di ballo" furnished a light and luscious opening work, in which the spirit and unity of the band were pleasingly exemplified, but the pièce de résistance of the banquet, and the one upon which the most pains had evidently been bestowed, was Mendelssohn's Scotch Symphony, in the playing of which all the best qualities of the band were brought into striking relief. The ballet music, from Mackenzie's "Colomba," was charmingly played, and the gorgeous Pageant March from Gounod's "Reine de Saba," with which the Concert closed appeared Rickard's playing of the pianoforte part of the last two nurtured amid refining influences will, naturally, grow up

movements of Beethoven's Concerto in E flat was a masterly effort, the admirable technique of the performer being supplemented by genuine musical intelligence and poetical feeling. In Liszt's extraordinary rhapsody, "Venezia e Napoli," the executant was not wanting either in power or lightness and articulateness of touch, and his performance evoked the most enthusiastic manifestations of approval from the audience.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

CHIEF among our musical doings during October must be reckoned the visit of Mr. F. H. Cowen, as distributor of the certificates awarded by the Society of Professional

Last year the Society invited the assistance of the Rev. Sir F. A. Gore Ouseley, Bart., who delivered a very interesting address on the English School of Music. Having thus paid respect to one of our most distinguished representatives of organ and church music, the Society desired the presence of an equally eminent orchestral writer, and selected one who in his recent works has displayed the highest qualifications. On Tuesday, the 20th ult., the candidates who passed in Liverpool, Southport, and the neighbourhood assembled in St. George's Hall, Liverpool, under the presidency of the Bishop, who expressed his sincere gratification at the great success of the Society and his earnest desire to aid any efforts to improve the culture and forward the diffusion of music. A short selection of songs and piano pieces, together with one violin solo, were well performed, and showed the skill attained by the more advanced students. In the evening Mr. Cowen and several musicians were entertained by the Liverpool Musical Club, Dr. Crowe, the Vice-President of the club, being in the

On the following afternoon the Mayor of Manchester (Alderman J. J. Harwood) threw open the large concertroom and his parlour in the Town Hall, and presided over a very crowded meeting. In his opening remarks the Mayor spoke warmly of the effect of music in elevating and refining the masses of the people, and drawing them nearer to all that is pure and good and holy. The Manchester students played and sang in a manner reflecting the highest credit upon their teachers, and several of them

afforded promise of really artistic excellence.

At both meetings Mr. Cowen delivered an address on the present condition and the prospects of music in England; speaking of the rapid strides recently made in its dissemination and culture, of the necessity for encouraging a high tone of musical thought, of the want, among young students especially, of more friendly and frequent intercourse with their teachers and with others qualified to guide their taste, of the advantages which all associations of musicians may offer in surrounding the younger disciples by an atmosphere of artistic influence and advice, and of the great discouragements and drawbacks of isolated students, Mr. Cowen said, "It is a national disgrace that, in the richest and most prosperous country in the world, the cultivation and growth of music should be left to private enterprise and generosity, and that of the more than six hundred members of our legislative assembly not one has yet been found to plead our cause. To the members of this Society I would say, form yourselves into little armies, make musical centres for yourselves, endeavouring to impart your knowledge, and the result of your labours in places which-though perhaps containing wealth and every commercial advantage-have as yet little or no musical life; form your own orchestras, even your own schools, so that eventually the cities of your adoption may vie with others at present more fortunate. And to those who pursue the art as a means of recreation, I would say that, although genuine love of, and enthusiasm for, music do undoubtedly exist to an extent in this country, still they are not universal. The serious appreciation of our art is yet far from being all one could wish. The same discrimination should be used with respect to music as is exercised by intelligent and cultivated people with regard to poetry, literature, and the other fine arts. A child

bearing traces of its early surroundings; and if those surroundings be maintained, the influence will increase through successive generations until it becomes inborn and instinctive. So it is with music; and the household which shuns all that is unrefined, or which sinks below the level of art, in the widest and most liberal acceptance of the term, must make its influence felt, and that influence must spread with everincreasing strength throughout the generations to come."

From the report issued, some portions of which were

read by Mr. Chadfield, it appeared that, in their second year, the Society's examinations have, in the Manchester centre, proved more attractive than any of the longer established inspections; and that a greatly enlarged edition of the examination book (which forms an essential feature

of the system) is now being printed.

At the banquet at the Victoria Hotel, which was given after the meeting, the Mayor referred to some observations made by Dr. Hiles at the afternoon gathering, to the effect that, in a country like England, wherein the local government has for ages played such an important part, and in which the municipal authorities are invested, at least in principle, with almost all the responsibilities of government, it is strange that, being compelled to tax the people for educational purposes, our corporations should have no direct control over, or power of interference with, education. In the course of his speech his worship said that as regards assistance from Government or from local authorities, he thought the matter was within the grasp of his hearers. The difficulty was not any unwillingness on the part of the authorities, but the want of a thoroughly practical scheme. He believed that any purely unselfish plan, evidently in the interests of musical art, would be heartily received. In the immediate future there will be a large extension of local self-government-that means extension of education in every direction-music, painting, sculpture, and everything else; because every one is awake to the importance of the dissemination of knowledge, as essential to the development of the higher and nobler aspirations of the people. Dr. Hiles afterwards referred to the Mayor's words as the most hopeful that he had heard for a long time.

At St. James's Hall an Exhibition of musical instruments has been opened for some weeks, and organ, piano, and vocal performances have been given by Mr. H. Stevens, Mus. B., Mr. H. Hawkins, Miss St. Claire, Mr. J. P. Shaw, Dr. Allison, Mr. Wrigley, Mr. Clegg, Miss Fanny Atkinson, Miss Slater, and many other young candidates for public Large audiences have also assembled to listen to

competitions of choirs of all sizes and kinds.

The Gentlemen's Concerts commenced with a well attended Recital by Mr. Hallé, followed on the 26th by an orchestral Concert, with Mr. E. Lloyd as vocalist. Svend-sen's Symphony in B flat (No. 2), and the Andantino and Gavotte from Lachner's Suite (No. 6), in C, were included

in the programme.

Mr. de Jong opened his campaign on Saturday, the roth ult., with a large party of vocalists, including Miss Anna Williams, Madame Patey, and Signor Foli, and with his orchestra of sixty performers. The overtures (including "Der Freischütz") and selections were played with spirit, although with some lack of finish, which probably will disappear as the season progresses. The strings require strengthening, or the brass subduing. At the second Concert (on the 24th) Miss Griswold, Madame Antoinette Sterling, Miss Agnes Zimmermann, Signori Papini and Bottesini, and others assisted Mr. de Jong in filling the house.

The two sections of the Vocal Society—respectively

under the direction of Mr. Henry Watson and Mr. Towers
—have appeared in public. Mr. Watson's corps—which appeared to include more of the older members of the choir of the late Mr. Henry Wilson-sang with refinement and Mr. Towers' pupils scarcely displayed so much experience and judgment, although the selection of the

choral numbers was very prudently made.

And, finally, Mr. Hallé's own Subscription Concerts commenced on the 29th—too late for any remark, except that few changes have been made in the band (which includes 100 performers), that Madame Albani was selected as the vocal attraction, that Dvorák's "Legende" for orchestra was announced, for the first time here, and that the subscription list is as remunerative as ever.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

WE have now to chronicle the opening events of our ensuing season 1885-6, the Philharmonic Society, as usual, leading the van. It is, however, somewhat unfortunate that its first performance, which took place on September 29, was scarcely of the high standard which one naturally expects from our leading Society, or such as to give a favourable augury of their work for the coming. season. These remarks are mainly attributable to the lack of success generally evidenced in the vocal department; but as regards the orchestral items, whilst all novelties were carefully eliminated from the programme, their performance by Mr. Halle's unimpeachable band was beyond question or cavil. The Concert opened with a rendering of Benedict's bright and martial overture "The Crusaders," and its selection was a fitting tribute to the memory of the venerable knight whose bâton held sway over the forces at the Philharmonic Hall for so lengthy a period. The other items of chief importance were Mendelssohn's D minor Pianoforte Concerto, and Beethoven's Symphony, No. 8. In the former Mr. Halle's clear touch and artistic skill were as welcome as ever, and the Symphony received every attention at the hands of the orchestra. Written in a somewhat more frolicsome humour than was Beethoven's wont, the variations and changes of theme amongst the instruments is quite refreshing, and the whole work is a fine example of the great master's versatility

At the second Concert of the above Society the Symphony performed was Haydn in C, bearing the somewhat singular title "L'Ours," and its rendering furnished as true an interpretation of the character of the work as could be The other performances by the band included the desired. fourth of Beethoven's Overtures to "Fidelio," the Overture to Weber's "Jubilee" Cantata, and the Hungarian March from Berlioz's "Faust." Madame Norman-Néruda appeared at this Concert, and by her skilful exposition of Max Bruch's Violin Concerto in G minor still further enhanced the reputation of a work which has been heard with advantage already several times in Liverpool. would almost seem superfluous to pay a similar compliment to the fair executant, but such testimony is fully warranted by the increasing power and expressive earnestness which this, and the subsequent performance of an excerpt in D minor from a Mozart Sonata, and other selections, evidenced. Mr. Edward Lloyd was the vocalist, and gave in his usual finished style the Prize Song from Wagner's "Die Meistersinger," the aria from Halévy's "Jewess"-"Oh, Rachel, oh, my daughter!"—and the song from Frederick Clay's Cantata "Lalla Rookh"—"I'll sing thee songs of Araby." The work allotted to the chorus was unimportant, but the part-songs set down were rendered with care and taste. The "Creation" will be given at the next Concert of the Society, on the 3rd inst., the artists being Mrs. Hutchinson, Mr. Henry Piercy, and Mr. Ludwig.

Mr. Hallé's series of orchestral performances commenced in the Philharmonic Hall on the 27th ult., and will be more fully referred to in our next issue. The fact that Madame Albani has been engaged for the first Concert, with Mr. Charles Hallé as solo pianist, is a sufficient indication that the old standard of quality and efficiency will be fully maintained. The orchestra has again been augmented to upwards of 100 performers, and we understand that the booking of seats for the series has more than justified this

continued enterprise.

The Waterloo Choral Society, under the able conductorship of Mr. J. W. Appleyard, has resumed rehearsals, and, with commendable spirit, proposes to introduce to this neighbourhood one at least of the new works which first saw the light at the Birmingham Festival—viz., Dr. Stanford's Cantata "The Three Holy Children." The prospective programme also includes Mendelssohn's "Walpurgis

The eighth annual distribution of prizes in connection with the examinations of Trinity College, London, which was held in St. George's Hall, on the 10th ult., revealed a very satisfactory state of affairs, and demonstrated the foremost place which Liverpool still holds in the list of successful centres, having passed a total of 456 students during the past twelve months, of whom eighty-four gained

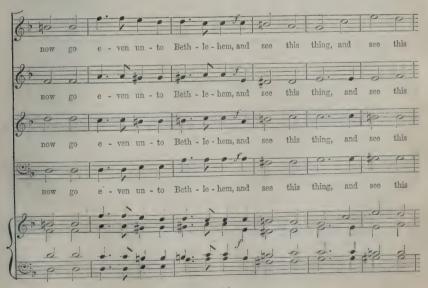
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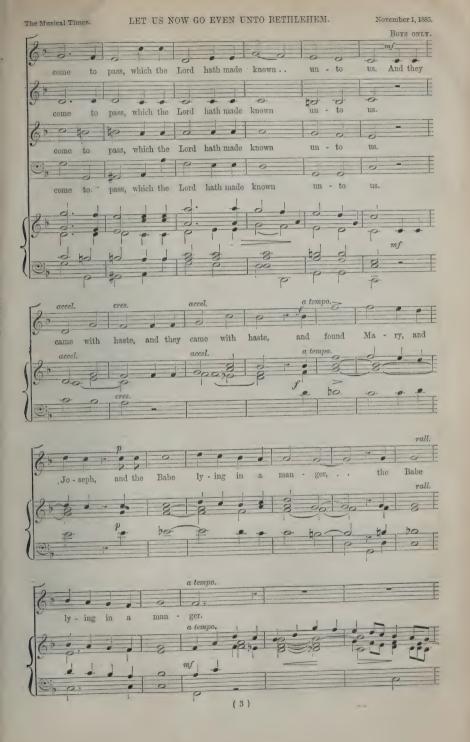
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MORS ET VITA

A SACRED TRILOGY

COMPOSED BY

CHARLES GOUNOD.

THE PIANOFORTE ACCOMPANIMENT ARRANGED BY O. B. BROWN, OF BOSTON, MASS., U.S.A.

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THE TIMES.

THE TIMES.

"It may be briefly recapitulated that the work consists of four parts —a short prologue, a Requiem Mass, the Last Judgment,' and the Celestial Jerusalem.' In the prologue, which is sustained by the chorus and baritone solo, the keynote, or rather one of the keynotes of the conception, that of becoming sequence of three major seconds of the conception, the conception of
STANDARD.

"In the Quartet 'Quid sum, miser,' the chief subject, allotted to the tenor, in G minor, is repeated by the contralto on the dominant, and again in its original position by the soprano; the bass solo then interrupts with the 'Rex tremends,' which, after a somewhat stern opening, merges into a charming and passionate melody for all four voices, redolent of the master's happiest manner from first to last. The 'Salve me' episode is both beautiful and poetical, the voice parts being admirably distributed, though a considerable tax is laid upon the powers of the soprano. Altogether, the 'Quid sum' takes high rank amongst the good things which the author provides in 'Mors et Vita.' . . The verse, 'Sed signifer Sanctus Michael,' sung by the soprano to a delicate accompaniment of wood-wind and violins, pulsating in triplets, while an occasional chord from the harp and the least suspicion of a touch on the cymbals gives colour and accentuation to the music. This is another of M. Gounod's little triumphs. . . . The truth of the context which is entitled 'The Motive of Happiness,' whose 'linked sweetness' extends to fifteen bars. No attempt is made to develop this, but in its concentrated form it is so fascinating that probably any alteration would be a disfigurement. . . By way of Epilogue comes an interfude written for full orchestra, with the addition of the context the grant (Sanchalton and Joy, and Terror and Anguish. Thus an imposing and majestic, as well as significant, peroration is attained, and the chief division of the trilogy ends forcibly, as it began. . . The exquisite and prolonged theme which first prefaces and afterwards accompanies the chorus, 'Sedenti in Throno,' is unquestionably the most inspired of the trilogy."

"The new Oratorio is technically and æsthetically a success, though, perhaps, more so in the latter sense than in the former. It cannot be heard without emotion; or without a sense, at the end, that the spirit of the hearer has been raised to higher than earthly things, while his artistic imagination has been excited and his bodily sense gratified. These results I take as assured signs that the composer's mark has been fully hit. . . . 'Mors et Vita' impresses—I was about to write awes. The outcome of deep feeling, its music surrounds the hearer with a religious atmosphere, from the influence of which there is no exape. In other words, this Oratorio Idilis the highest function of a work of art, which is to place the observer on the same level, and or rapport with itself." "The new Oratorio is technically and æsthetically a success, though

DAILY NEWS.

"In this, as in M. Gounod's earlier Oratorio, are apparent a deep and earnest religious feeling: a power of expressing both the awful and the beautiful aspects of Divine wrath, its justice and mercy, and an individuality of atyle and treatment which impress both works as an individuality of atyle and treatment which impress both works as they could have proceeded. As in 'The Redemption,' so in 'Mors et Vita,' orchestral colouring is a pervading and important feature throughout; the recurrence of the representative themes already specified giving a unity to the latter work. The instrumentation in 'Mors et Vita' is in many cases similar to that of 'The Redemption,' and other works of the composer. This, however, does not imply mannerism, but merely such distinctive individuality of style as is to be found in all masters and authors who have risen above the common herd of mere imitators. This M, Gounod assuredly has done, not only in operas, but notably in his two great Oratorios, of which 'Mors et Vita' is the later and grander example."

DALLY CHRONICLE.

DAILY CHRONICLE.

"'Mors et Vita' is worthy of M. Gounod at his very best, . . . In any estimate of Gounod's finer works henceforward made, 'Mors et Vita' may be mentioned in the same breath with 'The Redemption,' the 'Messe Solennelle,' 'Faust,' and 'Mireille,' The individual asking for higher credentials of the merit of the new Oratorio produced this morning must be difficult to satisfy. Of the eventual popularity of the work I have no doubt—indeed, it is quite likely to be a couple of years hence, a greater favourite than 'The Redemption.'"

ATHENÆUM.

"M. Gounou's command of the melodic expression and his dramatic power have rarely been abown to more purpose than in many portions of the property of the prop "M. Gounod's command of the melodic expression and his dramatic

WEEKLY DISPATCH

"In respect of melody the new work is far richer than 'The Redemption.' There is very little recitative, and a positive wealth of delicious tune. As abstract music it is therefore more attractive than the earlier Oratorio, popular as that has become."

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honours. The prizes were distributed by the Mayoress of Liverpool, and his worship the Mayor presided.

Another interesting ceremony, somewhat analogous to the above, took place in the same building on the afternoon of the 20th ult., when the annual distribution of certificates in connection with the Society of Professional Musicians was held under the presidency of the Bishop of Liverpool. The Society is a most useful and practical one, deserving of every countenance and support, and the occasion was utilised to bring down Mr. F. H. Cowen to Liverpool, who, in addition to distributing the prizes to the successful candidates, made some valuable remarks as to the development of music and musical instincts in England.

The Harvest Festivals which have recently been celebrated at a number of our most prominent Churches have, in many cases, been of considerable interest from a musical point of view. The Services at St. Agnes's, Sefton Park, on the 22nd and 25th ult., were accompanied by a full orchestra, and comprised performances of Handel's Halle-lujah Chorus, Mozart's Twelfth Mass, and Lowe's Harvest Anthem "The earth is the Lord's." Evening Service in A, by the Organist, Mr. I. H. Stammers, was also produced for the first time, and evidenced more than ordinary ability on the part of the talented young

composer.

MUSIC IN THE WEST.

(From our own Correspondent.)

THE 34th Concert of the Bristol Musical Association was given in Colston Hall, Bristol, on the 24th ult., before a very large audience. The chief work performed was Haydn's Imperial Mass, which was fairly rendered under the Conductorship of Mr. George Gordon, to whom great credit is due for the energetic and resolute way in which these Concerts are carried on. The remainder of the programme was miscellaneous, two organ solos being contri-buted by Mr. George Riseley. The vocalists were Miss Julia Jones, Madame Pennington, Mr. E. T. Morgan, and Mr. W. Thomas.

The Colston Hall Organ Recitals have again been resumed for the season, the first being given on the 3rd ult., when Mr. George Riseley displayed his brilliant execution and complete mastery of his instrument to a large and enthusiastic audience. The second Recital was given on the 10th ult., when a most interesting selection

of music was performed.

The opening service in connection with the new organ at Christ Church, Clifton, was held on the 8th ult. There was a crowded congregation, and the choir was largely augmented for the occasion. Mr. Riseley presided at the organ, and gave a Recital at the conclusion of the service. The next day Mr. C. H. Lloyd, Organist of Christ Church, Oxford, gave two Recitals at the same place, both of which were largely attended. Mr. Lloyd played a fine selection of music, and his artistic interpretation was evidently

greatly appreciated.

On the 10th ult. a very interesting Invitation Concert was given in the smaller of the Victoria Rooms, by Miss Mary Lock, R.A.M. Miss Lock was assisted by Mr. Arthur Hudson (violin) and Mr. Edward Pavey (violoncello), and the programme included Bennett's Trio for piano, violin, and violoncello, and Raff's Trio in G, Op. 112, for the same instruments, both of which works were admirably performed. Mr. Hudson and Mr. Pavey each contributed a solo, and Mrs. Robert George gave three songs in a pleasing manner. Miss Lock contributed three solos, selecting Sonata in F sharp, Op. 78 (Beethoven), Arabesque (Schumann), and the Fourth Tarantella of Walter Macfarren. In her rendering of all these, but more especially in the Sonata, she showed herself to be a pianist of a high order, her delicate fingering and refined expression being very striking. Miss Lock studied for three years under Mr. Walter Macfarren, and is certainly a great credit to her master.

Miss Aylward gave her second Chamber Concert of the present season at the Assembly Rooms, Salisbury, on September 23. Miss Aylward was associated with Mr. Burnet (violin) and Mr. Whitehouse (violoncello). The programme included Schubert's Trio in B flat (Op. 99), Mendelssohn's Trio in D minor (Op. 49), Bennett's more than two years ago Herr Christensen came, for the

Sonata for piano and cello in A (Op. 32), and a violin solo, Andante and Rondo (Viotti). Miss Aylward played Chopin's Scherzo in B flat minor (Op. 31), which was encored. The third Concert took place on the 21st ult., the programme being of a popular character. The vocalists were Miss Amy Aylward, Miss Spencer Jones (in place of Miss Hilda Wilson, absent through indisposition), Mr. Henry Guy, and Mr. Herbert Thorndike. Pianoforte, Miss Aylward and Mr. South, the Cathedral Organist. The programme included Mendelssohn's Pianoforte Duet in A, and Schumann's Andante and Variations in B flat for two pianofortes, both of which were heartily and deservedly applauded.

The second Concert for the year of the Exeter Orchestral Society was held in the Public Rooms, Exeter, on September 26. There was a good attendance, and the performance showed steady progress on the part of the members. Among the most noteworthy items of the programme were two movements from Gade's Novelletten for string orchestra, a very graceful and elegant Minuet by Mr. W. Baly, A.R.A.M. (performed for the first time); the Adagio, Minuet, and Finale from Haydn's Symphony in C, and the Andante from Mendelssohn's Italian Symphony. Mr. Bayman, of the Plymouth Marine Band, played in excellent style an effective bassoon solo, and the Madrigal Society sang (unaccompanied) a charming part-song, "Sweet and low," by their late Conductor, Baly, and (with orchestra) Schumann's "Gipsy Mr. W. Baly, and (with orchestra) Schumann's "Gipsy life." The latter would have benefited by more rehearsal. Mr. R. B. Moore, F.C.O., conducted with much tact and judgment.

Mr. Farley Sinkins's Morning and Evening Concerts, the first of the season, were held in the Victoria Hall, Exeter, on the 16th ult. The artists engaged were Miss Gertrude Griswold, Madame Antoinette Sterling, Mr. J. W. Turner, Mr. Maybrick, Signor Guido Papini, Signor Bottesini, and Miss Agnes Zimmermann, with Mr. Sidney

Naylor as Conductor.

The Oratorio Society has in preparation for the Christmas Concert, Haydn's "Creation." We are sorry to hear that the finances of this Society are in a very unsatisfactory condition, and earnestly hope that the musical public of Exeter will come forward, and, by increasing the number of subscribers, relieve the managers of their difficulty, and accord to the Society, almost the oldest of its kind in the kingdom, the support it so well deserves.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

YORKSHIRE has not been behind in the great musical awakening. Already most of the Societies have either renewed acquaintance with the public or are eagerly preparing to do so. The season promises to be exceptionally fruitful of chamber music, which is extending its claims upon public appreciation not only in Leeds and Bradford, but in Huddersfield, Halifax, and other populous centres of

the West Riding.

In Leeds, Mr. Edgar Haddock's Musical Evenings, which are to be given weekly all through the season, have already won the sympathy of a large section of the public. Mr. Haddock's capabilities as a violinist have gained him much respect, and he has secured the co-operation of a pianist, who, though young, is fit company for so experienced an artist. Mr. Haddock and Mr. Fred. Dawson will have given four Concerts when these remarks are published, and every one of them deserves favourable mention. Each programme contains a Sonata for pianoforte and violin, a solo for each instrument, and a duet for the two instruments. Almost all styles of composition, and, in particular, many works entirely unknown to Yorkshire audiences, if not to most musical assemblies in England, have been drawn upon for performance, the aim being to present examples of great masterpieces for both instruments. Thus far the scheme has been highly successful.

Herr Christensen, a facile pianist and an artist of considerable musical culture, opened a series of Chamber Concerts, in the Albert Hall, Leeds, on the 13th ult. Little

first time, to Leeds, and although an entire stranger he has succeeded in making many friends. For his first Concert he had the co-operation of Miss Emily Shinner, a young violinist whose first appearance in Leeds was regarded with considerable interest. Although suffering from a weakened wrist she gave proof of those promising qualities which have attracted much favourable comment. For solo Christensen she joined in the rendering of Beethoven's Christensen she joined in the rendering of Beethoven's well-known Sonata in C minor (Op. 30, No. 1), and a Sonata for piano and violin by a Danish composer, Van Eyken—a novelty which met with a very cordial welcome—and Joachim's three Hungarian Dances, Nos. 1, 2, and 5, arranged for piano and violin. Van Eyken's work is a prize composition written for competition under the auspices of the Netherlands Art Society. It bears traces of the influence of Mendelssohn and is bright and melodious, and withal excellently constructed. Herr Christensen's solos included compositions by Neupert and Moszkowski, and three Studies from his own pen, which served to prove that he possesses no little talent as a creative musician. His solos were warmly received. The vocalist was Mr. Charles Blagbro', a tenor with much refinement of style

and a voice of exceptional melodic beauty. The Leeds Popular Concerts were resumed on the 21st ult. in the Coliseum. There was a large attendance, but the building was far from full. It must not be supposed that the large proportion of empty seats implied lack of sympathy on the part of the public with Mr. Ford's venture, for the Coliseum will hold 4,000 people, and it would indeed be an extraordinary occasion that would bring together so vast an audience. For a Chamber Concert it is not the most comfortable building one could wish to enter, and it is just possible that the building itself had something to do with the want of enthusiasm which was apparent during the progress of the Concert. Certain it is that no greater attraction could have been provided in the region of high art than that which Mr. Ford put before his patrons. It is seldom even in the atmosphere of the West Riding, which is so thoroughly imbued with the love of music, that one has the opportunity of hearing a finer performance of a work of such serious import as Brahms's Sextet in B flat. The rendering was characterised by great finish; but, perhaps, less warmth and enthusiasm than one would have expected from such a combination of artists. Fragments of an unfinished String Quartet, by Mendelssohn-an Andante and Scherzo-were, however, more to the taste of the audience, coming as they did in pleasant contrast to the somewhat coming as they did in pleasant contrast to the somewhat severe exercise of intellect demanded by Brahms. Spohr's Double Quartet in E minor (Op. 87), brought together a fine array of instrumentalists—viz., Messrs. Holmes, Parker, Gibson, and Howell; Messrs. Burnett, Grimson, Roberts, and Charles Ould. Another interesting feature was Schumann's "Märchenbilder," a duet for piano and viola, in the performance of which Mr. Alfred Broughton and Mr. A. Gibson were associated with pleasant results. The only solo of the evening was that of Mr. Holmes, who selected Ernst's beautiful "Elégie," and was rewarded for his thoroughly intellectual and finished performance by a vociferous recall. Herr Hens-chel's singing aroused something like a sensation. His rich bass voice had ample opportunity for display in the rendering of Handel's "Rendi il Sereno," a drinking song by Brahms, and Schumann's "Two Grenadiers." He shows a dramatic fire, and a facility of expression seldom equalled by the singers who visit us. It should be added that the Sextet and the Mendelssohnian fragments were

An unusually early performance of "The Messiah" was given at the Denison Hall, Armley, on the 19th ult., in aid of the funds of the Leeds General Infirmary. Mr. Cawthra was the Conductor, and the principals were Miss Lupton, Miss Greenwood, Mr. Wadsworth, and Mr. Morton. The chorus was efficient, though perhaps too uniformly vigorous. The result was in every sense of the term gratifying to the

The Idle Harmonic Union gave its second Subscription Concert on the 20th ult., in St. John's Schools, when the performance of the "Elijah" drew together a large audi-

solos were rendered efficiently by Miss H. Tomlinson, Mrs. Trenam, Mr. Charles Blagbro', and Mr. H. Rickard. Mr. James Calvert conducted.

Among the first to resume the musical gatherings in Bradford has been Mr. Edward Misdale, who opened his series of Chamber Concerts in the Church Institute, on the rath ult. The list of subscribers to this excellent and unpretentious course has grown to very respectable dimensions since last season, and Mr. Misdale repays the confidence of the public in a liberal, though unostentatious spirit. His opening Concert was a pleasant specimen of its kind—instructive and interesting as it was artistic. Amid works which hold high places in the region of constructive art, Mr. Misdale generally contrives to introduce an element of novelty, and, as belonging to this category-although one of them was not absolutely unknown in Bradford-the interest of the audience was chiefly divided between Dvorák's Trio in B flat (Op. 21) and Goetz's Trio in G minor (Op. 1). Dvorák's work proved not nearly so difficult of approach as some of the Bohemian's later productions, and Goetz's Trio, fanciful and radiant in colour, though apparently wanting something in traditional form, was followed intelligently. Mr. Misdale's companions in the performance of these works were Herr Otto Bernhardt (violin) and Mr. G. F. Collinson (violoncello). Mr. Misdale selected, for his pianoforte solo, Raff's Suite in E minor (Op. 72), which was rendered with as much feeling and refinement as technical accuracy. David's Violin Solo, Introduction and Rondo Capriccioso, provided Herr Bernhardt with a congenial task, and Mr. Collinson had an equally pleasant duty in the rendering of Piatti's "Chant Religieux" and a Mazurka by Popper. The vocal element of the Concert was supplied by Mrs. Ashcroft-Clarke, whose accomplished singing was equalled by her good taste.

The second of the Huddersfield Subscription Concerts was given on the 21st ult. The programme was devoted chiefly to works which belong to the sphere of high art, and the list of artists was a distinguished one. these Concerts have been given in connection with a literary scheme known as the Highfield Lectures. Under its new title, literary as well as musical entertainments will still be provided, and as almost a thousand season tickets have been disposed of, success is assured. The undertaking is under the able management of Mr. John Wilkinson. The Concert under notice opened with one of Haydn's charming compositions, the String Quartet in F, No. 2, Op. 77, which Mr. Holmes's quartet party (Mr. Holmes, Mr. Parker, Mr. Gibson, and Mr. Howell) contributed. This, with two fragments of an unfinished Quartet by Mendelssohn, belonging to that master's posthumous works, and Schumann's Pianoforte Quintet, constituted an agreeable programme, admirably adapted to the taste of a popular audience. In the Quintet, Miss Nelly Marshall, a young débutante, who has just completed her studies at the Royal College of Music, supplied the pianoforte part. Miss Marshall acquitted herself with skill not only in this capacity, but in the rendering of two morceaux title, literary as well as musical entertainments will still be only in this capacity, but in the rendering of two morceaux —a Nocturne, by Franz Seideritz, and a Tarantella, by Moszkowski. The remainder of the performances were a violoncello solo, Marcello's Sonata in G minor (Mr. Howell), and Spohr's Salonstück in E flat (Mr. Holmes), and, in addition, two admirably executed songs, Spohr's "Rose softly blooming" and Gounod's "O that we two were maying." Mr. J. F. Marshall officiated as accompanist. Schumann's "Pilgrimage of the Rose" formed the sub-

ject of an interesting Concert given by the Horton Lane Chapel Choir, on the 22nd ult. The effortwas, on the whole, highly creditable. The principals were Miss Marshall and Mr. Arthur Broughton. Mr. A. Gledhill conducted the performance.

MUSIC IN GLASGOW AND THE WEST OF

(FROM OUR OWN CORRESPONDENT.)

A PUBLIC meeting of the guarantors, and others interested in the Annual Concert scheme of the Glasgow Choral Union, was held on the 21st ult., when a detailed and complete prospectus of the arrangements for the ensuing ence. The chorus were pretty evenly balanced, and the season was submitted. Much satisfaction was expressed

with the choice of music, choral and orchestral, and specially with Mackenzie's Oratorio "The Rose of Sharon," not only on account of the great genius which it is known marks the composition; but also, and very naturally, from the fact that its author is a native of Scotland. The production of Dvorák's new Cantata, "The Spectre's Bride." is also looked forward to with much interest. As I mentioned in my last letter, four choral Concerts in all are to be given, the other works being Handel's "Messiah" and Costa's "Eli." The chief orchestral selections to be performed are as follows:-Symphonies: Beethoven, the "Eroica," and No. 7 in A; Dvorák, No. 2, in D minor; Haydn, in E flat, No. 4 of Rieter-Biedermann's Edition; Mazart, in G minor; Prout, No. 3, in F; Raff, "Im Walde"; Schubert, No. 10, in C; Schumann, No. 3, in E flat, "Im Walde"; Schubert, No. 10, in C; Schumann, No. 3, in E flat, "Rhenish"; five of these to be performed for the first time here. Concertos: Beethoven, No. 4, in G (piano), in D (violin); No. 3, in C minor (piano); No. 5, in E flat D (violin); No. 3, in C minor (piano); No. 5, in E flat (piano); Mendelssohn, in E minor (violin); Rubinstein, No. 4, in D minor (piano); Wieniwaski, No. 2, in D (violin); the last two for the first time here. Overtures: Beethoven, "Leonora," No. 2; Bennett, "Wood Nymph"; Berlioz, "King Lear"; Brahms, "Academical Festival"; Gorder, "Frospero"; Gluck, "Iphigenia in Aulis"; Macfarren, "Festival"; Mendelssohn, "Athalie"; Meyerbeer, "Struensee"; Rossini, "William Tell"; Schubert, "Overture in the Italian style"; Schumann, "Manfred"; Wagner, "Tannhäuser"; Weber, "Oberon"; four of these for the first time. Among the miscellaneous may be mentioned, in detail, two movements from I. S. Bach's Conthe first time. Among the miscellaneous may be men-tioned, in detail, two movements from J. S. Bach's Con-certo, No. 4, in G; Romance from J. F. Barnett's "Lady Margaret and the Knight," and Scherzo, from the same composer's "Lay of the Last Minstel"; two instrumental movements from Cowen's "Sleeping Beauty"; introduction and ballet airs from Gounod's "La Reine de Saba"; orchestral interlude, "Salve Polonia," from Liszt's "Stanislaus"; selections from Rubinstein's suite, "Bal Costume"; and from ballet airs in Saint-Saëns's "Etienne Marcel"; also, Schubert's "Deutsche Tanze"; all these to be performed for the first time in Glasgow. Four excerpts from Wagner, and a morceau each from Mendelssohn and Sullivan, all more or less familiar, complete the list of the miscellaneous selections. It seems to be

felt that a more judiciously compiled orchestral list has been seldom, if ever, submitted to the Glasgow public. The orchestra will number eighty-five performers, and will this year be led by Herr M. Sons, Concertmeister of Schaffhausen. As stated before, Mr. Manns will conduct. In addition to the names of the vocal artists mentioned last month as engaged for the choral works and as soloists on the orchestral nights are the following: Miss Thudichum, Miss Bertha Moore, Mdlle. Elly Warnots, Miss Amy Sherwin, Miss Alice Heale, Madame M. Mackenzie, Mr. W. Winch, and Mr. John Bridson; and as instrumental soloists, Herr M. Sons, violin; and Miss Fanny

Davies, piano.

The Concerts begin on Tuesday evening, December 8, with a performance of Mackenzie's "Rose of Sharon," to

be conducted by the composer.

The Glasgow Select Choir gave its first Concert in the city on the 7th ult., in St. Andrew's Hall, and before a very large audience. Mr. J. Millar Craig made his first public appearance as Conductor since his appointment to that post, in the room of the late Mr. Allan. All the choral music was sung with the grace and vigour which mark the choir's performances.

Organ Recitals were given on the 13th ult. in Camphill United Presbyterian Church, by Mr. W. Schofield; on the same evening in St. Mary's Established Church, by Mr. G. W. Hopper, and on the 22nd in Queen's Park Established Church, by Mr. S. Fraser, the latter Recital with "vocal intermezzi."

The West of Scotland Branch of the Tonic Sol-fa College, which has now been established here on a firm basis, has

issued its first prospectus of music classes.

Two Concerts were given by Mr. George Taggart's Male Voice Choir, one in the new Waterloo Rooms, on the 13th, and the other in the National Halls, on the 17th ult. The programmes were of similar character, that is to say, they consisted chiefly of German part music for male voices, including Mendelssohn's "To the sons of Art." Mr. Taggart has

brought together a highly promising amateur choir, which, with a little further experience, may attain to the degree of perfection aimed at, and may meet with the recognition on the part of the musical public that it deserves. In the meantime it is rather uphill work to create a taste here for male voice music.

A Lecture was given in Hillhead Academy on the 15th ult., by Mr. James Merrylees, of the Tonic Sol-fa College, Glasgow Branch, on voice development, the chair being taken by Professor McKendrick, who is our chief authority here on the Science of Sounds, and other similar subjects closely related to the study of the musical art. The Lecture was illustrated by the singing of a quartet party, and was well received.

The Uddingston Musical Association, to the vacant conductorship of which Mr. George Taggart has been appointed, will study Farmer's Massin B flat for their leading Concert

during the season.

The Glasgow Temperance Choral Society, a condition of membership in which is total abstinence from alcoholic liquors, and which is now in its third session, and apparently flourishing, is to practise Van Bree's "St. Cecilia's Day," and some choruses from Wagner, &c. Mr. J. Bell, of the Sol-fa College, is the Conductor.

A Choral Society, numbering thirty of the best voices in the neighbourhood, has been formed in Kilsyth, a few miles north-east from Glasgow, under the conductorship of Mr. T. Sweeney. Part-songs, glees, &c., are to be practised, and a Concert will probably be given in December.

The Musical Association connected with East United Presbyterian Church, Johnstone, near Glasgow, and which is conducted by Mr. John S. Allan, Organist of the Church, are practising Parker's Cantata "Silvia." There are about forty members in the Society.

Mr. Charles Hallé and Madame Norman-Néruda gave a Concert in Paisley, on the 6th ult., in the Clark Hall.

MUSIC IN AMERICA. (FROM OUR OWN CORRESPONDENT.)

New York, October 10.

THE twenty-eighth annual Festival of the Worcester County (Massachusetts) Musical Association took place, under the direction of Carl Zerrahn, the Conductor of the Handel and Haydn Society of Boston, from September 22-25, and goes on the records as the finest achievement, artistically, that the enterprising Association has placed to its credit, and also as a complete financial success, the receipts having exceeded the expenditure by a handsome sum, notwithstanding that the board of government were quite liberal in their outlay of money. From the point of view occupied by a utilitarian in art, the Worcester Festivals are open to a serious question. The Association is now a homogeneous organisation, the singing members of which for the greater part live in Worcester. There would, therefore, seem to be no reason why it should not be an active factor in every effort to advance music in Worcester. Yet it confines itself to giving an annual Festival, in which the choral features are by no means of the importance and dignity which might fairly be expected. must be remembered that this is not an association of choirs from various cities, but a single, compact, well-governed choir, the members of which not only contribute their services at the Festivals without money reward, but pay an annual fee for the privilege of study. To confine the public activity of such a choir (it numbers 500 voices) to a single week in each year seems a mistake from every point of view, except that occupied by the financial officers of the Association, who, naturally, are delighted with the fruits of the enthusiasm created annually by the Festival. But the stuff and starve policy is no healthier in art than in hygiene, and it would seem to earnest music lovers as if more good would be done in the promotion of musical culture if the choir were to continue its studies all the year round, with the usual Midsummer recess, and were to be heard in choral works occasionally during the Winter. As it is, the good people of Worcester seem to think of music now only during the third week of September in each year. This policy, however, is a relic which discloses the origin of the Worcester Festivals. They sprang from the old musical conventions and

and volunteer choirs, were the first really efficient musical propagandists in New England, and which efficient still maintain their popularity in places which are remote from the centres of culture. Of the character of the training, which many of these factors used to impart, perhaps the less said the better; but we cannot close our eyes to the fact that in their way they served an excellent purpose, and that they were wonderfully efficient in fostering a love for singing and a knowledge of a few of the standard choral works. The old-fashioned conventions used to compass the music of a year in Worcester county, and the Festivals do the same thing now. Eight concerts are given, besides five rehearsals, with orchestra, to which the privilege of attendance can be purchased. Since these concerts and rehearsals are practically all the high-class musical entertainments which the year affords, it seems to be necessary that consideration be had for all tastes, and, in consequence, the Worcester programmes are marvels of miscellaneousness. It happened at the last meeting, in nearly every concert, that trifling ballads were side by side with excerpts from the severest of classical masterpieces, Bach's great Organ Toccata in F, transcribed for orchestra, for instance, being followed by a setting of Bayard Taylor's "Bedouin's Love Song," with pianoforte accompaniment. Mesalliances of this character abounded in the programmes of the Festival, and robbed the affair of much of the dignity which one is justified in expecting from a Musical Festival which contains so many excellent factors as the annual meeting at Worcester. There was some disappointment, too, at the comparative triviality of the work done by the chorus. The only composition sung which was new to the Association list was Sir G. A. Macfarren's "May Day." The rest were repetitions. Lovers of choral music can scarcely be expected to look Lovers of choral music can scarcely be expected to look upon the acquisition of so light, if pretty, a Cantata as a sufficient finish of a year's study. Two Concerts a day were given on Tuesday, Wednesday, Thursday, and Friday of Festival week, and, without exception, they were fully attended. The choral works given were the Utrecht Jubilate, Henry Smart's "The Bride of Dunkerron," Bach's "A Stronghold Sure," Rossini's "Stabat Mater," Macfarren's "May Day," the tribal choruses from Rubinstein's "Tower of Babel," and Handel's "Messiah." An orchestra of fifty musicians from Boston provided the accompaniments and the instrumental pieces, of which the companients and the institutional pieces, or which the chief were Raft's "Lenore" Symphony, Volkmann's Sym-phony in D minor, Goldmark's "Country Wedding," and a few standard overtures. The principal soloists were Madame Fursch-Madi, Miss Emma Juch, Miss Hattie J. Clapper, Mrs. Belle Cole, Mr. Whitney Mockridge, Mr. A. E. Stoddard, Mr. D. M. Babcock, and Mr. M. W. Whitney. Besides these there was a small army of sopranos, altos, and tenors from Boston and New York, who appeared in the miscellaneous numbers of the programmes. In this department Madame Fursch-Madi stood for what was most admirable, singing Beethoven's "Ah, perfido" in a truly dramatic manner, and causing genuine astonishment by the dignity and distinctness of enunciation with which she sang her airs in "The Messiah." Very discreetly she left those of the first part to Madame Stone-Barton, not wishing to risk her reputation by attempting "Rejoice greatly," which every one knows is not in her artistic line.

"The Messiah" was given with the additional accompaniments of Robert Franz, for the first time in America, and a somewhat too daring experiment, albeit an interesting one, was made by following the new version (or rather Mozart's version), in the alternation of quartet and chorus in the numbers, "And He shall purify," "The effect was disappointing, partly because the soloists did not acquit themselves creditably, showing signs of timidity in the face of the innovation, but more because of the shock which the expectations based on tradition received. The orchestral parts were much admired, and will hence forth be used almost universally in this country, but it is exceedingly questionable whether the choruses will ever again be disturbed. In this city "The Messiah" will be heard from a new choir, organised by Mr. Edward Heimendahl, who will be remembered as at one time a violin player in London, and from the Oratorio Society in

institutes which, together with the itinerant singing teacher Christmastide, both times with the Franz accompani-

The Cecilian of Philadelphia promises performances of "The Rose of Sharon," "Mors et Vita," and "The Redemption" this season, and the choir of the Brooklyn Philharmonic Society is at work on "The Spectre's Bride" for production in November. The Boston Handel and Haydn is staggering a little under the financial losses of the last few seasons, and has projected only three Concerts for this year, at which the music will be "The Messiah," "Mors et Vita," and probably "Elijah."

Mr. Thomas's Popular Concerts will begin on November 3, at the Academy of Music in this city, and as Mr. Mapleson's season of twenty nights of Italian opera opens on the preceding evening, the first week in November will launch the Metropolis into the busiest musical season ever projected for it. Mr. Thomas will also conduct the Philharmonic Society, whose prospectus promises three novelties in the symphonic field—namely, Xaver Scharwenka's Symphony in C minor (Op. 60), Bernhard Scholz's Symphony in B flat (Op. 60), and Dvorák's Symphony in D minor. In the Thomas Populars we are promised Composer's nights, the first of which, on December 8, will be devoted to the music of Berlioz. The Chorus Society has been finally abandoned, but three small choirs have sprung into being to supply its place, having been organised by Frank Van der Stucken, Edward Heimendahl, and S. B. Penfield. Mr. Van der Stucken will utilise his choir in the production of choral novelties, of which he already announces the prologue to Dudley Buck's "Golden Legend," Massenet's "Narcisse," and Brahms's "Tafel-lied." Mr. Penfield has his eye on Church music as a specialty, and Mr. Heimendahl, after "The Messiah," will bring out an Idyl, for contralto solo, chorus, and orchestra, of his own composition. The affairs of the Baltimore Oratorio Society are yet involved in doubt. In Cincinnati preparations are actively making for the seventh biennial Festival to be given next May, under the direction of Theodore Thomas.

MUSIC IN AN ALPINE VILLAGE.

In a recent number of the Allgemeine Musik Zeitung, Dr. Langhans, of Berlin, gives an attractive account of some musical experiences lately gathered by him during an excursion in the Tyrolese mountain ridge called the Arlberg, a branch of the Alps. The doctor was accompanied in his wanderings by Professor Sachs, organist and composer, of Munich, and remembering to have heard years ago of the existence in this district of a clergyman who, with his trained choirs of villagers, was able to accomplish the most difficult feats of a capella singing, the two musicians, forgetful of their gravely recorded vows "to listen to no note of music during holidays," determined to start off in search of this rara avis. Being told on arrival at Gaschurn, the original sphere of his activity, that the pfarrer had been removed above a twelvemonth since to the still smaller village of Gurtis, near Feldkirch, thither the two directed their steps. But it is time to follow Dr. Langhans's narretive as far as space will neemit in his own words:

rative, as far as space will permit, in his own words:—
"The parson, Herr Joseph Battlogg, is a man of middle age and of small stature, whose intellectual features, however, indicate an unusual degree of warmth of feeling, of artistic enthusiasm and energy. Indeed, the mere preliminaries of our conversation would have convinced me of his being the possessor of scientific and musical acquirements, such as would not be looked for in this rural seclusion, had I not already been cognisant of his solid and versatile critical powers, through the pages of a journal edited by him since 1878, under the title of Der Kirchenchor. Twelve years previously, in 1866, he had obtained his first ecclesiastical appointment at Gaschurn, where he founded the above choir, the achievements whereof have raised this lonely Alpine village to a certain musical significance, and great indeed was the sorrow of the more intelligent members of that small community when, in 1882, their beloved pastor was fain to leave them for his present abode. Battlogg, however, did not lose courage. What had been possible at Gaschurn could be no impossibility at Gurtis. Nor were his confident hopes to be disappointed, for his newly formed choir is already in a fair way of emulating the

"With no little eagerness of expectation did we wend our way on the following (Sunday) morning to the school-house, where the choruses to be sung at church during service were to be rehearsed. We discovered the worthy parson, armed with a fiddle and surrounded by his choristers, on the point of commencing the Mass 'Maria dixit,' by Hans Leo Hasler (1564-1612). It soon became apparent that the critical standard habitually applied by the inhabitants of the great towns would be out of place as regards the efforts of this choir; the preliminary conditions for the inducement to serious study being, in fact, entirely absent here. The Herr pfarrer, with all his spiritual authority over his parishioners, is not in a position to select his own voices. Nor, when necessity of gaining their daily bread, the long distances which some have to traverse, and other obstacles, preclude those from participating in the practices who might otherwise be the pillars of his choir, dare he grumble. This drawback appeared most noticeable in that most useful and indispensable choral material, the boys' voices, of which there was here only one to every fourteen adults. Concerning the latter, they are, as a matter of course, occupied in field labour from morning till night during week days, especially in summer-time, so that all the practising and rehearsing must needs be confined to the early hours on Sunday before service, and all the Conductor can do is to insist, not so much upon harmonious phrasing, training of the voices, and distinctness of pronunciation, as upon the correct singing of the notes. Even in this respect there was much blundering during the present rehearsal, now in this voice, now in that, and the correcting and controlling fiddle had often to come to the rescue. less, a frequently experienced result was to be repeated on this occasion; a rehearsal of doubtful character being followed by a performance successful far beyond expectation. The atmosphere of solemnity pervading divine service, the favourable acoustic properties of the sacred edifice, perhaps also the unwonted presence of strangers, combined to inspire the rustic singers to the concentration of all their powers. As a matter of fact, they acquitted themselves of their difficult task with so much zeal and intelligence, with so much purity of intonation and precision, as to make one forget the want of elaboration of detail and defective vocal

"After a short interval, allowed for the consumption of the mid-day meal, we again found ourselves assembled at church to assist at the afternoon service. The preceding repast, so far from lessening the flexibility of the throat, as many vocal experts maintain, seemed to have increased it here. Moreover, the spirits of the choristers appeared to have expanded and become more elevated since the morning. Thus the impression produced by the rendering of the Ritual psalm-singing, and of a Magnificat, in falso bordone, by Viadana, was a distinctly gratifying one. Some little share in this success may, however, be justly conceded to my friend Sachs, who had been requisitioned to preside at the organ, and who, musician sans peur et sans reproche that he is, succeeded in bringing out all the best parts of the somewhat defective instrument, achieving moreover an apparently impossible feat by executing with his ponderous Alpine shoes the most delicate passages upon the pedal. Both singers and their leader had now doubtless become entitled to the enjoyment of their Sunday rest. They, nevertheless, would make us return with them once more to the school-house, to give us a few specimens from their secular répertoire, and on which occasion I could but again admire the zeal and devotion of the parson on the one hand, and his profound acquaintance with ancient musical literature on the other. Among the pieces we heard were two Madrigals, one by Pales-trina, the other by Thomas Tallis, the Palestrina of England; a Frottola (idealised Venetian folk-song), the Motett "Ach edles Bild," by Sebastian Hollander, of Dor-trecht (the predecessor of Orlando Lasso at Munich), and finally a modern four-part song by the Feldkirch composer, Herr Briem. The heartiness of the singers, the eager attention they paid to their leader's every gesture, were again most remarkable throughout. It was pleasant, too, to witness the homely and affectionate intercourse which evidently existed between the minister and the members of his flock, and which became more apparent during the intervals between the pieces, when the Conductor related to Michael William Balfe."

the singers some historical facts connected with the music just performed and its composers. . . . But the time had arrived for our taking leave of the pleasant little village and its musical inhabitants. For a considerable distance of our way down into the valley we were accompanied by our host, and soon we were again surrounded by prosaic every day life, which, however, could not in any respect blur the vivid impression our minds had received. Surely, if artistic merit is not to be gauged by brilliant success, but rather by that idealism which even under most unfavourable outward circumstances never loses sight of its high purpose, and by that energy for which obstacles appear to exist only in order to be surmounted, then parson Battlogg merits a place of honour amongst the true promoters of our art, while, as compared to his, the merits of many a choral conductor, with far more important forces at his command, would seem to be small indeed. It was the inhabitants of this very Alpine region, concerning whom you Italian traveller (according to the historian of the St. Gall monastery, Ekkehard, IV.) jotted down into his diary the somewhat severe criticism:- 'Truly barbarian is the coarseness of their drink-affected throats. Whenever, by the alternate raising and subduing of their voices, they mean to discourse a gentle harmony, all Nature shudders, and it sounds, forsooth, as though a heavy waggon were being sluggishly driven over a frozen road in wintertime.' That was written about A.D. 1000. 800 years later his opinion would have been expressed in a widely different sense; but then, who would heed it? Maybe that after another 800 years have elapsed, someone will discover the few stray accounts which his contemporaries have written concerning parson Battlogg, and that then his earnest work will meet with its just recognition. Of the present age it cannot be hoped that it will, for once, quit the main road of musical intercourse for so trifling a matter as the artistic strivings carried on in a remote Alpine village. We have enough on our hands in observing the course of the 'stars' in the artistic heavens through the pages of our journals, to be on the look out for a new Diva, to reserve our applause for the annually increasing number of 'pianoforte giants.' From such an era no encouragement may be expected on the part of that worthy man, who not only loves and knows by heart his Palestrina, but who, in the fullest sense of the word, popularises him in however small a sphere. But the spirit of the greatest master of vocal polyphony will assuredly be with him and with his noble efforts in the domain of pure art.'

We have much pleasure in announcing that Dr. Franz Liszt has accepted an invitation from Messrs. Novello, Ewer and Co. to visit London, and be present at the performance of his Oratorio "St. Elizabeth," which will be given at Novello's Oratorio Concerts on April 6. Considering that it is forty years since the great master was in this country, notwithstanding that repeated offers have been made to tempt him here, we need scarcely say that the utmost interest will be felt in the fact of his being amongst us; and it may be hoped that in the preparation of his Oratorio he may at least be induced to give the benefit of his valuable counsel to the artists engaged in the presentation of his work before an English audience.

HERR HERMANN FRANKE announces that he has made arrangements with Mr. Francis Hueffer to give a series of three lectures on Modern Music. The first will be devoted to Richard Wagner; the second to Franz Liszt; the third to Hector Berlioz. The lectures will be delivered during the ensuing winter at Edinbugh, Glasgow, Manchester, Liverpool, and other provincial cities, and it is to be hoped they may soon be heard in London.

GOUNDD'S "Mors et Vita" will be produced in the course of the ensuing season at New York, Boston, Philadelphia, Brooklyn, St. Louis, and Cleveland, and negotiations are in progress for its performance at Chicago, Buffalo, Troy, and Minneapolis.

We are glad to hear that a Civil List Pension of £80 has been conferred upon Madame Alina Balfe, "in recognition of the musical distinction of her late husband, Michael William Balfe."

An attractive musical service was made a special feature at the Harvest Festival, held on September 24 and 27, at the church of St. John, Bedwardine, Worcester. The usual choir and organ were, for this occasion, reinforced by a band of wind and strings, consisting of two first, and two second violins, two violas, three cellos, and two doublebasses; flute, oboe, clarinet, and bassoon; and two cornets. The opening voluntary, a Largo of Handel's in G, with a solo for the first violin, charmingly played by Mr. Edward Elgar, showed how effective the combination of band and organ could be. The processional hymn, "Come, ye thankful people, come," was given out by the full orchestra, the first verse accompanied by the organ alone, and the rest by both band and organ. The special Psalms, lxv, cxlvii, and cl, were sung respectively to chants by Turle, Marsh, and Pelham Humphreys (Grand Chant), the organ accompanying the verses, with an occasional emphasis, so to speak, from the cornet, and the instruments joining in at the Glorias. The Grand Chant was sung in unison in the key of A, the effect being very massive and striking. services were Mr. Collingwood Banks's in E flat, accompanied by the band and organ; beautiful in themselves, they went perhaps less well than the rest of the music, partly because the boys were not accustomed to sing to The Anthem "The Lord is loving unto every the beat. man," by Dr. Garrett, was charmingly sung and played. A short interlude for the instruments was inserted at the change of key and tempo, and the passage where the return to the original subject is so cleverly effected was confided to the band alone. The rest of the service consisted of familiar hymns, and Costa's March from "Naaman" as the concluding voluntary, during which the crowded congregation remained seated, at the request of the vicar. The band, the services of which were given voluntarily, consisted of members of the Worcester Instrumental Society, under their leader and Conductor, Mr. Edward Elgar. The whole of the orchestration was the work of the Organist of the Church, Mr. W. C. Box, who conducted, and played the organ, with some assistance from Mr. Davey, of Hindlip. This first attempt at an orchestral service was most successful, and may lead, it is to be hoped, to greater things. With a carefully selected chorus small Oratorios or Cantatas might be efficiently performed, and would be evidently enjoyed by the wor-shippers. The absolute stillness of the crowded congregation during the voluntaries was most remarkable, and the singing of the hymns suggested that a solution had at length been found of the puzzling problem, how to let the congregation sing without spoiling the music. During the "Now thank we all our God" we might have thought ourselves in Germany, so perfect was the swing of the time from the mass of the voices, and undoubtedly much of this was owing to the instruments. If such services became general, what a field would be opened to English composers! A Cantata of somewhat simple construction, without too many solos, within the capacities of any good church choir, but introducing some of the grand old hymn tunes in which the congregation might join, would give scope to the composer and be a great boon to church choirs. At present the choice of works suitable for worship is small, Bach's Psalms being too difficult, and so many well-known works not being of a festival or devotional character. Let us hope this hint may be acted upon before the season for Harvest Festivals comes round again.

THE Harvest Festival was celebrated at St. Peter's, Brockley, on Friday, September 25, when an Organ Recital was given by Dr. C. J. Frost, who played pieces by Grison, Hermann, Frost, Wély, Silas, and Calkin. The choir sang Stainer's Anthem, "Ye shall dwell in the land," Mr. H. C. Thomas taking the bass solo; Dr. C. J. Frost's setting of the 126th Psalm, "When the Lord turned again the captivity of Zion," Mr. H. J. Bromley singing the tenor solo, "Turn our captivity, O Lord"; and the Hallelujah Chorus from Beethoven's "Mount of Olives." At the continuation of the Festival on the following Sunday, the services sung were Goss in F and Stainer in A; and the morning Anthem Goss's "I will magnify Thee, O Lord," with Handel's "Hallelujah" from the "Messiah," at the close of the service, the evening Anthem being Barnby's "I will give thanks," the service closing with Beethoven's "Hallelujah."

THE distribution of the prizes and certificates awarded to the successful candidates in the examinations conducted at the Derby Centre of the Royal Academy of Music took place at the St. James's Hall, Derby, on the 16th ult. place at the St. James's Hall, Derby, on the roth ult. The Mayor of Derby (Add. Hobson) presided, and there were also present—Sir Wm. Harcourt, M.P., Ald. Roe, M.P., Hon. G. N. Curzon, Mr. John Moody, Mr. A. F. Smith, Mus. Bac., and Mr. E. Chadfield (the local secretaries), &c. The Mayor said it might be remembered that during his previous Mayoralty in presenting these awards, he presumed to offer some remarks upon the general advantages and utility of a musical education, especially in association with that centre of the Royal Academy, which had such a healthy and active branch in their midst. He would only congratulate the centre upon the rapid progress which it had made both in the numbers and in the excellence of the instruction given to the students. He had been requested by the local representatives to read a letter which had been addressed to them by Mr. Arthur O'Leary, the appointed examiner for the centre, in which he said that the great progress made by the centre was illustrated by the high number of honours gained last spring. When it was remembered that five years ago only one candidate gained the higher distinction, the test being then less severe, the present results were most encouraging. After the performance of an excellent selection of music by the students, the prizes were delivered by Sir William Harcourt, who preceded this ceremony by an eloquent speech.

The 200th consecutive Monthly Concert of the St. George's Giee Union was given on the 2nd ult., in the Pimlico Rooms, Warwick Street, to a densely crowded audience. The excellent rendering of the Part Songs:—
"My true love hath my heart" (Henry Smart), "You stole my love" (Walter Macfarren), "Good night, beloved" (Pinsuti), "My bonny lass she smileth" (T. Morley, A.D. 1595), "The Vikings" (Eaton Faning), "Sweet and low" (J. Barnby), "When winds breathe soft" (S. Webbe), and "Allegiance we swear" (Sir H. R. Bishop), by a choir of about ninety voices, proved that great pains had been taken by the Conductor, Mr. Joseph Monday, to make this eventful Concert a most successful one. The artists who took part were Miss Kate Flinn, Miss Amy Sargent, Miss Helen d'Alton, Mr. Orlando Harley, and Mr. Thurley Beale, all of whom sang their very best. The pianoforte solos "Venezia e Napoli" (Tarantelle), Liszt, and March from "Tannhäuser," Liszt, were admirably played by Madame Emily Tate and Mr. Charles F. Reddie respectively. Mr. F. R. Kinkee presided at the pianoforte. As far as can be ascertained, the St. George's Glee Union is the only Musical Society in London which has had such a long and successful career; and it is to be congratulated not only for its present achievement, but also for the good Musical work it has accomplished since its formation in 1869.

THE Annual Harvest Thanksgiving Services at All. Saints' Church, South Lambeth, were held on the 15th and 18th ult. The music given on the first occasion included Tours's Evening Service in F, Barnby's Anthem. "I will give thanks," and Handel's Hallelujah Chorus. The choral portion of the Service on the 18th ult. comprised, in the morning, Te Deum (Dykes, in F); Jubilate (Smart, in F); Anthem, "O Lord how manifold" (Barnby), Kyrie (Agutter, in B flat), and Martin's Offertory Sentences. The evening celebration was mostly identical with that of the opening service, except that the anthem was Dr. Stainer's "Ye shall dwell in the land" (solo, Mr. H. D. Warwick). The singing was highly praiseworthy throughout, reflecting credit upon the organist and choirmaster, Mr. Walter Attersoll.

THE Annual Dedication and Harvest Festival was celebrated at St. Luke's, Brompton Hospital, on the 18th ult., when the church was visited by a large number of friends and officers of the staff. The sermon in the morning was preached by Canon Cromwell, and in the evening by the Rev. Ravenscroft Stewart, vicar of All Saints', Ennismore Gardens. The services, which were fully choral, and the anthems, "O be joyful in God" (Gilbert Webb), and "O Lord how manifold" (Barnby), were very effectively sung by the church choir. Mr. F. Gilbert Webb presided at the organ.

WE are informed that six Concerts will be given by the Philharmonic Society, on March 4 and 18, 1886, April 1 and 15, May 19, and June 2. The novelties promised during the season are a Suite by Moszkowski, and orchestral works by M. Saint-Saëns and Mr. Henry Gadsby. Mr. E. Prout's Birmingham Symphony, in F, and the "Eroica" and "Choral" Symphonies of Beethoven will also be given. The same composer's Concerto in G (performed by M. Saint-Saëns), and Triple Concerto, played by Madame Frickenhaus, Madame Norman-Néruda, and Signor Piatti, will be welcome items in the programme; and it is said that the Directors contemplate introducing Bennett's rarely heard third Concerto in C minor. tiations have been opened with Gounod, Délibes, Dvorák, Sullivan, and Mackenzie, with the view of securing new compositions from their pens; and offers of engagement have been forwarded to Madame Schumann, Herr Rubin-stein, and Madame Menter. Whatever may be the result of the correspondence with these eminent artists, there can be no question that every credit is due to the Directors for their earnest efforts to secure works and artists for the coming season worthy of sustaining the reputation of the Philharmonic Society.

On Tuesday evening, the 6th ult., the inaugural address of the session at Trinity College, London, was delivered by the Warden, the Rev. H. G. Bonavia Hunt, Mus. B., on "The place of Criticism in Musical Study," and was followed by the distribution of diplomas, certificates, and medals, gained by candidates at the higher examinations in July last. In his address, the Warden said criticism was the salt of study. It is true that one may have too much of it; but the absence of it would be unwholesome for the pupil; and, referring more particularly to the student of theory, he then set forth some of the relations of the professor, in his capacity of critic to the student, and of the students as critics of each other, pointing out the difficulties of the tasks undertaken. Students should never offer criticism unless it be invited; but, if asked for, it should be fearlessly given, though rather in the form of suggestion than dogmatically. We should bear criticism patiently and unflinchingly, as it will, at all events, teach us a little wholesome humility, and prevent us from arriving at that condition of self-satisfaction, which was of all things most fatal to the well-being of the pupil.

The annual Meeting of the North Midland section of the Society of Professional Musicians was held at the house of Mr. Arthur Page, Castle Gate, Nottingham, on Saturday, the 17th ult. Mr. Smith, the secretary, gave an interesting statement of the work of the Society during the past year, from which it appeared that its growth had been very great, more especially in the south and south-west of the Kingdom. New sections are to be at once inaugurated in connection with Bristol, Exeter, and Plymouth, in which neighbourhood all the leading musicians have joined. The financial position of the Midland section is highly satisfactory, there being a good balance in the hands of the treasurer. The council of the district for the coming year was formed after vote by ballot. Messrs. Arthur Page, F.C.O., and A. F. Smith, Mus. Bac., were re-elected treasurer and secretary for the district, and the same two gentlemen are also re-elected a delegates to the general council of the Society. Mr. E. Prout (London), Dr. Heap, A. R. Gaul, Mus. Bac., J. Heywood, T. M. Abbott, and J. R. Reeve, all of Birmingham, were duly proposed and elected members of the Society.

The members of the Walworth Choral Society gave an excellent performance of Handel's "Acis and Galatea" on Monday, the 28th ult., at the Surrey Masonic Hall, Camberwell, which was fairly well filled. The solos were well rendered by Madame Reichelman, Mr. Harper Kearton Mr. Mullerhausen, and Mr. F. May. Mr. Harper Kearton in "Love sounds the alarm," Mr. F. May in "O ruddier than the cherry," and Madame Reichelman in "Hush, ye pretty warbling choir," were thoroughly appreciated and much applauded. The chorus singing was very effective, showing careful training on the part of the Conductor, Mr. W. E. Curtis. The band was highly efficient, under Mr. F. Crome as leader, and Mr. W. W. Crome was an able accompanist. In the second part a miscellaneous selection was given.

A REMARKABLE illustration of the development of the telephone was afforded on Sunday, the 4th ult., by the local manager of the National Telephone Company, Limited, Prideaux Chambers, Change Alley, Sheffield. The telephone wires between Sheffield and Bradford being extended to St. Paul's Church, Manningham, a number of ladies, with several members of the Town Council and other gentlemen, had the gratification of listening, in Sheffield, to the morning and evening services in the church at Manningham. The hymns and anthems were particularly clear and resonant. The voluntaries at both services were heard distinctly, and were exceedingly creditable to the organist (Mr. J. H. Rooks), who was aware that a "congregation" at Sheffield was listening to his playing. The favourite hymn, "Alleluia," came through splendidly, as well as the Hallelujah Chorus and the anthem, all being most distinctly heard. The Change Alley congregation numbered fifteen in the morning, and eighteen in the evening. At the same time between sixty and seventy of the company's subscribers in Bradford and Huddersfield were listening to the same services. The length of the vires was sixty-six miles and 132 miles respectively, thus showing that the difficulties of long-distance telephoning have, to a certain extent, been surmounted.

MRS. MARIANNE HARPER (widow of Mr. Edmund B. Harper), whose death we record with sincere regret in our obituary of this month, was formerly a pupil of the Royal Academy of Music, and much esteemed as a concert-singer, not only in London, but at Leipzig, where at the Gewandhaus Concerts she sang with decided success during the season 1844-45. A sister of Mr. Henry J. Lincoln—at whose excellent "Musical Evenings" she was the principal vocalist—she was known to the public under her maiden name. Her married life was spent in Hillsborough, Ireland, where her husband held the post of organist to the Marquis of Downshire, and where she played the leading parts in all the private operatic performances organised by the Marchioness of Downshire. She retained a vivid recollection of the eminent artists she met with during her visit to Germany—Mendelssohn, Gade, David, Dr. and Madame Schumann, and Hauptmann amongst the rest—and her loss will long be felt by the many friends to whom she had so endeared herself.

The members of the Grosvenor Choral Society held their 164th monthly Concert at the Grosvenor Hall on Friday, the 16th ult. The solo vocalists were Mrs. D. Woodhouse, Miss Berrie Stephens, Miss Kate Ridgway, Miss Jeanie Rosse, and Mr. Donnel Balfe. Planfofre solos were contributed by Mrs. A. J. Layton. The part music, which was rendered with much precision and expression, included "Sing on with cheefful strain" (Elliott), "Hail to the chief" (Bishop), "The lion and the four wolves" (Fiby), "The cloud-capt towers" (Stevens), "Hark! 'is the horn of the hunter" (Mackenzie), "The chough and crow" (Bishop), and "Softly fall the shades of evening" (Hatton.) Mrs. T. P. Frame accompanied, and Mr. David Woodhouse conducted.

On Sunday, the 1rth ult., Mendelssohn's "Lauda Sion" was rendered, with full orchestral accompaniment, at the Royal Military (Guards) Chapel, St. James's Park, under the direction of Mr. Richard Lemaire, Precentor of the Chapel. The band, numbering thirty performers, was composed of members of the principal orchestras in London, the wind instrument performers being members of the Guards Bands. The Chapel was thronged, and hundreds were unable to gain admission. We understand that Mr. Lemaire contemplates giving another series of these Oratorio Services, the first being on Sunday, the 29th inst., when the greater part of "Elijah" will be given.

At the recent musical Examinations at Oxford University the following have satisfied the examiners: For the Degree of Mus. Bac.—William A. C. Cruickshank, Keble College, and of Burnley; Theophilus Hemmings, New College, and of Stoke-on-Trent; Reginald B. Moore, New College, and of Exeter; Frederick Pugh, New College, and of Chorlton-on-Medlock. For the Degree of Mus. Doc.—Henry Coy, New College, and of Sale, near Manchester; Albert G. Mitchell, New College, and of Ramsgate.

A PHOTOGRAPH has recently been received in England of the portrait of Beethoven lately discovered at Freiburg. It was painted in oils by J. Mähler, of Vienna, in 1815, and is now in the possession of Herr Victor von Gleichenstein. It is an undoubted likeness, although it differs from many of the existing pictures and busts, which, according to Sir George Grove, "either idealise him into a sort of Jupiter Olympus, or rob him of all expression." In the Freiburg painting, which is in an excellent state of preservation, the Dutch origin of the composer is evident, and the piercing black eyes, which look straight into the face of the spectator, justify the assertion of his biographer that they were "the special feature of the face, and it was in them that the earnestness and sincerity of his character beamed forth."

The prospectus of the Finsbury Choral Association, under the conductorship of Mr. C. J. Dale, promises three Subscription Concerts during the season 1885-86, at the first of which, on December 8, will be performed Handel's "Judas Maccabæus"; at the second, on February 18, 1886, Stainer's Cantata, "St. Mary Magdalen," and J. F. Barnett's Cantata, "The Ancient Mariner" (both under the personal direction of the composers of the works); and at the third, on April 8, Mendelssohn's Oratorio "St. Paul." A performance of "The Messiah" on Good Friday is also contemplated. For the performance of "Judas Maccabæus" and "St. Paul" a full professional orchestra, led by Mr. Carrodus, will be engaged.

THE Harvest Festival at St. John's Church, Bethnal Green, was held on Thursday evening, the 8th ult. The ordinary choir was assisted by a contingent from the choirs of 8t. Mary's, Haggerston, and 8t. Michael's, Bowes, Southgate, numbering in all seventy-five. The Service was Tours in F, and the anthem "Blessed be Thou," by Dr. Bunnett. After service "The Heavens are telling" ("Creation") was sung, accompanied with orchestra. Mr. H. Baker, of St. Michael's, Bowes, Southgate, presided at the organ. The Orchestral Voluntaries were March. "St. Polycarp" (Ouseley) and March (Sainton-Dolby). Mr. W. H. Ward, organist and choirmaster of the church, conducted and arranged the music for the Festival.

The South London Choral Association announces for performance during the approaching season Spobr's "Last Judgment," Gaul's "Holy City," Smart's "Bride of Dunkerron," Gade's "Psyche," Handel's "Messiah," and Rossini's "Stabat Mater." With the exception of the two last-named works, none of the foregoing have been previously rendered by the Association. The orchestral band connected with the Society will, in addition to supporting the accompaniments, give performances of Prout's Symphony in F, Raff's "Italian" Suite, De Beriot's Ninth Violin Concerto, Mendelssohn's Capriccio Brillante, for pianoforte and orchestra, and other items. Mr. Leonard C. Venables retains the post of Conductor.

The prospectus of the Middlesbrough Musical Union, after referring with pardonable pride to its recent performances of "The Redemption," "Elijah," "The Crusaders," "The Sun-Worshippers," &c., announces for the first Concert of the season, on December 16, Handel's "Messiah," with Miss Clara Samuell, Madame Bolingbroke, Mr. H. T. Bywater, and Mr. W. H. Brereton as principal vocalists. The details of the second Concert, in April, have not yet been considered by the Committee; but it is hoped that at least one of the most interesting of the recent novelties will be introduced, say Dvorák's "Spectre's Bride," Cowen's "Sleeping Beauty," or Prout's Orchestral Symphony.

A PAMPHLET called "A Plea for the Reform of Music Teaching," by Miss Susan Wood (late Head Mistress of the Bath High School for Girls), deserves to be extensively read; for although in our own columns, as well as in those of many of our contemporaries, the subject treated of by Miss Wood has been frequently and lengthily discussed, we are glad to call attention to the labours of one more earnest and talented worker in the cause.

ANTONÍN DVORÁK'S "Patriotic Hymn" will be performed by the Philharmonic Society of Brünn (Moravia) on the 1st of December. The same Society announces a performance of "The Spectre's Bride," to be given at Easter, 1886, which will be conducted by the composer.

The prospectus of the Apollo Musical Club, Chicago (under the conductorship of Mr. Wm. L. Tomlins), announces four Concerts during the coming season, at the first of which, on the 19th inst., Mendelssohn's "Elijah" will be given; at the second, on December 29, Handel's "Messiah"; at the third, on February 25, 1886, a miscellaneous programme, when an eminent European soloist will make his first appearance; and at the fourth, on April 29, Goring Thomas's Cantata "The Sun Worshippers," Dvorák's Cantata "The Spectre's Bride," and Berlioz's Te Deum, for orchestra, organ, double chorus, three supplementary bands, and choir of 200 children.

A NEW Musical Society, consisting of amateur and professional musicians, was inaugurated on the 6th ult. at the Grocers' Company's Schools, Hackney Downs. Mr. E. Prout, B.A., was elected President; Dr. W. H. Monk and Rev. C. G. Gull, M.A., Vice-Presidents; and Mr. A. Trickett, Hon. Secretary. A council was elected, consisting of Dr. Gordon Saunders, Dr. Pringuer, Mr. Fountain Meen, Mr. S. Moore, Mr. W. M. Wait, Rev. F. Leach, Mr. Smith, Mr. Bridge, Mr. Gray, Mr. Davison, and Mr. Black. Dr. Mark, in addition to being Vice-President, will officiate as Treasurer. The Society will meet monthly throughout the year, with the exception of June, July, and August.

Harvest Thanksgiving was celebrated in St. Luke's Church, Hackney, on Friday and Sunday, the 16th and 18th ult., when the church was densely crowded. The services throughout were fully choral. The Te Deum was Sullivan in D; Magnificat and Nunc dimittis, Hoyte in B flat; the anthems were "I will give thanks," Mozart; and "Ye shall dwell in the land," Stainer. The bass solo was well sung by Mr. C. Rowcliffe, Choirmaster, to whom great credit is due for the success attending the services. Mr. Rowcliffe, Jun. (the Organist), gave a short Recital after the evening service, the programme including Handel's First Concerto, "Grand Cheeur in D," Guilmant, &c.

The season of the Victoria Glee Club was opened by a Smoking Concert in the Westminster Town Hall, on Saturday, the 17th ult. Dr. Bridge (the President) presided. Messrs. W. Sexton, G. T. Carter, F. Cozens, and E. J. Bell sang several quartets, and Messrs. S. Kessell and C. R. Bayley were the soloists. The glees on this occasion were rendered by an augmented choir. A quartet of strings from the Royal Orchestral Society, under Mr. T. Murby, contributed much to the success of the evening. Mr. James Hallé gave a pianoforte solo, and also acted as accompanist. Mr. W. Sexton conducted.

By an advertisement in another part of our columns, our readers will perceive that the Royal College of Music proposes to throw open some of the scholarships, which come up for election in the spring, to orchestral wind instruments (wood and brass). These scholarships confer free musical education on the holders for a period of not less than three years, and the boon is one not often enjoyed, especially by students of the instruments in question. We therefore direct the special attention of our professional readers to the subject. Particulars as to age, &c., can be obtained at the College.

A Harvest Thanksgiving Festival was held on the 22nd ult., at Limehouse Parish Church, the service being fully choral. The prayers were intoned by Canon Gilbertson. The canticles were sung to Bunnett in F, the anthem being "The Glory of the Lord" (Goss). At the conclusion of the service, the "Gloria," from Mozart's Twelfth Mass, was sung. The Festival was continued on the following Sunday, the anthem in the morning being "O Lord, how manifold" (Barnby), and in the evening "O give thanks" (Sydenham). Mr. William Yabslay, Organist of the Church, presided at the organ at each service.

THE arrangements for the Orchestral Concerts to be given by the Glasgow Choral Union, during the season 1885-86, are so fully detailed in the letter, which appears in our present number, on "Music in Glasgow and the West of Scotland," that it is unnecessary to do more than call attention to the exceptionally attractive character of the prospectus. It must be mentioned, however, that in addition to the performances already alluded to, ten Saturday Popular Concerts will take place, the programmes of which it is anticipated will also be of the highest interest.

At the final meeting of stewards of the late Hereford Pestival, the executive committee reported that the total amount received from offertories, collections, and donations is £990 78. 5d., which is considerably larger than that at the Festival held in 1882. The accounts, however, will not be made up until the 1st inst., so that the sum to be handed to the charity may be still larger. Cordial and thoroughly deserved thanks were voted to the Rev. B. L. S. Stanhope, hon. secretary, Mr. J. W. Capner, secretary, and also to the Conductor, Dr. Colborne, for their valuable services during the Festival.

A NEW Society for the practice of orchestral music has been formed at Finsbury Park, under the title of "The North London Philharmonic Society." The names of a number of members have already been enrolled, and the Society bids fair to assume a very promising aspect. The services of Mr. Henry J. Baker have been secured as Honorary Conductor; and it is to be hoped that amateurs in this neighbourhood will do their utmost to support the movement. The hon. secretary, Mr. F. Drake, I, Stapleton Hall Road, N., will be happy to supply all particulars on application.

The programme of the Toronto Philharmonic Society (under the conductorship of Mr. F. H. Torrington) for the thirteenth season, 1885-86, will comprise Mackenzie's "Rose of Sharon," and Gounod's "Mors et Vita." It is also announced that a scheme for a Musical Festival, to be held in May or June, 1886, when Handel's "Israel in Egypt" is to be performed, will be shortly submitted to the Toronto public, and a hope is expressed that this Festival will inaugurate a series, to be held at regular intervals, on the plan of those at Birmingham.

The Dover Harmonic Society, under the Conductorship of Mr. J. W. Howells, announces three Concerts during the season 1885-86, at the first of which, in December, Handel's "Messiah" will be given; at the second, in February, 1886, Handel's "Acis and Galatea," and a miscellaneous second part; and at the third, in May, Mendelssohn's "St. Paul." It is much to be hoped that the musical public of Dover will give support and encouragement to so excellent an Association by becoming either active members or honorary subscribers.

The third series of Popular Chamber Concerts will be given at the Highgate Literary and Scientific Institution, under the direction of Mr. Gilbert H. Betjemann, on the 5th and 79th inst., and December 3 and 7. Messrs. Betjemann, Hann, Channel, and Signor Pezze form the quartet, and Miss Margaret Gyde, Messrs. Fountain Meen, G. R. Betjemann, and Walter Macfarren are the pianists. Miss Ada Iggulden, Miss Mary Davies, Messrs. J. Bridson and Wm. Shakespeare will contribute the vocal portions of the programme.

The Annual Harvest Festival Services were held at St. Alphage Church, London Wall, on Sunday, the 11th ult. The sermons were preached by the Rector, the Rev. R. Wheler Bush, M.A. The anthems, "He in tears that soweth" (Hiller) and "Blessed be the name" (Gadsbyl, were well rendered. The Te Deum and Jubilate were Sullivan's in D, and the Magnificat and Nunc dimittis, Prout in F. At the close of the evening service Mr. A. C. Tattersall, Organist of the church, gave an excellent Organ Recital.

During the past month the Glee Choir from the Criterion has given a series of Concerts in the Royal Albert Hall in connection with the Inventions Exhibition. The programmes contained an excellent selection of Glees, Part Songs, Madrigals, &c., which have been well rendered under the conductorship of Mr. Richard Mackway.

We are glad to find that Miss Margaret Gyde, a young pianist whose exceptional powers we have noticed from time to time in this journal, made her first appearance, since her prolonged indisposition, at the Crystal Palace, on the 16th ult., playing Sterndale Bennett's Concerto in F minor with such marked success as to ensure an enthusiastic recall. Miss Gyde is engaged at Mr. Betjemann's Classical Chamber Concerts at Highgate, and her services are also secured for several provincial Concerts.

The appeal of Mr. F. Cellier, of the Savoy Theatre, on behalf of the widow and eight children of Mr. John Wilson, a trombone player at the above establishment, who has recently died, leaving his family totally unprovided for, will, we hope, be liberally responded to by those whose hearts and purses are ever open to the pressing needs of musical artists. He was well known and highly respected in the profession; and Mr. Cellier announces that any donations sent to him for the fund will be gladly received and duly acknowledged.

DR. SPARK was the Organist at the Bow and Bromley Organ Recital on the 24th ult., the other artists being, Miss Janet G. Sneddon, R.A.M., vocalist; solo violin, Miss Adela Duckham; pianoforte, Miss Adela Duckham and Mr. Lindsay Sloper; accompanist, Mr. Fountain Meen. An excellent programme was well rendered, Dr. Spark's contributions being much applauded. The violin and pianoforte performances of Miss Adela Duckham, a little girl only eleven years old, were features of the Concert.

The seventh season of the Subscription Smoking Concerts, at the Cannon Street Hotel, commences on the 24th inst., the remaining Concerts being announced for December 22, January 26, 1886, March 23, and May 4, the last a ladies' night. The artists are Mr. Herbert Schartau, Mr. James Brown, Mr. Albert James, Mr. Arthur Thompson, Mr. J. W. Manchester, Mr. W. G. Forington, Mr. C. T. Johnson, and Mr. James Matthews; accompanists, Mr. Fountain Meen and Mr. Alfred Izard.

The Bohemian Musical Society, at the Crystal Palace, announces a series of eight Concerts for theseason 1835-86 (commencing on the 6th inst.), two of which will be "Ladies' Evenings." The success which attended the inauguration of the Society last year was so great that the accommodation was found insufficient; and the present series of Concerts will be given in the Marble Hall, at the south-west end of the Palace.

Harvest Thanksgiving Services were held in Dulwich College Chapel of Ease on Sunday, the 17th ult. The music was well rendered by the choir, under the direction of Mr. William H. Stocks, A.C.O., Organist of the Chapel. The morning service was Dr. C. H. H. Parry in D, and the evening service Sir G. A. Macfarren in G. The anthem was "Fear not, O land" (C. H. Lloyd), and the Offertory Sentences were by Dr. G. C. Martin.

The death is announced at Passy of M. Bernhard Ulmann, a gentleman who, as agent for many of the leading artists, has long exercised considerable influence over Italian operatic affairs in his country. M. Ulmann was manager of the American tours of the famous pianist Thalberg in 1855-6, and it was under the joint direction of MM. Ulmann and Maurice Strakosch, that Madame Patti made her first regular début in New York in 1859.

THE Committee of the Bath Philharmonic Society informs us that, owing to the success of the last series of Concerts, three Concerts will be given this season. The first will take place on December 5; and at the second "The Martyr of Antioch" will be performed. For the third Concert the work has not yet been selected, but the choice, it is believed, will fall upon a production from an English pen.

HERR HERMANN FRANKE announces four Concerts of Chamber Music at Princes' Hall, Piccadilly, on the following dates: Saturday, the 14th inst.; Tuesdays, December 8 and 15; and Saturday, December 19, at each of which the Heckmann Quartet will appear. The programmes are of the highest interest, that on the last evening being devoted exclusively to the works of Beethoven.

DVORAK'S Birmingham Cantata, "The Spectre's Bride," will be performed during the forthcoming season in the United States at Brooklyn, Worcester, Providence, and Milwaukee, and arrangements are pending for its production at Baltimore and Cleveland.

Messrs. W. Morley and Co. have found it necessary to remove from 269, Regent Street, to more extensive premises, situate at 127 in the same street.

REVIEWS.

Composed by A. C. Mackenzie. Eighteen Songs. Op. 31. [Novello, Ewer and Co.]

A FEW of these songs have appeared before in a separate form, but the bulk of them are new, and all are good. We do not hesitate to express a belief that the collection before us will place Mr. Mackenzie in the highest rank of song-composers, no matter to what country they belong. He should be classed with Schubert, Schumann, Franz, and others who have carried the German Lied to its fullest artistic development. At any rate, he follows in their steps, and near enough to be described as of their worthy company. Looking through these eighteen compositions, we are struck with a sustained beauty, in unison with continuous variety. There is nothing stereotyped about Mr. Mackenzie's forms. Each song differs from its companions, while keeping, so to speak, upon the same plane, and having the same essential qualities. It is this diversity in unity the same essential qualities. It is this diversity in unity which impresses the amateur, not less by its suggested wealth of resource than by the actual freshness and piquancy which it secures. It may honestly be said that here we have not a "dry" page. To go through the book is to wander through a garden which presents at every turn a new and agreeable parterne. The collection begins with Burns's "Phyllis the fair," into which the composer infuses an unobtrusive Scottish element, standing for "local Then we have Hood's "It was a time of roses. a work of higher pretensions than the foregoing; followed by Frederick Locker's "Light slumber is quitting the eyelids," wherein Mr. Mackenzie appears at his best. This is really a gem of its kind, and speaks volumes for the delicate grace and subtle beauty of the composer's fancies. Next in order is a setting of Scott's "O hush thee, my babie," partly constructed upon the scale called pentatonic, because it avoids the fourth and seventh. Here, for Here, for example, is a characteristic phrase :-



A slight touch in the manner of the foregoing gives an appreciable national flavour, while leaving the composer free to employ the resources of the complete scale else-where. Charles Grant's "The Earth below and the Heaven above" is next set to music as full of charm as of musicianly skill. The true note of passion is here sounded, and tenor vocalists, if they are wise, will pay heed to the fact. Swinburne's, " If love were what the rose is," makes more modest pretensions than its immediate predecessor, and it may be that amateurs will feel attracted onwards by two settings of Tennyson's "What does little birdie say?" These, written in very different styles, naturally challenge comparison. Our own verdict, if peremptorily demanded, would probably be given to the first, which we consider one of the most beautiful songs in existence. Its gentle and tender loveliness exactly befits the theme, and the varied richness of the accompaniment is a powerful enhancement of the general effect. The second setting has its own distinctive merits, which are of no mean order. Vidal's poem, "Of all sweet birds," invited an archaic effect, and Mr. Mackenzie has supplied this by writing in D minor, with C natural as the seventh of the scale. The effect is quaint and not unpleasing, while contrast is supplied by an ending in the relative major. The following extract will illustrate this song's chief characteristic-



Charles Grant's "Lift my spirit up to thee" is another of the impassioned strains which Mr. Mackenzie knows so well how to write, and in Blaikie's "Russian love-song" we have characteristics which, whether Russian or not, are fresh and charming. An ardent love-song is Lock-hart's "While my lady sleepeth," and Tennyson's "Song of love and death" is set to exquisite music, full of deep

Its appeal both to sentiment and artistic perception is irresistible. Christina Rosetti's "First Spring Day" and "When I am dead" follow next in order, each having many points of interest. So with the same writer's "A Birthday," and, in a very different style, with Logie Robertson's "Up with the sail." In the last named and in "O roaming wind" Mr. Mackenzie strikes a bolder note, with a hand not less true and skilful than before. In the final song of the set, however, he returns to the vein of tender sentiment. His music to Robertson's "Something sad" is simply lovely and ear-haunting. Amateurs who are watching the development of native talent all around us will recognise in these compositions works of which their country may be proud.

The Organist's Quarterly Fournal. Parts LXV. to LXVIII. [Novello, Ewer and Co.]

HERE we have the four instalments for the present year of Dr. Spark's publication. Sixteen years have elapsed since the first number of the Organist's Quarterly fournal appeared, and it is now in its ninth volume. This is sufficient evidence of the usefulness of the work, and though criticism may be applied to the individual compositions, no question can now arise as to whether or not the Journal itself has a raison d'être. Nor would it be reasonable to complain because the whole of the pieces are not of equal excellence. It is not in the editor's power to command masterpieces; he can but choose the best of the works which are offered, and there is every reason to believe that he discharges this duty with discretion and tact. The contents of the January part are sufficiently varied to suit all tastes. An Andante, by Otto Dienel, a Berlin organist, and an Andante con moto, by Stephen Kemp, are melodious sketches suitable for opening voluntaries, and a brightly-written Postludium Festivum, by Dr. Charles Pearce, amply justifies its title. More important than these, however, is a so-called Pastorella, by Paul Barclay, in which a taking theme is subjected to some clever variations and developments. Recital players will find this an effective piece. so-called Sonata, by Julius Katterfeldt, would be better described as a rhapsody, as it consists of a number of brief movements strung together in no apparent order, and without much musical interest. Part LXVI. commences with an easy set of Variations on the old melody, "O sanctissima," better known as the "Sicilian Mariners' Hymn," by George Hepworth. A Morning Prayer, by Dr. E. W. Taylor, is vague and rambling, the composer indulging in constant changes of key without apparent reason. Dr. constant changes of key without apparent reason. Dr. Varley Roberts's Larghetto and Allegro is a spirited piece, and Two Sketches, of the first order of simplicity, by J. L. Gregory, may be useful. A Postlude, by G. Hermann Lott, in the Wély style, is designed, evidently, to catch the popular ear. By far the best piece in the July part is. an Allegro pomposo, by Ferris Tozer. This is an extremely energetic and vigorous composition, and distinguished by freshness of style. A Funeral March on the choral "Jesu, my Trust," by Otto Dienel, is lengthy and rather dull. A favourable word may be said for a Meditation, by E. Cutler, and also for a broadly-written, straightforward Fantasia, by Hugo Katterfeldt. There is a good deal of cleverness in the Fantasia on the ancient Hebrew melody, "O Filie et Filiæ," by Alan Gray, which opens Part LXVIII., but it is somewhat over lengthy. The editor's Allegretto would also bear compression. Dr. Jacob Bradford's Introduction and Fugue is not remarkable for any display of contrapuntal science.

Communion Service in E. By C. Warwick Jordan. [Novello, Ewer and Co.]

This work was composed for the London Gregorian Choral Association, of which Mr. Warwick Jordan is honorary organist. It includes the Benedictus and Agnus Dei, now commonly sung in churches where high ritual prevails, and has ad libitum parts for trumpets and trombones, also available for cornets and euphoniums. At the outset we meet with an innovation which has something to commend it. The first nine Kyries are almost in monotone, while the tenth is quite a little anthem with soli. It is certain that a melodious phrase nine times repeated becomes more monotonous than a simple inflection feeling. Here we have one of the gems of the collection. as here given. On the other hand, the sudden cessation of

congregational singing at the tenth Kyrie might seem a little incongruous, and the composer meets this objection by also providing Kyries of the ordinary type. There is no suggestion of plain-song in the service generally. On the contrary, the music is essentially modern in style, though at times the voice parts are studiously simple. For example, in the Credo-a remarkably effective setting-the voices are either in plain four-part harmony or else in unison and octaves, while the accompaniment is elaborate and orchestral in feeling. On the other hand, there is a capital fugal movement in the Sanctus and another in the Gloria in excelsis. The Benedictus and Agnus Dei are distinguished by Italian sweetness of melody. In short, the entire service is the work of an accomplished musician who lives in the present and not the past. It is nineteenth century church music and well worthy to represent its epoch.

The Home Hymn Book, with accompanying tunes. [Novello, Ewer and Co.]

THE title of this work at once places it beyond the danger of comparison with the numerous hymnals for use in public worship which have been issued within the last twenty or thirty years. Any addition to their number must be deprecated unless, which is scarcely possible, the compilers could show that some portion of the ground remains to be occupied. But, as the present editors observe, "comparatively little has been done for devotional music in our homes," and they express the hope that this work, "besides accomplishing its higher mission, will be a means of fostering and extending a pure musical taste, more especially among our children." Let us hasten to say that their task has been carried out in a manner that, however it may be regarded, calls for cordial approval. The book contains 372 hymns, and is divided into two parts, the second division consisting of 143 hymns for children; though why the National Anthem should have been included among these we do not exactly perceive. There are hymns for school-days, holidays, birthdays, and other special occasions. In the section for adults, beside hymns for the church's seasons, there are many suitable for social anniversaries, including one for a golden wedding. Only twenty-two of the whole number, however, appear for Only twenty-two of the whole humber, however, high, the first time, while there are no fewer than ninety-three new tunes, the average merit of which is very high. is evidence of artistic discretion and taste in their selection, and the temptation to insert adaptations from secular works has been wholly resisted, though, of course, such adaptations would be less objectionable in the home circle than in the church. For the same reason the part-song-like character of some of the tunes is a merit rather than otherwise, as flippancy and vulgarity have been carefully avoided. Nearly all the contributions are perfect from a musicianly point of view, and curiously enough, the only exceptions we have noted—Nos. 8 and 261—are from the pen of a doctor of music. A candidate in a harmony examination who presented either of these would probably be ruthlessly plucked. The only other objectionable progression we have noticed is in eighty-nine, third line, where the harsh effect of the tritone could easily be avoided by a B flat in the melody. Among the best of the new tunes are those of Mr. C. A. Barry, Mr. P. H. Diemer, Mr. Myles B. Foster, Mr. Edwin Moss, and Mr. Berthold Tours. "The Home Hymn Book" is handy in size, and beautifully printed. It meets a distinct want, and should therefore find ready acceptance with the public.

FOREIGN NOTES.

An International Conference is to be convened at Vienna, at the instance of the Austrian Government, to consider the adoption of a uniform musical pitch in Europe. question of reform in this direction had originally been raised in the Austrian capital as a purely local one, and owing to the exertions of Herr Jahn, the director of the Opera, the necessary means had been granted for lowering the orchestral pitch at that establishment. In the meantime, however, inquiries had been instituted into the subject on behalf of the Gesellschaft der Musikfreunde, which have established the fact, inter alia, of a more or less serious discrepancy existing even between the individual military bands of the Empire. A representative committee has now

been formed to investigate the matter still further and to prepare the material to be laid before the proposed Congress. The German Government, it is said, has already promised its active support of the scheme. There can be no doubt that the general adoption of the French diapason, already introduced in several European states, will form the basis of the much needed reform. How absurdly various the diapason has become, even in one and the same country, may be sufficiently inferred from the state of things in our own. Thus, at Milan, the number of vibrations to the normal A are 864; at Turin, 889'5; at Florence, 880; at Rome, 900; at Berlin, 899'5; at Leipzig, 897'5; at Dresden, 882; at Stuttgart, 886; at Munich, 896'2; at Pesth, 892; at Prague, 903; at St. Petersburg, 870; and so on. Of course, the whole question of reform resolves itself into one of expense, but it is an expense which modern civilisation itself

demands to be incurred. There have been but few representative performances in Germany commemorative of the three-hundredth anniversary of the birth of Heinrich Schütz, the precursor, in more than one respect, of both Bach and Handel, the composer of "Passion Music," and the first who naturalised the then new art-form, the Dramma per musica, i.e., opera, in his own country. The very partial and somewhat lukewarm recognition of the claims upon his countrymen by this composer is the more surprising considering the growing tendency of the age to render justice to the great masters of bygone periods in that most practical of all ways, i.e., the revival of their It was on October 8, 1585, that Schütz first saw the light, at Köstritz, in Saxony, and we have already recorded in these columns the one or two special performances by which the tercentenary through which we have thus passed has been commemorated abroad. To these may now be added what appears to have been a very worthy celebration of the event instituted on the 9th and 11th ult., by the Riedel'sche Gesangverein, of Leipzig. The performances took place at St. Nicholas's church, of that classical city of music, the following numbers being that classical city of music, the following numbers being included in the programme—viz., First Day: Psalm 18, for alto solo; Psalm 130, for double chorus; Cantata ("Der Engel und Maria," for alto and soprano solo, chorus and string orchestra; Passion Oratorio "Die sieben Worte"; Oratorio "Saul," for chorus, stringorchestra, and organ; Lord's Prayer, for soli, chorus, astringed instruments, Second Day: The grand "Passion Music" (Riedel's edition). In addition to the above compositions by Schütz, there were also included in the performances a Sonata, by Gabrieli (whose pupil he was), and a few illustrations of the style of Bach and Handel. Herr Riedel, himself one of the greatest authorities on the works of Heinrich Schütz, conducted the Festival.

The firm of Breitkopf and Härtel, of Leipzig, announce the impending issue of a complete and critically revised edition of the works of Heinrich Schütz. This interesting and most welcome publication will comprise ten volumes, and is to be completed in 1890. Another debt of gratitude will then have been imposed upon the German people, and musicians generally, by the eminent Leipzig firm, the number of whose standard editions of the works of great masters

is fast accumulating.

The high appreciation which Mr. A. C. Mackenzie's compositions have repeatedly met with at the hands of German audiences appears to be extended likewise to his most reaudiences appears to be extended likewise or heaves of the cent production, viz., the violin Concerto, played for the cent time at the recent Birmingham Festival by Señor Pablo first time at the recent Birmingham Festival by Señor Pablo Serveste to whom it is dedicated. This eminent de Sarasate, to whom it is dedicated. violinist has now introduced the new and important work of our gifted countryman at two prominent concert institutions of Germany—viz., the Museum, at Frankfurt, conducted by Herr C. Müller (on the 9th ult.) and the Gürzenich, at Cologne, under direction of Professor Wüllner (20th ult.), with a result in each case which could not be otherwise than gratifying to both composer and executant. With reference to the Cologne performance, a correspondent writes: "The Concerto excited much interest among both artists and public, and its success was as complete as could possibly be expected from a new work which is not easily understood on a first hearing." We may add that the Gürzenich Concerts have greatly changed their former exclusive aspect since Professor Wüllner

being now freely included in the programmes.

Referring again to a paragraph contained in our last Notes, concerning Anton Rubinstein, we learn that the eminent pianist has given a series of Historical Pianoforte Recitals during last month, at Berlin, which he will repeat at Vienna, Paris, and finally at London. The following is the programme set down for the first two Concerts—viz., First Concert: "The Carman's Whistle" (William Byrd), "The King's Hunting Jig" (J. Bull), "La Tenebreuse," "Le Reveil Matin," "La Favorite." "Le bavolet flottant," "La Bandoline" (Couperin); "Le Bavolet nottant, La Bandonne (Couperin); Le Rappel des Oiseaux," "La Poule," Gavotte et Variations (Rameau); "Katzenfuge," Sonata, A major (Scarlatti); Fantaisie Chromatique, Préludes et Fugues, Sarabande, Gavotte, Fugue, E minor (J. S. Bach). Variations: "The Harmonious Blacksmith," Sarabande, Passacaille, Gigue, Harmonious Blacksmith," Sarabande, Passacaille, Gigue, Airs et Variations (Handel); Rondo, "La Xenophone," "Sybille," "Les Langueurs Tendres," "La Complaisante" (Ph. E. Bach); Thème et Variations (Haydn); Fantasia, C. minor; Rondo, A. minor; Gigue, "Alla turca" (Moeart). Second Concert: Sonatas, Op. 27, 31, 53, 57, 90, 101, 109, and 111 (Beethoven). The third Concert is devoted to Schubert, Weber, and Mendelssohn; the fourth, to Schusens, he fish, et his control of the control of t mann; the fifth, to the various pianoforte virtuosi of our century—viz., Clementi, Field, Hummel, Moscheles, Henselt, Thalberg, and Liszt; the sixth, to Chopin. The interesting and instructive series closes with a seventh Concert, in which a selection from the representative Russian composers is given.

The serious rivalry (to which we alluded somewhat incredulously, as looming in the distance, in our last number) which threatens to affect the market value of the genuine Cremona violin, bids fair to become a reality. At any rate, the following deliberate opinion of an expert society con-cerning the merits of the latest discovery in violin making, should gladden the hearts of all the votaries of that instrument who do not already possess the much-coveted Amati-or Stradivari. Professor Alsleben, as chairman of the Berlin Tonkünstler-Verein, says:—"At a meeting held by this Society on the 9th ult., Herr Otto Lessmann submitted for examination three violins, constructed from the wood of the American spruce tree (abies balsamea). Two of these had been made in America, and the third by Herr Patzelt, of Dresden. The result of the trial has been an exceedingly favourable one, the unanimous opinion of the numerously attended meeting (including several specialists) being, that the instruments in question are infinitely superior to any others, even the best, of modern construction, and that, in fact, they may bear comparison with the mature specimens of the old masters. The German-made instrument, more especially, was considered to excel, by its grand and noble tone, its capacity for expressing nuances, and its easy response to the bow. The violins were tested, among others by Herr Emile Sauret, Professors de Ahna, and Aulin. It may be added that Herr Lessmann, the promoter of the investigation, is the editor of the Allgemeine Musikzeitung, and that one of the new violins was used at a recent Concert by Mdlle. Teresina Tua, in alternation with her own Amati, when even connoisseurs expressed a difficulty in distinguishing one from the other.

The Neue Berliner Musikzeitung says: "A keen competition is being raised concerning the possession of the violoncello used by the Servais', father and son, a Stradivari, the value of which is estimated at 100,000 francs. It had been presented to Franz Servais on one of his visits to St. Petersburg by the Princess Yousoupoff, in the possession of whose family it had been for a great many years previous. The finely ornamented instrument is inscribed: 'Antonius Stradivarius Cremonensis, 1701.' Much interest is being displayed in musical circles as to the ultimate destination of this violoncello, which the Paris Conservatoire is as eager to acquire as are certain private individuals at Berlin, London, and St. Petersburg." The highest offer hitherto made and refused by the widow of its late possessor (Joseph Servais) is said to have emanated from a member of the Mendelssohn family, at Berlin-

viz., 60,000 francs, or £2,400 sterling.

The Germans are gifted beyond any other nation in discovering occasions for celebrating a jubilee. Thus, we

succeeded the late Ferdinand Hiller in the conductorship, modern works of various schools and progressive tendencies Jubilee": "On January 20th, 1886, thirty-five years will have elapsed since Albert Lortzing, the amiable composer of 'Czar und Zimmermann,' 'Der Waffenschmied,' 'Undine,' and other melodious works, has ceased to be amongst the living. It is the intention in musical circles to commemorate this anniversary of the death of the popular composer in a worthy manner, and at the same time to start a fund for the erection of a monument to his memory." Let the memory of one of the chief representatives of genuine German Comic Opera be kept green, by all means! But might not the "Jubilee" have been deferred fifteen years until the fiftieth anniversary was completed? And had not the collection of funds for a monument, too, better be delayed until that to the infinitely more "melodious" and far more deeply "popular" composer of "Freischütz" has been erected at his native Eutin. and the subscriptions for which are still in such sore need of being multiplied? Weber's will indeed be a genuine jubilee in December next year—viz., the one hundredth anniversary of his birth. We really think the Lortzing Celebration might stand over for a few more seasons!

On the 8th ult. Dr. Reinecke, the well-known composer and musical director of the Gewandhaus Concerts at Leipzig, celebrated the twenty-fifth anniversary of his appointment at that famous institution. The occasion was marked by many tokens of the esteem in which the eminent musician is held; both on the part of the Gewandhaus authorities, the directors of the Conservatorium (of which he is one of the professors), and private persons. The first of the annual series of Concerts at the Gewandhaus took place on the same day, when the programme consisted entirely of compositions by the Conductor—viz., Overture, "Res severa verum gaudium"; Concert Air, "Almansor"; Pianoforte Concerto, No. 3, C major; Impromptu for two pianofortes on a theme from Schumann's "Manfred"; Cantata, "Belsazar," for soli, chorus, orchestra, and organ. The last-named work (Anglicé "Belshazzar") is but little known, and is said to have pleased greatly.

In consequence of the retirement of Herr Bilse from the

orchestra which his bâton had rendered famous, Herr Hermann Mannsfeldt, formerly of Dresden, is now conducting the annual Concerts at the Berlin Concert-Haus,

which commenced on the 1st ult.

The annual prize of the Berlin Mendelssohn-Bartholdy Fund, for composition, has just been awarded to Herr Georg Stolzenberg, a pupil of Professor Bargiel, and that for violin playing to Fräulein Wietrowetz, of Graz, pupil of

A special musical performance was held on the 11th ult., at Berlin, in memory of Friedrich Kiel, whose death we

recorded in our last number.

An Overture, composed by Frederick the Great, has lately been unearthed under the auspices of the German Crown Prince, who caused it to be performed by the band of the Grenadier Regiment of which he is the commander. The great monarch, as is well known, was not only a proficient on the flute, but a very fair musician otherwise. The Overture, with amplified instrumentation, is about to be published at Berlin.

The two-hundredth performance of Wagner's "Lohengrin" took place on the 1st ult., at the Berlin Opera. Herr Albert Niemann, successful as ever, sang the title

Much interest is just now being elicited in German musical circles by the violin-playing of the Sisters Milanollo, aged fifteen and eleven respectively. These gifted children are related to the two sisters of the same name who some forty years ago excited the admiration of all Europe by their marvellous proficiency on the same instrument at a similarly early age. Of the two latter, one, Teresa Milanollo, is still living, her younger sister, Maria, having died when only sixteen, and their fame is now being revived in the talent of their young relatives. The director of the Stuttgart Hof-Theater has "dis-

covered" a primo tenore in the person of one Herr Baluff, who for no less than fifteen years has been a member of the chorus at that establishment. The singer has just made his débût as a soloist in the rôle of Manrico in "Trovatore," amidst the enthusiastic plaudits of the audience, and as a result thereof has been engaged in a leading

capacity at the institution with which he has been so long

associated in a humble sphere.

Upon the retirement of Dr. Robert Franz from his official position at the university of Halle, last month, the enjoyment for life of his full salary has been granted to the veteran musician in recognition of his distinguished services to that institution and to German art generally.

A "Franz Liszt Society" has just been formed at Leipzig for the purpose of familiarising the general public with the more important later productions of the veteran

pianist-composer.

Weber's resuscitated opera "Sylvana," in the version of Herren Lanner and Pasqué, already referred to in our Notes, is making the round of German opera establishments, and has just been most successfully produced at

the Frankfurt Stadt-Theater.

In recent numbers of the Allgemeine Musik Zeitung, Herr Wilhelm Tappert discusses the much-vexed question respecting the composer of the National Anthem. His articles are interesting chiefly as showing the widespread and various use which has been made of the air at different periods in Germany, and as such repay perusal. The same journal also publishes a resumé of some lectures recently given at Berlin on "English organs and organ music," by Herr Otto Dienel, in which some highly favourable views are expressed as regards the relative progress

of organ-building in this country.

Antonin Dvorak's opera, "Der Bauer als Schelm," is to be produced in January next at the Imperial Viennese Opera. This interesting work, although frequently heard at Prague, in the Bohemian language, has hitherto been performed in German only at the Dresden Hof-Theater.

Gluck's "Alceste" was revived on the 4th ult. at the Vienna Opera, where the work was first produced in 1767, and was last heard (at the Burg-Theater) in 1810. It will therefore have appeared as a novelty to Viennese audiences, as indeed it would to those of almost every other European capital.

Johannes Brahms has completed his fourth Symphony, which was to be performed for the first time, on the 25th ult., at a Concert of the Hofcapelle at Meiningen.

A "Systematic chronological catalogue of the works of Richard Wagner" will shortly be published from the pen of an industrious amateur, the possessor of a copious collection of Wagneriana—Herr Nicolaus Oesterlein, of Vienna.

The first volume of a standard edition of the works of great Belgian composers, consisting of Grétry's opera "Richard Cœur de Lion," has just been published by Messrs. Breitkopf and Härtel, and will be followed by the same composer's opera "Lucile." This interesting series is being issued at the expense of the Belgian Government, M. Gevaert, the director of the Brussels Conservatoire, being the chief editor.

The Théâtre de la Monnaie, of Brussels, will in future be styled Théâtre de l'Opera, since the adjoining Mint (from which it took its name) has had to make room for a

new post-office.

At the Paris Opéra Comique Meyerbeer's "L'Etoile du Nord" was revived on the 7th ult. with much success, and continues to attract, in alternation with Bizet's popular

" Carmen."

Mdlle. Krauss has resigned her engagement at the Paris Grand Opera, in consequence, it is said, of a disagreement with the directors, and her resignation has been accepted in a letter written in most flattering terms by M. Ritt. It appears, however, that the lady's contract with the opera would have expired at the end of the present year, and that its renewal on the part of the present directors was a very doubtful matter. It is rumoured that Mdlle. Krauss will now be secured by M. Carvalho, for the part of Elsa in his long looked-for performance of "Lohengrin."

M. Léo Délibes is engaged upon a new Opera, the libretto of which is founded upon Auguste Magnain's

romance " La belle Gabrielle."

M. Carvalho, the director of the Paris Opera Comique, was present last month at a performance of Wagner's "Lohengrin" at Vienna, by which he will be guided in his forthcoming production of the work in the French capital.

Dr. Hans von Bülow has been appointed Conductor of the St. Petersburg Philharmonic Concerts during the approaching season. The pianist-composer will proceed to the Russian capital towards the end of this month, in time for the first series of these Concerts, in some of which he will also take part in his capacity of virtuoso.

A monument in marble is to be erected over the grave of the late Dr. Damrosch, the energetic promoter of the German Opera in New York. Herr Helbig, of Dresden, has been entrusted with the execution of this memorial.

The death is announced at Vienna, on the 24th ult., after a short illness, of Baron Leopold Hofmann, Intendant-General of the Imperial Court Theatre, Vienna.

CORRESPONDENCE.

TIME-SIGNATURES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,-I observe a paragraph in THE MUSICAL TIMES for October in which the important subject of time-signatures is mentioned, and a desire expressed for a simple method of indicating the grouping of the notes in compound time. Will you permit me to inform your readers that twelve years ago I ventured to put forth a suggestion for a new and simplified table of time-signatures in a recombination which I published, jointly with the Rev. R. F. Dale, in the Clarendon Press Series. Dr. Stainer and Mr. Barrett thought so well of the suggestion that they published the and simplified table of time-signatures in a Music Primer, table in their "Dictionary of Musical Terms.

In case you may think it worth while to publish the table, I send a copy of it with this letter. It will be seen at once that the particular point you lay just stress upon has been considered and provided for.

I remain, Sir, yours faithfully, J. TROUTBECK. Westminster, October 1, 1885.

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THE ESTES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,-Permit me to correct a typographical error which has crept into the quotation from Bishop Hall's "Art of Divine Meditation," the word "consort "being erroneously printed "comfort."

The passage, correctly rendered, possesses a certain historical value (irrespective of the question whether or not it refers to Thomas or Michael Este), inasmuch as it appears incidentally to confirm the statements of historians in regard to the high class of music actually performed in this country during the last years of Queen Elizabeth and the reign of James I., and is thus in the nature of an "undesigned coincidence." The "consort" mentioned by the excellent author was in all probability a performance of concerted chamber music for instruments, the rapid progress made in the cultivation of which class of music progress made in the cultivation of which class of fitting was a distinguishing feature of the development and practice of the art during the period above mentioned. See Mr. Chappell's "Popular Music of the Olden Time," Vol. I., p. 244, et seq., and Messras. Stainer and Barrett's "Dictionary of Musical Terms," title "Consort."

I am, Sir, yours faithfully, JOHN GITTINS.

The Elms, Newtown, Mont., October 8, 1885.

THE CHARACTERISTIC OF THE DOMINANT SEVENTH.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,-I take the liberty of troubling you with a line in reply to Mr. Froggat's letter in your September number. By the expression "one scale" I intended to convey one major scale. I was speaking of the emergence of clear tonality-of the appearance of music so based as to impress in every part the feeling of a single centre or standard of comparison as regards pitch, for the time being.' foundation of this music is the major scale, with its harmonic enchainment. The salient features of this enchainment, it is scarcely necessary to say, are the major chords of the subdominant tonic and dominant. It is because as an exhaustive basis of lucid effect there is no comparison between the major and minor scales, that I did not use the term major. Besides its possession of the three chords above mentioned, of which the close relation of the first and third to the second strengthens so materially the feeling of the tonic, the major scale, as we all know, is invariable. The minor scale, on the other hand, is certainly variable, or, in other words, has several forms, Thus, the form which Mr. Froggatt, in common with many musicians, appears to consider the minor scale, is referred to by Helmholtz as the instrumental form. It may be said that only in virtue of lineaments borrowed from the major scale does the minor scale become the basis of clear tonality. These considerations may explain my omission of the term major. Yours very truly,
Joseph Goddard.

September 28, 1885.

THE COMPOSER OF "ST. KEVIN."-THE HEREFORD MUSICAL FESTIVAL.

TO THE EDITOR OF "THE MUSICAL TIMES."

· SIR,-In your recent notice of the above Festival, your correspondent has fallen into the error of describing the composer of the Cantata "St. Kevin" as the Organist of the Roman Catholic Cathedral, Dublin.

Permit me to say, through the medium of your useful journal, that the duties and responsibilities of that office

are the sole concern of—Yours very faithfully,

Brendan J. Rogers, Organist and Director of Music in the Cathedral (Roman Catholic), Dublin.

Ellana Hall, Kingstown.

A QUESTION FOR VIOLONCELLISTS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,-I have a remarkably fine toned violoncello, of superior form and finish, the name stamped inside, thus-F. Fillement.

A. Cremone.

I am unable to learn anything of this maker. Could you or any of your readers kindly give me any information respecting this maker? The instrument was an old one when purchased by a member of my family forty years ago. An answer will oblige.-Yours faithfully

12, Claude Villas, Grove Vale, East Dulwich, S.E.

TO CORRESPONDENTS.

. Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence: otherwise they cannot be sinserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as pos-sible, as we cannot be responsible for any mistakes that may occur. Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is assume kept printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABERGAVENIX.—The Annual Harvest Thanksgiving Services were held at Llanddewi Skyrrid Church on Thursday, the 8th ult., at eleven and seven o'clock. The services were fully choral, the Rev. J. W. Jones, M.A., rector of the parish, intoning the versicles and prayers. The anthem, "I will magnity" (Johnson), had a very fair interpretation, the solo parts being taken by Miss Coral Caird and Mr. James George. Mr. Crawshay Bailey's private organist, Mr. C. C. Caird, presided at the organ with marked ability.

ALTRINGHAM, CHESHIRE.—The Annual Harvest Thanksgiving Services were held in St. George's Church on September 27. The anthem, "While the earth remaineth," composed specially for the occasion by the Organist, Mr. D. Colley, was admirably sung by the choir, and much appreciated by a large congregation. The Services were choral. The collections, which were for Church expenses, realised £30.

Inc collections, which were for Church expenses, realised £30.

BICESTER.—A very successful Harvest Festival Service was held in St. Edburg's Church, on Thursday, the 8th ult. There was an overflowing congregation. An excellent sermon was preached by the Rev. A. Majendie. The anthem was "God said, behold I have given you every herb "(Macfarren), with full orchestral accompaniment. Mr. T. W. Dodds, of Queen's College, presided at the organ.

T. W. Dodds, of Queen's College, presided at the organ.

Boltons,—After experiencing quite a dearth of music, Bolton is again in the enjoyment of many capital entertainments. The Town Hallwas occupied on the pth ult, by an operatic company, and on each Saturday during the month Recitals have been given upon the grand organ (which has been thoroughly repaired) by Mr. Mullineux. On Saturday, the 17th ult, the first of a series of Concerts for the People was very vell attended in the Temperane Hall, and others have been arranged for. The local amateur societies have commenced rehearsals, the Philharmonic being engaged on The Massiah and the Choral on Villiers Stanford's By the waters of Babyion and Cowen's Steeping Reseats.

Beauty.

Bernywood.—A Concert, in sid of St. Thomas's Choir Fund, was given on Wednesday evening, the 14th ult., in the Town Hall. The principal litem in the programme was a Canatas, The First Mircole, composed by Mr. A. H. Brown, Organist of Brentwood Church. The solos were taken by Miss Carrington, Miss E. McClean, Miss Betts, Miss M. McClean, Mr. F. Leslie, and Mr. F. Loveday. The overture was well played by the band, led by Mr. Byford. Mr. N. Howlett presided at the pianoforte, and Mr. Brown conducted. The work was received with great applaus. The second part was miscellaneous, Mr. Brown officiating as accompanist.

Bruy N.F. Edulyris.—A Concert was given in the Atherson Hell.

BURY ST. EDMUNDS.—A Concert was given in the Athenaum Hall, September 29, before a large audience, in aid of the funds of the Bury Choral Society. The programme was well rendered throughout. The principal vocalists were the Misses Mercyvale, Snane, Millie Gould, Mr. B. S. Jennings, Rev. A. W. Ivatt, and Mr. Frederick Pattle; Mr. Newman (solo violin), Herr Grossheim (viola), Mr. Hall (flute); Mr. T. B. Richardson and Mr. Hes shared the accompaniments.

Mr. T. B. Richardson and Mr. Hes shared the accompaniments. CATEHMA VALLEY.—On Tuesday, the 15th Ult. a Concert was given in the Lecture Hail by the London Ballad Union, under the direction of Mr. Frank May. The artists were Miss Kate Fusselle, L.R.A.M., Madame Leonora Pople, R.A.M., Mr. M. Humphreys, R.A.M., sall of whom gave great satisfaction to the audience. Mr. May deserves especial praise for his rendering of "The Raft" (Pinsuti), for which he was enthusiastically encored, as was also Mr. Humphreys for "Sweet Mignonette" (Tours), and Mr. Hunt for his bassoon solo. The quartets were excellently sung, and Mr. C. Hunt played the accompaniments.

COMPARIMENTS.

CAVAN.—On Friday, the 2nd ult., a very interesting Organ Recital was given in the Parish Church by the Organist, Mr. J. W. Dry, who played, with much success, the following programme: Sonata No. z, F minor (Mendelssohn); "Jerusalem the Goldem" (varied), by Dr. Spark; Back's Fugue on "St. Ann's Tune"; Fantasia on the "Vesper Hymm" (Turpin); Batiste's Offertoire in D; Beethowen's Romanza in G; Smart's Andante in F; and Meyerbeer's Coronation March.

Hymn" (Turpin); Batiste's Offertoire in D; Beethoven's Romanz in G; Smart's Andante in F; and Meyerbeer's Coronation March.

G: Smart's Andante in F; and Meyerbeer's Coronation March.

CHELTERHAM.—The Harvest Festival at All Saints', on September 29, was probably the most successful ever held at this beautiful church, the decorations being most ornate and chaste, and the music remarkably well executed. The service commenced with the Processional Hymn "Come, ye thankful people, come," and included Special Fealms from A. H. Brown's Pealter, Magnifect and Nunc dimittis (Stainer) in E flat, and the anthems "In splendour bright" and "The heavens are telling" (Creation), conducted by Rev. G. Gardner, Mus. Bac., Oxon., the priest in charge. The preacher was the Rev. Canon Morse, Vicar of St. Mary's, Nottingham. Special hymns were sung, and the Service concluded with Goss's fine Festival setting of the Te Deum in F. The choir (numbering nearly fifty voices) and clergy were arranged cruciform in the centre of the chancel, and facing eastwards. Mr. von Holst accompanied throughout in the most able manner, and played several voluntaries after the Service.—An interesting ceremony took place at All Saints' Vicarage on the evening of the 9th ult., when Mr. von Holst, organist and choirmaster of All Saints' Church, was presented with a handsome andique the pediments and plasts per part fitted with stained glass in by pediments and plasts per part fitted with stained glass in bold relief, after Albert Durer. The book case lifely—arved para longuage, the pediments and choir of All Saints Church, Cheltenham, on the occasion of his marriage, August 20, 1885; "and was accompanied with a walnutwood writing table, brass mounted, and covered in morocco, and an illuminated address containing the list of subscribers. The presentation was made in the presence of the clergy, choir, and a few friends, by the Rev. G. Gardner, priest in charge of All Saints'.

Chippennam.—On Thursday, the 15th ult, an Evening Concert

CHIPPENHAM.—On Thursday, the 15th ult., an Evening Concert was given in the Town Hall, for the benefit of Mrs. Buckland, before a crowded audience. The principal artists were Madame Rosa Bailey,

Messrs, J. H. Dyer, Joy, and Brinkworth (vocalists); Miss L. L. Lewis, F. A.M. (solo piano and clarinet); and Mr. Ernest Lanham (solo wissin), all of whom were very successful. Several Glees and Partsongs were contributed by a chorus of lady and gentlemen amateurs of the town with fair success. Mr. Bradshaw, who conducted, and also officiated as accompanist, deserves great credit for the admirable manner in which the Concert was managed.

DARLINGTON.-Harvest Festival Services were held in St. John's DALINGTON.—Harvest Festival Services were held in St. John's Church, on Friday, the and ult, and the following Sunday. At Evensong on Friday the Service commenced with the hymn "Come, ye hankful people, come," to Sir George Elve'ye "St. George," and the anthem was "Ve shall dwell in the land" (Stainer). Special Psalms were sung to chants by Macfarren, Smart, Turton, Hopkins, and Humphrey, and Barnby's Responses were used. The music on Sunday was similarly festal in character. Mr. C. Stephenson, A.C.O., ably presided at the organ, and played with much effect Prelude in E flat (Merkel); March in E flat (Wely); Andante con moto quasi allegretto (Smart); Melody in E flat (Clark); and Harvest Thanksgiving March (Csikin).

Dewsbergy.—An excellent performance of Gaul's sacred Cantata, The Holy City was given in St. Mark's Church, on Saturday evening, the 17th Ut., in aid of the Parish Church Restoration Fund. The principal parts were sustained by Mrs. J. W. Hurst, Mrs. Creser, Mr. H. Newsome, and Mr. W. H. Dawson. Mr. Walton Batley (Organisth Cithe Parish Church), presided at the organ, which was supported by a small stringed band of local instrumentalists, and also by two hatps, well played by Madame Frost (of Mr. Chas. Hallé's orchestral) and Mr. Brook. The chorus consisted of the united choirs of the Parish Church and St. Mark's Church. Mr. T. L. Chadwick, M.A., Hon. Organist and Choirmaster of St. Mark's, conducted. The performance took place after the shortened form of evensong, and was listened to with much attention by a large and appreciative congregation.

EASTBOURNE,-The seventh season of Mr. Julian Adams's Popular Concerts was brought to a successful termination on Saturday even-ing, the 3rd ult. The vocalists were Miss Anna Williams, Madame Patey, Miss J. Cravino, Mr. Sidney Tower, and Mr. Franklin Clive; solo pianist, Signor Tito Mattei. Mr. Adams conducted, and presided

ENPIELD.—The Harvest Festival Services were held at the Royal Small Arms Factory Church, on Sunday, the 11th ult. The order of the Morning Service was as follows:—Te Deum (Dykes, in F); Jubilate (Steggall, in G); anthem, "Fear not, O land" (Goss); and Nicene Creed (Stainer). In the evening, orchestral accompaniments were added to those of the organ, and the following was the order of Service:—Magnificat and Nunc dimittis (Tallis Trimnell), and anthem, "The heavens are telling" (Haydn). The Hallelujah Chorus was sung after the Benediction, and the "War March of the Priests" played as a concluding voluntary. The whole of the Services were given with care and ability, under the direction of the precentor, Mr. E. Holt. The band, led by Major W. Lockyer, R.A., proved very efficient, and greatly added to the effect of the evening service. Appropriate sermons were preached by the Rev. C. H. Roberts, M.A. (chaplain), both morning and evening. (chaplain), both morning and evening.

GLOSSOP.—The members of the Glossopdale Philharmonic Society gave the first Concert of the season, on the 6th ult., in the Primitive Methodist Schoolroom. The work selected was E. Prout's Cantata Hereward, which was excellently rendered. The solo vocalists were Madame Arthur, Miss Alma Hallowell, Mr. Seymour Jackson, and Mr. Muggrove Tufnail. The band, led by Mr. H. Nutfall, was considerably augmented by members of Mr. C. Halle's Orchestra. Mr. W. P. Fairclough, Mus. Bac., F.C.O., presided at the harmonium, and Mr. Hall conducted. Mr. Hall conducted.

GRIMBSP.—A Concert, under distinguished patronage, was given on the 5th ult., in the Temperance Hall, in aid of the Sallors' Orphan Home. The vocalists were Miss Vinnie Beaumont and Mr. E. Dunkerton, both of whom were warmly received. A good selection of music was played by a string orchestra of twenty performers, led by Mr. Jillott. Mr. Morgan presided at the planoforte, and Mr. C. H. Smit conducted.

Handbenkam.—The Harvest Thanksgiving Services were celebrated in Holy Trinity Church, on Wednesday, the 21st ult. The anthem "Behold, I have brought the first-fruit of the land" (Dr. Corbett) was well rendered. The preachers were the Rev. Canon H. J. Sharp, M.A., and the Rev. Canon W. Cockshoit, M.A. After the services Mr. W. H. Stocks, A.C.O., Organist of Dulwinc Chapel of Ease, gave Recitals of classical music, which were highly appreciated.

Hastinos,—Mr. C. H. R. Mariott, the Musical Director of the Hastinos,—Mr. C. H. R. Mariott, the Musical Director of the Hastings and St. Leonard's Pier Company, brought his season to a close on Saturday, the 24th uit. On the previous Monday evening a special feature was introduced in the programme, Mr. Val. Marriott (uredalist, R.A.M.) playing the Andante and Finale from Mendelssohus's Violin Concerto, with orchestral accompaniments; and an Andante and Scherzo, by Ferdinand David. Mr. Val. Marriott's efforts were highly appreciated by a large audience, and his playing evinced careful study, but he somewhat marred the effect which the lovely slow movement of the Concerto should have produced by taking it too fast.

ment of the Concerto should have produced by taking it too fast.

HAVERFORDWEST.—Miss Annie Harding gave a very successful Concert in the Shire Hall, on the 7th ult. The programme, which was Misscellaneous, included instrumental selections, well played by the band of the Pembrokeshire Rifles. Miss Harding (whose singing was much admired) was assisted by Miss Dones, Midle Anger Hainton, who was a selected by Miss Dones, Midle Anger Hainton, who was a selected by Miss Dones, Midle Ander Hainton, who was a selected by Miss Dones, Midle Ander Hainton, solo violinist. The access Harding Ander Hainton, solo violinist. The access Harvest Thanksgiving Service was held at an Signore Chintch, on Thursday evening, the zand ult. The Magnificat and Nunc dimittis were sung to Dr. Bunnett's setting in F, the anthem being "O God, my soul thirsteth," a new composition by the organist of the Church, Mr. F. R. Greenish, Mus. Bac., Oxon, who presided at the organ. Dr. Steggall's Te Deum in A was sung at the close of the service, followed by Hymn 393 ("Hymns Ancient and Modern"), which was taken to a new tune, composed by the organist expressly for this Festival.

HAWICK, N.B .- A small Bazaar in aid of the funds of the Sacred HAWICK, N.B.—A small Dazzar in all of the fullow of the sacree Harmonic Society was concluded on Saturday evening, the roth ult, when it was found the total amount realised was \$300 ros. One hundred and fifty choristers opened the Bazzar by singing "The Lord my Guide" (Bach). Mr. W. Fiddes-Wilson conducted.

Lord my Guide "(Bach). Mr. W. Fiddes-Wilson conducted.

Hennispone.—The Annual Harvest Thanksgiving Services were
held in the Parish Church, on Sunday, the 4th ult. The Services,
which were choral throughout, were well rendered by the choir under
the direction of Mr. Neal, choirmaster. At the morning service, Sir
John Goss's Te Deum in F and Benedictus in A were sung. In the
evening, Dr. S. P. Tuckerman's setting of the Magnificat in E flat,
and Dr. J. B. Dykes's Nunc dimitts in F. At the close of the
Service, the Doxology, by Bach, was sung. The anthem, both
morning and evening, was "Praise the Lord, O my soul," by M.
Marshall. The Organist of the Church, Mr. Ernest Lindop, presided
at the organ.

HERNE BAY.—Mr. E. A. Cruttenden, Organist of Christ Church, gave his Annual Concert, in the Town Hall, on Tuesday evening, September 29. The vocalists were Miss Alice Parry, Miss Lena Lew, and Mr. W. Nicholl. Master Hodday contributed violin solos with success. Mr. Cruttenden accompanied in a musicianlike manner, and also took part in two pianoforte duets with a pupil.

HEYWOOD.—On Monday evening, the 12th ult., a Concert was given by the Congregational Church Choir, assisted by the Bury Musical Society's Orchestra, in the Schoolroom, which was crowded in every part. The programme included glees, with band accompaniment, and songs by Misses Rogers and Jewell; Messrs. Hilton, Pownall, Twelves, and Clegg. The orchestral portion was well selected, and included March, by the Conductor, and a very pleasing Gavotte by the pianist. The leader was Mr. J. R. Openshaw, and the Conductor Mr. W. H. Jewell (Organist of the Church). Mr. David Clegg (Organist of Bamford Chapel) ably presided at the pianoforte, and Mr. J. H. Wall at the harmonium.

the accompanist.

LEIGESTER.—Mr. J. H. Marshall gave the first of a series of Concerts, on the 8th ult., in the Temperance Hall, before a large audience. The vocalists were Miss Anna Williams, Madame Patey, Miss Josephine Cravino, Mr. Sidney Tower, and Mr. F. Clive; Mr. Carrodus, violinist; and Signor Tito Mattei, accompanist and solo pianist. The Concert was a great success.

pianist. The Concert was a great success.

Macclesfield.—At the Concert of the Philharmonic Society, on the 20th ult, in the large Sunday School, Handel's Serenata, Acis and Galatea, was performed with much success, the principal parts being sustained by Madame Smart, Mr. Kendal Thompson, and Mr. D. Harrison, the character of Damon being, strangely enough, omitted. All the solos were well rendered, and the chorus singing was excellent throughout. Mr. Hawkins was a painstaking Conductor, and Mr. Frost ably presided at the organ. The second part of the Concert was miscellaneous.

misceiancous.

Mistley, Essex.—A Recital was given on the fine organ in Mistley Church, on Tuesday, September 29, by Mr. Alfred L. Sutcliffe, the Organist, before a large and appreciative congregation. Mr. Charles Cooke, of Ipswich, was the violinist. An Analytical Programme, written by the Organist, created great interest. The following works were well rendered: Sonata, No. 3 (Mendelssohn); Largo (Handel); Fantasia in A minor (Lemmens); Ave Maria d'Arcadelt (Liszy); Grand Offertoire (Baiste); Andante in D (Silas); Cavatina (Rafi); and Schiller March (Meyerbeer).

Schiller March (Meyerbeer).

Newcastrikz—The Seventeenth Annual Service of Song, given by the Wesleyan Methodist Choirs of Northumberland and Durham, was held in the Town Hall on the 2rst ult. The Mayor of Jarrow presided. The most interesting portion of the programme was Mr. Rea's anthem, "The souls of the rightcous," in which the full powers of the chorus were admirably displayed. The solo was well sung by Miss Bessie Holt. The other vocalists were Miss Stevenson, Mr. D. S. Macdonald, and Mr. J. Nutton. The singing throughout the evening was excellent. Mr. Rea presided at the organ, and Mr. J. Bows conducted.

Bowes conducted.

NEW MALDEN, SURREY—A Concert was given in the Wesleyan Chapel on Thursday, the 2and ult. The programme opened with three movements of Gade's Novelletten Trio, for pianoforte, violin, and the programme opened with three movements of Gade's Novelletten Trio, for pianoforte, violin, and Mr. William Petiti. Mr. Lindsey gave a successful rendering of Handel's Largo, and Mr. Petiti, in conjunction with Miss Mary Harper, gave a fine performance of two movements from a Sonata of Mendelssohn's for violoncello and pianoforte. Miss Harper's rendering of Mendelssohn's forpriccio in A minor was a feature of the Concert. The vocalists were Mrs. Jennings, Miss Jennings, Miss Greatsch, Miss Croft, Mr. Albert Scott, and Mr. T. W. Jeffies. The Concert was very successful.

NORTHAMPTON—At the fourth of a series of Popular Concerts on.

NORTHAMPON.—At the fourth of a series of Popular Concerts on the 5th ult., given by Mr. Brook Sampson, Mus. Bac., F.C.O., Madame Clara West and Miss Lottie West were the vocalists, Mr. Guseppe Dinelli was the solo violoncellist, and Miss Annie Lea (pupil of Mr. Sampson) solo pianist.

OLDBURY, BIRMMOHAM.—The Harvest Festival Services were held at St. John's Mission Church, on the 11th ult. In the morning, the Te Deum was soung to Smart's setting in F, Jubilate to Dr. Smith in B flat, the Communion Service to Whitfeld in E. The anthem was "Ye shall dwell in the land" (Dr. Stainer). There was a special Musical Service in the afternoon, the anthem being Part 1, Creation

(Haydn), which was well rendered by the choir, augmented for the occasion, the solos being given by Misses Westwood and Pardoe, and Messrs, Wakeman, B. Forrest, Holloway, Butler, and J. Westwood. The Hallelujah Chorus (Beethoven) concluded the Service. The anthem in the evening was Smart's "The Lord hath done great things," and Handel's Hallelujah Chorus was sung at the conclusion. The whole of the music was given under the direction of Mr. E. Westwood, Organist of the Church. There were large congregations.

gregations.

RATHFARNHAM, DUBLIN.—The Harvest Festival took place on the 11th ult., the choir numbering fifty voices, with members of Christ-Church Cathedral Choir as soloists. The usual Harvest Hymns were sung; Psalms, Gregorian; Service, Steggall in A; anthems, "O Lord, how manifold "(Barnby) and "In the beginning" (Haydn and Stevenson). The choir sang with much precision and spirit. Mr. W. A. Collisson, Mus. B., conducted throughout the services.

Consoon, Mus. 7, conducted uniongood the services.

SABDEN.—Mr. Thomas Sharples gave his Annual Concert in the British School on Saturday, the 17th ult, which was very successful. The following artists took part: Miss Mitchell, Mr. Seymour Jackson, Mr. Fred. Gordon, and Mr. R. Gudgeon, vocalists; solo violin, Miss Polile Garforth; pianoforte, Miss Laura Forrest; flute, Mr. W. E. Mussen; solo pianoforte and accompanist, Mr. Fred. Myers.

Nussen; solo planolore and accompanis, int. Fred. Myers.

St. Neor's, Hunts.—Miss Cosa Gregson's second annual Benefit
Concert took place on the 6th ult, under the patronage of Lady Emé
Gordon. The artists were Madame Marie Ricchelmann, Miss Janet
Russell, R.A.M., Messrs. C. Malden, A. C. Brown, W. Fullwood,
and F. W. Harrison, all of whom met with a most hearty reception,
as did also Miss Gregson, who played two violin solos in her usual

SALFORD.—On Tuesday evening, the 6th ult., the opening Address in connection with the newly-formed Waverley Musical Club, was given at the Waverley Hotel, Eccle New Road, by Mr. W. E. A. Axon, on the subject of "Music and the People." The chair was occupied by Mr. Charles Prest, organist of the Stowell Memorial Church. After Mr. Axon's address, which was received with great applause, a short programme was well rendered.

SOUTHSEA .- The Harvest Festival at St. Bartholomew's Church was sheld on the 1st ult, when the Service was fully choral. The special Psalms were the 65th, 147th, and 150th. The Magnificat and Nunc dimittis were entirely new services, composed by Mr. Godwin Fowles, the Organist. The anthem, "O Lord, how manifold," was well rendered by the choir, and ably accompanied on the organ by Mr.

Fowles.

SUTTON, NEAR DARTFORD.—On the 13th ult., a Harvest Festival Service was held in the Parish Church of St. John of Jerusalem. The Introductory Voluntary was Gounod's Meditation on Bach's Frist Prelude, played first as a violin solo, accompanied by organ; and afterwards as a clarinet solo, with organ and string quintet. The Magnificat was Calkin in B flat, with orchestral accompaniment, and the anthem was "Blessed be the name," by Gadsby, The Offertory Hymn was "Onawad, Christian Soldiers," played pn harmonium and organ with good effect. The collection was for the reduction of the debt for lighting the church. Preceding this, selections from Mendelssohn's works—viz., "I waited for the Lord," "Lift thine eyes," and "Hear my prayer," were sung by Mrs. Bailey, Miss May Terry, and Miss Ada Beck, the chorus parts being taken by the choir of the church. Mr. Lewis E. Lewis presided at the organ, and the Rev. W. J. Weekes, vicar, late precentor of Rochester Cathedral, played the harmonium. After the blessing, Mendeissohn's "War March of the Priests" was played on the organ and other Harvest Thanksgiving Services

Swanscowbee.—All Saints' Church Harvest Thanksgiving Services were held on Sunday, the 11th ult. In the morning the usual hymns from "Ancient and Modern" and Redhead's Harvest Hymn were sung. Special Psalms from Cathedral Psalter were used, and Dykes's Te Deum and Communion Service, the anthem being "O clap your hands" (Stainer), "Blessed is the man" (Goss) was sung in the evening. Appropriate sermons were preached by Rev. J. T. Christie, vicar, and Rev. P. Tomkins M. Finch. The Services were most successfully rendered by a full choir. Voluntaries, selected from Mendelssohn, Gouned, &c., were admirably executed by Mr. T. H. Jarvis, organist and choirmaster.

organist and choirmaster.

Tewessury.—The Choral Festival was celebrated in the Abbey Church, on Tuesday, September 29. The music was admirably rendered by a surpliced choir of nearly 500, under the able conductorship of Mr. D. Heningway, F.C.O., Organist of the Abbey. Mr. Henry Rogers presided at the organ, and a small brass band rendered valuable aid in the accompaniments. The Magnificat and Nauc dimittis were especially composed for the Festival by Mr. Hemingway. The sermon was preached by Dean Butler. In the evening an Organ Recital was given by Mr., John H. Gower, Mus. Doc., Oxon, with vocal selections, excellently sung by Mrs. Hemingway, Mrs. Carbonell, Miss Hayward, Mr. Fletcher, Rev. F. R. Carbonell, Rev. Morgan Brown, and Mr. W. Hayward. The Harvest Festival was celebrated on the 1st uit. There were large congregations at all the services.

TRURO.—The Annual Concert in aid of the Working Men's Club was held in the Polytechnic Hall on Monday, the 19th utt, before a large audience. The artists were Miss Clara Dovle, Miss C. Bulteel, Mr. C. W. Chard, Mr. Rogers, Mr. Vinson, Mr. Ashton, and Mr. Robinson, vocalists; and instrumental solos were contributed by Miss Mary Patey, Messrs. G. S. Patey, G. W. Bishop, and Ketchley. Mrs. R. H. Carter shared the accompaniments with the hon. Conductor, Mr. C. W. Robinson.

WATLINGTON.—Mr. Clark, Organist of the Parish Church, gave two Concerts in aid of the Cottage Hospital, on the 7th ult., at the Lecture Hall. The principal vocalists were Mrs. Long, Miss E. Bliss, Mr. W. Morgan, and Mr. G. Bliss. Mr. T. W. Dodds, Mus. Bac, contributed harp solos, which were highly appreciated, and was also thoroughly successful in his pianoforte solos.

WESTBURY-ON-TRYM .- The Annual Harvest Thanksgiving Festivals were had on Sanda in ming, the 4th uit, and Tuesday evening, the 6th uit, at the Parish Church. Both Services were fully choral.

The responses were Tallis's; the Te Deum (the solos in which were taken by Masters Lodge and Lowther) was Allen's in F; and the anthem "Fear not, O Land," by Goss. On Tuesday evening, as which a crowded congregation was present, the choir was augmented to fifty voices. The Service commenced with processional hymn ("Come, ye thankful people, come." The responses were intoned by the Rev. Denwood Harrison, M.A., Incumbent of the Chapel Reyal, Brighton. The special Psalms, roght and 150th, were chanted to Aldrich in F and Humphreys's Grand Chant. The Magnificat and Nunc dimittis were by Hopkins in F, and the anthem "Fear not, O Land," by Goss. The singing throughout was marked with precision and brightness. The anthem (the bass solo of which was taken b Mr. P. M. Edwards) and the quartet in the Magnificat (sung basters Lowther and Lodge, and Messers. Fry, Hill, and Edwards) deserve special mention as showing careful training by the organiss and choirmaster. The recessional hymn was "Through the night of doubt and sorrow." Mr. H. J. Bristowe Davis ably presided at the organ, and at the conclusion of the Service played the Halleiujah Chorus and Inauguration March.
WILLESSOROUGH, ASHDORD, KENT.—The Annual Harvest Thanks-

of dout and sorrow. Mr. H. J. Bristowe Davis and y preades at the organ, and at the conclusion of the Service played the Hallelujah Chorus and Inauguration March.
WILLESSOROUGH, ASHORO, KBWT.—The Annual Harvest Thanksgiving Services were held in the Parish Church on the 14th ult. There were two Services during the day, both fully choral. In the afternoon, and after the evening service, Organ Recitals were given by Mr. H. Hutchinson, Organist of the Church. The programmes were selected from the works of Mendelssohn, Handel, Weber, Batiste, Wéy, Smart, &c., and were highly appreciated by large congregations. Miss Sparrow was the solo vocalist. The Harvest Services were continued on the following Sunday, when Organ Recitals were given by Mr. H. Finchmens, Batiste, Morandi, Guilmant, Mailly, &c. Mr. Ogbourne's skilful playing was thoroughly appreciated by large congregations. The rocalists were Miss Sparrow and Miss Bowles. The organ, which has a fine tone, was erected about two years ago by Mr. H. Finchm, of London.

WIMBORNE, DORSET.—On Sunday, September 27, the Harvest Thanksgiving Services were held in the Minster Church, which was decorated with great taste. A feature of the evening service was the processional hymn, "We plough the fields." Gadsby's Service in Cwas rendered with much precision, and the anthem comprised several numbers from Haydis's Creation, the solo parts being well sung by members of the Minster Choir. The final chorus, "The Heavens are telling," was sung with great steadiness. The other hymns (which were accompanied by the band as well as the organ) were "O worship the King," to an excellent tune by Mr. R. Taylor, of the College, Brighton, and "The sower went forth sowing." The Glorias to the Phasins were accompanied by the Orchestra, as the stop well of the Hanvest of the Minster Choir. The final chorus, "The Heavens are elling," was sung with great steadiness. The other hymns (which were accompanied by the orchestra, as at the rogan) were "O worship the King," to an excellent tune by Mr.

Organ Appointments.—Mr. R. H. Earnshaw, Choirmaster and Deputy Organist to Preston Parish Church.—Mr. David Woodhouse, Organist and Choirmaster to St. Saviour's, Pimileo.—Dr. Jacob Bradford, Organist and Director of the Choir to St. Luke's, Charlton.—Mr. Reginald Billing, Organist and Choirmaster to St. Pauly, Carden Square.—Mr. H. Moreton, F.C.O., Organist and Director of the Choir to St. Andrew's Parish Church, Plymouth.

CHOIR APPOINTMENT .- Mr. Alfred J. Sutton, Conductor to Acocks

MARRIAGE.

On September 28, at St. Mary's Church, Carlisle, by the Rev. J. R. Denham, Henry Sawyer, Organist of St. John's Episcopal Church, Dumfries, N.B., to Annie Douglas Scott, of Carlisle.

DEATHS.

On the 6th ult., at Sydenbam, Mrs. Marianne Harper, widow of Mr. Edmund B. Harper, aged 63.
On the 20th ult., ISABELLE, widow of the late William Parvin, of Bolton, aged 82 years.

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Day of wrath, O dreadful day			Dr. Stainer.
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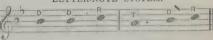
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SUNDAY TIMES.

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"Unquestionably, a good story is here, and well set out for musical treatment. In these respects the composer could hardly have been served better, and Mr. Cowen may consider himself fortunate. ... No one acquainted in ever so slight a degree with the distinctive atlent of Mr. Cowen can be surprised to hear that he has treated the subject of 'Sleeping Beauty' with great success. The composer of the 'Language of the Flowers' is master of a dainty and delicate art peculiarly fitted for such incidents as those above set forth. It enables him, by slight and graceful touches, to make his music serve every picturesque and suggestive purpose. . . The orchestration is never involved and confusing, while its colouring often suggests rather the French than the modern German school."

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DAILY NEWS.

"The Cantata was enthusiastically received throughout, several of the numbers having been greatly applauded, especially the orchestral interlude suggestive of 'Maidenhood and Dreams of Love'; the opening chorus of the first scene; the Prince's scena 'Light, light at last,' and the final duet for the Prince and the Princess. The composer, who conducted the performance, was loudly cheered at its close. Mr. Cowen's Cantata is a work of exceptional merit, and will no doubt soon receive repetition in many quarters."

DAILY CHRONICLE.

DALLY CHRONICLE.

"Every page of the score is instinct with grace and refinement, whilst in the vocal portions—choral or solo—there is not a bar that is ungrateful to the singer. Mr. Cowen's style is popular—better still, it is agreeable and thoroughly English—and he acts wisely in adhering it. I have no hesitation in saying that Mr. Cowen has written nothing more melodic, nothing more elegant, and nothing more sustained in its musical interest than his delicate setting of the fascinating fairy tale which formed the chief item of the Concert to-night. . . He possesses the priceless gift of melody—not the melody that comes by 'fits and starts' and then finds its outcome in short themes—but the broad-flowing tunefulness that seems to gather strength as it novergeases."

ATHENÆUM.

"The composer has an apparently exhaustless fund of graceful melody. He has written nothing more charming and refined than the opening chorus of fays in the present work, 'Draw the thread, and weave the wood,' or the orchestral interfued descriptive of maidenhood, which may compare with the best parts of his 'Language of the Flowers'. His instrumentation is delicate, varied, and full of fancy, adding not a little to the effect of the whole work. We have no hesitation whatever in predicting for 'Sleeping Beauty' a wide and deserved popularity."

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			99	*** 11
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			2)	A.C.O.
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MR. WILLIAM RILEY (Bass).
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December 10, Harrogate ("Messiah"); 17, Ayr, Scotland ("Judas");

18, Alloa, Scotland ("Judas"); 21, Glasgow; 25, Barnsley

("Messiah"); 29, Lianelly, Wales ("Creation"); 30, Chesterfield

("Creation"); January 7, Market Rasen ("Samson"); others being

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MISS MADELINE HARDY (Soprano) is open to ENGAGEMENTS, in Town and Country, for Oratorio, on the Concerta. Engaged: December 1, City; 3, Stoke Newington; 4, Brixton Hall; 8, Brockley ("Messiah"); 10, Prince's Hall; 10, Athenseum, Shepherd's Bush; 11, Bicester ("Samson"); 28, Camberwell ("Messiah"). For terms, &c., address, 19, Park Crescent, Stockwell, S.W.

M ISS BESSIE HOLT, R.A.M. (Soprano). Engagements booked for December: Bacup, Rawtenstall, Lytham, Preston, Burnley, Ilkeston, Manchester, Hebden Bridge, Halifax, Blackpool, Sowerby Bridge, Uthers pending, Address, 128, Shelton Terrace, Lower Broughton Road, Manchester.

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MISS FANNIE SELLERS (Soprano), engaged: November 28, Newcastle; December 9, Asthon-under-Lyne (Ballads); 10, Beverley ("The Tournament"); 12, Coine; 13, Asthon-under-Lyne ("Messiah"); 23, Cornholme ("Messiah"); March 6, Preston. Others pending, for terms, &c. Address, Crag Cottage,

MADAME LAURA SMART (Soprano) requests that all communications respecting Oratorio, Operatic Recital, or Ballad Concerts, be addressed, 28, Grove End Road, London, N.W., or, 50, Church Street, Liverpool.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

DECEMBER 1, 1885.

HANDEL'S "MESSIAH."

ROBERT FRANZ has contributed so many original and beautiful gems to the realm of music, and has done such excellent service in editing and revising the works of other composers, that we naturally look for earnestness and truthfulness in all that he undertakes. It must, however, be confessed that in attempting to revise and restore Handel's "Messiah" he was illadvised. The result, as seen in the full score he has published in Leipzig, exhibits a complete failure. From the eminence and reputation of Franz, this is a great misfortune, for many earnest musicians, who have no opportunity of thoroughly investigating the matter, will be ready to accept his version as a sure and reliable guide. In a preface, Franz informs us that no authentic

copy of the accompaniments added to Handel's "Messiah," by Mozart, is in existence, and that the first printed score in which they appear announced them as "after Mozart's arrangement"; it is probable that some of those accompaniments were the work of Adam Hiller, and that "these passages have given rise to dissenting opinions, as they contain unwarrantable alterations in Handel's original parts, which

should have remained absolutely intact."

The words here italicised would naturally lead us to expect nothing but the most absolute fidelity to the composer's original intentions in the new score, particularly as Franz further states that "it has long been my desire to do everything in my power to remove these defects, but it can easily be conceived that I was prevented by a natural diffidence from touching a work which, in spite of these imperfections, has received for nearly a century the warmest admiration of the musical publics of Germany, England, and America. . . Resolving finally to sacrifice my personal unwillingness, I began in the first place by discarding those passages which could not possibly be ascribed to Mozart's authorship. While thus discarding and altering I had to rely entirely on my own judgment, as Mozart's original manuscript score has totally disappeared. With the exception of the Aria 'If God be for us,' I declare emphatically that I assume the whole responsibility of such alterations and omissions. I have completed them in closest harmony with the original style of Handel." After this statement we look anxiously to see what material Franz had to enable him to accomplish such a serious and important task; he tells us his authorities were: "1. The score published by Breitkopf and Härtel. 2. The score published by Peters, of Leipzig. 3. The edition of the London Handel Society. 4. Fac-simile of the autograph score of 'The Messiah,' by Handel."

In reading this list we at once discover the reason why Franz has so signally failed; of the abovementioned works the "fac-simile of the autograph score of 'The Messiah,' by Handel,' would naturally seem to be an authority above dispute, but unfortunately the so-called fac-simile is very imperfect; whether the printers were at great pains to remove all marks which were not to be found in ink in the original, or whether the photographic process was not capable of reproducing pencil marks, it is not possible to say; but the fact remains that many marks made in pencil by Handel himself are not shown, as, for instance, the elision of the sixth and ninth never have any trouble in executing the whole move-bars of the Symphony to "Ev'ry valley." Unfortument, and always secure an immense affect.

nately for Franz, his residence abroad prevented his comparing the fac-simile with the original, and still more unfortunately, he seems to have been ignorant of the existence of a manuscript of "The Messiah" partly in Handel's autograph and partly in the hand of his amanuensis, Smith. This manuscript known as the "Dublin" score was the one actually used by Handel in Dublin, and subsequently, when conducting the performances of "The Messiah." It contains, therefore, his revised and matured judgment, and must be accepted for performance in preference to the first score which he wrote in burning haste in twenty-five days. This Dublin copy which Handel used was succeeded by another, written by Smith. This is now preserved in the library at Hamburg. These are the authorities which should be consulted by any one desiring to give us Handel's text in its integrity, and it is much to be hoped that Dr. Chrysander will crown his Handelian labours by publishing a copy of "The Messiah" which will embody and show plainly all the revisions and alterations made by Handel himself. That he will do so, we are encouraged to hope, from the fact that he has so recently published a fac-simile of Handel's "Jephtha," which is apparently absolutely perfect.
The three scores of "The Messiah" were recently

on loan at the Inventions Exhibition, thus affording an admirable opportunity for careful comparison, of which the writer of this article availed himself.

In England, where probably "The Messiah" is performed more often in one year than it has been in the whole 100 years in Germany, we have an unbroken tradition of Handel's manner of performing his Oratorio, and although we have since 1813 generally performed the work with Mozart's accompaniments, yet these have not been adopted in full; it has always been felt that in numerous instances Mozart's additions were not in sympathy with our Handel traditions. Take as instances the Overture and the Pastoral Symphony, which Franz prints with Mozart's additional accompaniments; by the omission of these at the repeats we get variety, and considerably more Handel.

To "Comfort ye," Mozart added nothing. Franz adds clarinets and bassoons, not with advantage. It may be noted that these instruments are almost constantly added by Franz throughout the work, even where they were omitted by Mozart; the result is a

monotony of colour.

Franz has made the mistake of assigning "But who may abide" to a bass voice, whereas Handel expressly composed it for a contralto, writing the part in the C alto clef. The "Dublin" score contains this Air in his own autograph, with the name of the singer, Guadagni. Handel did write an Air for bass to the same words, but discarded it. The Chorus "And he shall purify," Franz prints for soli voices, and adds clarinets.

The Recitatives in "The Messiah" were rarely written with orchestral accompaniments by Handel. He generally simply indicated the harmony by a figured bass, and tradition says he accompanied these on the "harpsichord," an instrument of very evanescent sound, and wholly without means of sustaining holding chords. Yet, notwithstanding this, Franz has put the String Quartet for these accompaniments in all cases with sustained chords. In some places the harmonies would have a distressing effect when heard with the voice part.

The Chorus "For unto us" Franz prints for solo voices to commence, and to sing all the passages with divisions or *fiorituri*. Why? Is it because of the supposed difficulty? Here, in England, our choirs

The Air "Rejoice greatly" Mozart was content to score for strings only (Handel wrote only the first violin part), but Franz has added clarinets, bassoons, and horns, and, still more perversely, has composed a cadence for the end of the Air, made up out of certain Handel fragments. This cadence, set to the first syllable of unto, is as follows:-



The Recitative "Then shall the eyes" Franz gives to soprano, also the Air "He shall feed his flock," thus following the fac-simile of Handel's first score; but the composer's better judgment is to be found in his "Dublin" score, where the Recitative and Air are both transposed a fourth lower for an alto voice, the voice part being written in the proper C clef. Handel has written the names of two singers over "He shall feed "-Miss Frederick and Miss Young. The Air returns to B flat at "Come unto Him," and there Handel has written the name of Frasi as the singer. The Chorus "His yoke is easy," with the exception of the last eleven bars, Franz makes soli. To the Air "He was despised" Mozart added clarinets and bassoons, but these parts Franz has amplified and altered. In the twenty-seventh bar from the commencement Mozart had already committed a grievous outrage on Handel, who had most eloquently expressed intense grief by absolute silence. This stroke of genius Mozart spoilt by filling the heart-aching void with four chords of E flat on the wind instruments. Bad as this was, it can, at least, be said that the chords in themselves were simple, and the least obtrusive which could be found; but Franz has made matters worse by thrusting into the wind parts the short phrase which follows immediately afterwards in the voice at the words "He was despised"-a puerile bit of imitation one might expect to find in a schoolboy's exercise.

To the Chorus "And with His stripes" Franz has added clarinets and bassoons. Mozart was content to leave well alone, and let Handel speak for himself. The same may be said of the Chorus "He trusted in God"-in these and similar cases the filling up in Handel's day was allotted to the organ-Franz has printed an organ part, but of a very meagre descrip-The exquisite and touching Air "Behold, and see" Mozart left unaltered; Franz has spoilt it by adding clarinets and bassoons. These two numbers were written by Handel for a tenor voice, in the tenor C clef; Franz allots them to a soprano voice. So also the succeeding Recitative "He was cut off." and the Air "But thou didst not leave," written by Handel in the tenor clef for a tenor voice, are arbitrarily assigned to a soprano by Franz. Here a reference to the fac-simile score would have indicated the right course to pursue. Mozart gave the first Recitative and Air to the tenor, and the remainder to the soprano, possibly thinking the four numbers too fatiguing for one singer; but experience has shown that this is not the case, and the English (Handel) plan of a tenor singing the whole scene manifestly adds much to its consistency and com-To the Chorus "Let all the angels" pleteness. Franz adds clarinets and bassoons; also to the having apologised somewhat at length for the defi-Chorus "Let us break." In the Air "Thou shalt ciencies in his dress, the King bade him make no

break them," Mozart has in the thirty-eighth bar given a passage for the first violins a note too high. this error is reproduced by Franz; a reference to the fac-simile score would have prevented this. In the Air "The trumpet shall sound" Franz has adopted the shortened form given by Mozart in preference to that of Handel, in order to include the second part of the Air; by this curtailment Handel's trumpet part is reduced to insignificance, and is not by any means so acceptable to English audiences. It remains to be said that Franz includes in his score many of the numbers it is customary to omit in performance, some of which omissions are sanctioned by the usage of Handel himself. Nowadays we expect to get through a performance of "The Messiah" in about three hours. It is not possible to enter further into matters of minute detail, but enough has been said to show that Franz's score can never be accepted in England, and all will regret that so much preparation and painstaking has proved to be lost labour, or worse.

THE GREAT COMPOSERS BY JOSEPH BENNETT.

No. XVII.—SEBASTIAN BACH (concluded from page 646).

It has already appeared that Bach was no traveller. He never put his foot outside the frontiers of Germany, differing, in that respect, from his great con-temporary, G. F. Handel, who early went down into Italy, to be largely influenced by the genius of that country's music. What changes might have come over Bach's style if, when young and impressionable, he had put himself in the same circumstances as Handel, can only be surmised. That the profound intellectuality of his music would have suffered we do not for a moment suppose. The nature of the man lay there, and was strong and sturdy enough for any amount of resistance. But it is probable that he would have paid the sincerest flattery to the beauty and vocal quality of Italian song by imitating it, as Handel did. In his later days he was very fond of what he called the "pretty tunes," and his acquaintance with the music of Vivaldi came to be as great, or perhaps greater, than that of any contemporary German. It is useless, however, to speculate. Bach, as we have said, remained at home all his life, keeping unimpaired the pure Teutonic quality of his art. As years rolled on, he became more and more disinclined to leave the shelter of his own roof. He went, on rare occasions, to Dresden during the Leipzig period, and once visited his native Thuringia. Erfurt, the frequent rendez-vous of the Bach family, also received him, and in May, 1747, he made a memorable journey to Berlin, where his son, Emanuel, was Capellmeister and accompanist to Frederic the Great. The story of Bach's interview with the flute-playing monarch has often been told, on the authority of Emanuel and also of Friedemann, who accompanied his father. It runs thus :-

"Just as the King was about to perform his flute solo (at the usual Palace Concert), a list was brought to him of the various strangers who had that day arrived. With his flute still in one hand, he glanced through the paper; he turned to the assembled band, saying, with some excitement, 'Gentlemen, old Bach has come!' His flute was laid aside, and Bach sent for at once to come to the château. He had put up at Emanuel's house, and was not even allowed time to assume his black Court dress: he had to appear at once in his travelling costume, just as he was. Friedemann tells us that his father, having apologised somewhat at length for the defiexcuses, and that then a conversation began between

the King and the artist."

The story reads well; but no more than to a sapper is anything sacred to the cold-blooded modern historian, who makes fables of our most cherished as any ever paid to him by persons of his own rank. traditions. Spitta says that it is an open question whether Friedemann did not draw upon his imagination for some of his facts, and quotes Spener's Zeitung, a newspaper of the period, in which, under date May 11, 1747, the following paragraph may be read :-

"His Majesty was informed that Capellmeister Bach had arrived in Potsdam, and that he was in the King's ante-chamber, waiting his Majesty's gracious permission to enter and hear the music. His Majesty at once commanded that he should be

With all deference to Herr Spitta, we do not see that the newspaper paragraph affects the credibility of Friedemann's story. It might even be incorporated therewith, and make a consistent whole. reporter concerned himself only with Bach's introduction to the King, which came fairly within the range of a Court Circular. The incident of the Concert may have been known to him, but it was as much as his ears were worth to publish it, for Frederic had a short and sharp method with the dealers in tittle-tattle. We see no reason, therefore, to reject the long-accepted narrative, or to question the truthfulness of Bach's sons. That the King desired Bach to try the Silbermann pianofortes then and there, and, on the next evening, asked him to extemporise a six-part fugue, which he did with perfect success, must be accepted with the rest of the narrative. But while the old musician astonished his auditors, he scarcely pleased himself. From his own point of view he might have treated the theme better, and, in fact, did so at leisure, dealing with it in the form of a fugue in three parts, and one in six, eight canons, a fugue with answer on the fifth in canon form, a sonata in four movements, and a two-part canon over a free basso continuo. These works he had engraved, and, as a "Musical Offering," dedicated them to Frederic in the following terms :-

'Most Gracious King:

"I herewith dedicate to your Majesty, with the deepest submission, a musical offering, of which the noblest portion is the work of your Majesty's illustrious hand. It is with reverential satisfaction that I now remember your Majesty's very special Royal favour, when, sometime since, during my stay in Potsdam, your Majesty condescended to play the theme for a fugue to me on the clavier, and at the same time graciously commanded me to work it out then and there in the Royal presence. It was my humble duty to obey your Majesty's command. But I immediately perceived that, for lack of due preparation, the performance was not so successful as so excellent a theme required. I accordingly determined, and at once set to work to treat this really Royal theme more perfectly, and then to make it known to the world. This undertaking I have now carried out to the best of my ability, and it has no end in view but this very blameless one-to exalt, though in only a trifling matter, the fame of a monarch, whose greatness and power must be admired and respected by all, and particularly in music as in all the other sciences of war and peace. I make so bold, therefore, as to add this most humble petition-that your Majesty will condescend to grant this present little work a gracious reception, and to continue to vouchsafe your gracious favours to your Majesty's most humble, obedient servant, - THE AUTHOR.-Leipzig, July 7, 1747."

Frederic must have been highly pleased with the compliment thus paid to him. He was a genuine admirer of Bach's talent, and probably saw in the "Musikalisches Opfer" an act of homage as welcome

On returning to Leipzig from Berlin, the master resumed his quiet life, and it does not appear that he left home at all during the three years that remained

to him of his career.

These last days were agitated, if not embittered, by an angry controversy into which Bach was drawn by exalted ideas of his art. If truth must be told, he was rarely out of "hot water" long together. Even while the Ernesti quarrel was going on, he fought another enemy by deputy. This person— Johann Adolp Scheibe—is described as "a young man of knowledge and acumen, and a talented writer, but only a second-rate practical musician." He competed on one occasion for the organist's place at St. Nicholas, but failed, and ever afterwards persecuted Bach as the cause of his non-success, using for that purpose the columns of his own journal, Critische Musikus. This began, as far back as 1737, with an anonymous letter finding fault with Bach's compositions "for their lack of natural grace and pleasing character, for a turgid and confused style, and an extravagant display of learned art." The master appears to have taken no notice of this, so, a year later, Scheibe returned to the charge, saying, amongst other things: "Bach's church pieces are constantly more artificial and tedious, and by no means so full of impressive conviction or of such intellectual reflection as the works of Telemann and Graun." Bach took offence at this criticism, and, it is said, aimed an indirect blow at his assailant by representing him as Midas in the Cantata "The strife between Phœbus and Pan." But having Ernesti on his hands, he held back from a paper war, which he could the more afford to do because Birnbaum, one of his friends, and a professor at the University, took up the cudgels on his behalf. Scheibe and Birn-baum then had a lively and prolonged passage of arms, in which the aggressor was vanquished, as he afterwards confessed. With this, however, we have no concern.

The affair before alluded to as having agitated Bach's last days originated in a quarrel between a Cantor and a Rector, similar to that in which he himself engaged with Ernesti. Doles was the Cantor. Biedermann, a very learned person, the Rector, and Freiburg the place. When, in 1748, the Peace of Westphalia was signed, Biedermann determined to celebrate it by a Singspiel, words by Enderlein, a blind poet, music by Doles. The Singspiel, played for several days running in the Kaufhaus, proved a great success, and so much increased the influence and importance of Doles that the Rector became jealous. He even went so far as to attack music in his next report, asserting that the over-much practice of it is apt to lead the young astray into a life of dissipation, and going on to name certain persons of unsavoury reputation who, in former times, had devoted them-selves to the art. He quoted Horace, who puts musicians on a par with quacks and beggarly priests; declared that the early Christians excluded them from their religious meetings, only allowing them to take the sacrament once a year, and so on. This tirade naturally excited much sensation, and brought down upon its author's head the just anger of the whole musical community. Biedermann was promptly set upon by Mattheson and others; then people who sympathised with the Rector joined in, and so the wordy war went on. Bach, impulsive as ever, and more than ever jealous for his beloved art, keenly felt the injustice of Biedermann's language, under which it was impossible to remain passive. He, therefore, sent the Rector's pamphlet to his friend Schröter, at Nordhausen, asking him to write a reply. Schröter consented, and forwarded the MS. to Bach, who was so pleased with it, that immediate steps were taken to put it in print. In a letter to Einicke, the master wrote: "Schröter's review is well done and quite to my taste, and will shortly appear in print. Herr Mattheson's 'Mithridates' has caused a very violent commotion, as has been told me on trustworthy testimony. If yet some other refutations should follow, as I suspect, I make no doubt that the author's (Biedermann's) ears will be purged, and made more apt to hear music." Schröter's reply was entrusted by Bach for printing to a person who thought he could improve it. The tone of the article was not bitter enough for his taste, and he took the liberty of pouring in the required amount of gall, saying, amongst other things, that Biedermann was better acquainted with the writings of the heathen than with the word of God. When Schröter saw this amended version he naturally became very angry, and loud in his remonstrances. On his part, Bach wrote to Einicke: "Pray make my compliments to Herr Schröter till I am able to write to him, and I will then excuse myself with regard to the alterations in his review, though, in fact, I am not to blame in the matter at all, they are solely attributable to the person to whom I entrusted it to print." Schröter, however, continued to hold Bach responsible -- with very good reason -- and insisted upon a public explanation and apology. The rupture remained unhealed till Bach's death.

Meanwhile Bach retaliated upon Biedermann in precisely the fashion he adopted when Scheibe troubled him. That is to say, he had his "Strife between Phœbus and Pan" performed with sundry apropos alterations. One of the changes made is adduced by Spitta, according to whom the lines-

"And now, Apollo, strike the lyre again, For naught is sweeter than thy soothing strain,"

were suppressed in favour of

"Now strike the lyre with redoubled power, Storm like Hortentius, like Orbilius roar."

This was a hit at both Rectors, Ernesti and Biedermann; Orbilius-the schoolmaster in Horacerepresenting the latter, and Hortentius, Cicero's rival, the former. Biedermann's temper was not improved in consequence. He even talked about "the stupid lies proceeding from that foul Bach"at which we can imagine the Leipzig Cantor smiling complacently, assured that his satirical shaft had gone home. Nevertheless, it is to be regretted that Bach's last days were thrown into a turmoil by a stupid and unprofitable controversy. He should have kept his hands out of the puddle. But he did not, and in that he did not we have another proof of his combative nature, as well as of his jealousy on behalf of music.

All this time the master's end was rapidly approaching. But it did not find him unpreparing. While immersed in the affairs of the world, and, as we have seen, quite ready to lay about him for the cause that seemed right, he had an inner life which was calm and assured. Inborn, natural piety has been claimed for him, and must, we think, be allowed. In point of morals he led a blameless life. enemy could find a joint in his armour there, and it seems equally clear that his Christian faith was firm and sound. The catalogue of his library makes the fact pretty clear that religious books were his favourite reading. It includes eighty-three volumes

books of the Reformation period, and books of sermons, including one of Tauler, the Dominican mystic. The German Pietists were also well represented in the library, which was that of a man sufficiently interested in religious questions to look at them from various points of view. As to Bach's knowledge of the Bible, Spitta says:—"We see from his owning Bunting's 'Itinerarium Sacræ Scripturæ' that he must have tried to realise the Bible history as vividly and as picturesquely as possible. In this Itinerary all the travels of the Patriarchs, Judges, Kings, Prophets, Princes and their peoples, of Joseph and the Virgin Mary, of the Wise Men from the East, Christ and His Apostles, were traced out and estimated in German miles; it also contains a full description of all countries and towns mentioned in the Bible. Judge as we may of the scientific value of such a work, it is, at any rate, an evidence that Bach did not regard his Bible merely as a repertory of texts for lyric verses, or even for dogmatic argument, but that he tried to make himself familiar with it in every sense." It is surely not rash to infer, from the general tone of available evidence, that Bach awaited his end with the calmness of a man fortified by religious faith.

Very little is known of Bach's last illness and the circumstances of his death; all the information collected by painstaking Spitta being conveyed in a single paragraph. His sight had for some time been gradually failing through over use, and became so bad in the winter of 1749-50 that Bach determined to seek the advice of an English oculist then resident in Leipzig. By this person two operations were performed, both of which failed, and the patient then became totally blind. Unhappily, even worse consequences resulted. The doctors of that day practised "heroic" treatment, and such was the strength of the drugs prescribed for Bach that his superb constitution broke down under them. The first breach in the fortress of life was thus made, and, as is often the case in like circumstances, surrender promptly followed. On July 18, 1750, the patient suddenly recovered his sight, and looked again on the world which he thought was never more to be visible. We can imagine the joy this event caused in the Cantor's house. It opened up a renewed future, into which Bach gazed, perhaps, with dreams of fresh achievement. Alas! it was only the "lightening before death." A few hours later apoplexy struck the master a mortal blow, and for ten days he lay helpless and in a high fever. Yet even that time, under those circumstances, was not wasted. He had been desirous of amending and perfecting an organ choral written some years before, and entitled "Lord, when we are in direst need." Thoughts of this work came to him on the death-bed, and he could not rest till the completion of his idea. Calling his son-in-law, Altnikol, he dictated the necessary changes, and then. with touching piety, altered the name of the choral to "Before Thy throne with this I come." So was his final effort devoted to the cause of religion, and at a quarter to nine o'clock in the evening of July 28, 1750, he departed to receive the reward of his labours, in presence of his wife and daughters, of his son, Christian, of Altnikol, and a pupil, Müthel.

The mortal remains of the illustrious master were in-

terred on July 31, in the graveyard of St. John's Church, near the then existing city wall. Unhappily, the exact spot cannot now be ascertained, a roadway having been made through the enclosure, but it is supposed to be not far from the site of the present monument. All the scholars of St. Thomas followed their Cantor to the grave, and at a service subsequently of that class, among them being two complete held in the church the preacher announced: "The editions of Luther's works, sundry controversial very worthy and venerable Herr Johann Sebastian

Bach, Hof-Componist to his Kingly Majesty of Poland, and Electoral and Serene Highness of Saxony, Capellmeister to his Highness the Prince of Anhalt-Cöthen, and Cantor to the school of St. Thomas in this town, having fallen calmly and blessedly asleep in God, in St. Thomas's churchyard, his body has this day, in accordance with Christian usage, been consigned to the earth." Record of the master's death may still be seen in the town registers. One reads, "1750, Friday, July 31, a man died aged 67, Herr Johann Sebastian Bach, Cantor of the Thomasschule, 4 children. Fees 2 thalers 14 groschen." Another, in the town library is worded thus: "A man, 67 years, Herr Johann Sebastian Bach, Capellmeister and Cantor to the school of St. Thomas, died at the school, and was buried, with a hearse, July 30 (sic), 1750." The words "with a hearse" are significant, the vehicle in question being used only at the funerals of distinguished persons. Bach's death does not appear to have disturbed the current of Leipzig life. The Musical Union performed a mourning ode; Telemann wrote a sonnet, and the deceased musician's colleague, Kriegel, celebrated him in a eulogium. As for the Town Council, whom Bach once fought so stoutly, their Magnificencies remarked, when next they met, that "the School needed a Cantor, and not a Capell-meister," and that "Herr Bach had been a great musician, but not a schoolmaster "-which, indeed, was perfectly true.

It is strange that so thoughtful a man as Bach made no will. Exemplary in every family relationship, he yet neglected to guard against a possible source of trouble, after his death, to those he loved best. As a matter of fact, some difficulties did arise about the disposal of the master's little property. The eldest sons came down upon their father's musical library like hungry wolves, and swept away the greater portion of it, including his precious manuscripts, which speedily became dispersed. An inventory of the remaining goods and chattels is still in existence and helps us to see into the great man's modest home with some measure of clearness. Note is also taken of his property in scrip and cash, from which we learn that he had a share in a mine, valued at 60 thalers; three bonds worth 65 thalers, coin to the amount of 231 thalers, and medals, tokens, &c., estimated at 25 thalers. His silver plate and kindred objects is valued at 251 thalers. Among the articles specified are two pairs of candlesticks, four snuff boxes, two gold rings, coffee and tea-pots, and nine drinking cups. The musical instruments, nineteen in number, are set down as worth 371 thalers. They comprise five clavecins, two lute-harpsichords, a Stainer violin, an ordinary violin, and a piccolo violin, three violas, a small bass viol, two violoncellos, a viola da gamba, a lute, and a little spinet. The articles in white metal, dishes, jugs, &c., are set down at 9 thalers, those in copper and pinchbeck, including three coffee-pots, two kettles, and three pairs of candlesticks, at 7 thalers, while the dead master's clothes and personal sundries are estimated to be worth 33 thalers. They include a silver court sword, a silver mounted walking stick, a pair of silver shoe buckles, a silk coat "somewhat worn," a mourning cloak, and a cloth coat. There are also eleven surplices not valued because they were "at the wash." It is clear that only a part of the house furniture went into the inventory—to wit, a chest of drawers, two linen pressers, a dozen black leather chairs and six others, a writing table with drawers, six tables, and seven wooden bedsteads. These were valued at 29 thalers. The library is carefully catalogued, and comprises seventy-four volumes, all on theological subjects, and, therefore, probably a selection only. They are set down as worth 38 honour.

thalers. The estimate of the entire property is 1,158 thalers 16 groschen-an amount which represents a much larger sum in present currency. From these interesting particulars we can gather that Bach lived in a state of modest dignity becoming his position. His household was that of a well-to-do burgher of the day-one able to afford more than necessaries, and to keep up a certain amount of hospitable

The property was divided amongst the widow and children, according to the terms of a deed still existing in the Leipzig archives. From it we gather that of the shares, bonds, and cash, the widow took a third, the remainder going to the children in equal portions. Unfortunately the debtors on two of the bonds are described as "not to be found." The ready money went to the payment of outstanding debts. Concerning the plate, &c., we read:—"In the interest, and with the consent of all concerned, the agate snuff-box, mounted in gold, is for the present withdrawn from among the valuables specified in Cap. V. and valued at 40 thalers, partly because it is a piece of property fit only for the collector and connoisseur, and partly because it is too valuable to be assigned by lot to either of the children, and until a purchaser can be found it is left in care of the widow." The document then refers to the musical instruments :- "The instruments specified under Cap. VI. (as they cannot be divided and as no purchaser offers) are also set aside, with the hope that they may be sold before Easter. . . But because Herr Joh. Christian Bach, the youngest son of the deceased, had received from his father during his lifetime three claviers with pedal, these have not been included in the specification, since he declares them to have been given to him as a present, and has brought witnesses to that effect, the widow and Herr Altnikol and Herr Hesemann having known of it. The guardian, however, finds something suspicious in the matter, as do also the children of the first marriage, but they refrain from urging their objections, and, on the contrary, the widow, the other heirs, and their representatives acknowledge and admit the gift." court sword was taken by Friedemann, who paid for it, and the linen, "by the unanimous consent of the seniors," went to the children under age. All the rest was disposed of in accordance with the rule giving the widow her third, and the children the remainder in equal parts.

It is much to be regretted that Bach's widow ultimately fell into poverty. As early as 1752, two years after her husband's death, she was selling musical relics, and receiving relief from the town. The obvious inference is that the children refused to help her. Some of them could have done so, and respect for their father's memory might have extended filial duty even to a step-mother. Poor Anna Magdalena lived till February 27, 1760, and then died in an almshouse. The place of her burial remains undiscovered, but it appears that "a quarter of the school"-her great husband's school-followed her

remains to the grave.

But worse than the neglect of Bach's widow was the indifference shown by Germany to his music. Very soon after the illustrious master's death, his countrymen seem to have forgotten that he ever lived and worked among them. The whole land passed under the influence of Italian art and of German art Italianised. So it remained till Beethoven came and aroused in his countrymen a sense of their nationality in music. Then the old master was remembered, and one of his daughters—the youngest child, Regina Johanna-lived to see the dawn for her father of an endless day of fame and

THE EFFECT OF THE FUGAL IMPULSE UPON MUSIC:

BEING AN EXAMINATION OF THE SPIRIT AND TEN-DENCY OF CERTAIN PHASES IN THE DEVELOPMENT OF MUSICAL FORM

By JOSEPH GODDARD.

(Concluded from page 652.)

It is both interesting and instructive to trace, in the classical instrumental movement, features of development having their prototypes in the choral structure. A feature of development common to the instrumental movement and the choral structure is the repetition of fragments of the subject. The following examples in these two different styles of music involve this feature of development:—



Another feature of the instrumental movement having its prototype in the choral structure, is the florid development of the subject. The prototype of this is the roulade of the chorus—



This form of development—the roulade—aided greatly the elaboration of choral music. It enabled the chorus to embrace a larger range of degrees of rapidity than would have been otherwise possible. A new melodic and rhythmic factor was thus available for purposes of construction—a factor of which Handel made important use.

Thematic treatment may be said to embrace all the various principles and modes of effect that have become unfolded in vocal music, and to re-present them in a larger combinative form, animated by a more comprehensive, if less definite, spirit. Thus the

Symphony of Beethoven contains examples of the choral style in plain harmony, of imitative effect, of melody and accompaniment, of subject and free counterpoint, and of counter-melodic effect. But the particular applications of these principles are no longer necessarily confined to vocal range, or to the character or number of vocal partitions. The voices are the various instruments of the orchestra, and the constituent passages are correspondingly numerous and varied in character. From these circumstances it follows that we have, in the modern instrumental movement, some passages based upon vocal music, with a peculiar vocal melody; others having their prototypes in the accompaniment of vocal music, whilst the effect of rhythm has also greatly increased scope. There is thus not only a travelling further into the pure sound-world, but the stranger effects being combined and arranged on principles gathered from the vocal domain, the result has a certain dialectic character, with expression partly partaking of human utterance, partly of the unsentient world, and which is partly mystic. Thus the method of the modern tonepoet, like that of the primal priest, is anthropomorphic-he projects his shadows upon the tone-world as did the early priest of nature upon the then strange world of phenomena, giving to mystic echoes a likeness of human utterance, as dawning intelligence gave a human character to the then strange sounds and forms of nature. Beethoven is the greatest of those who have supplied to this broader combinative form—this larger assemblage of parts-matter adequate for its utterance. This he does mainly through his power of creating subject. It is because there is in the Beethoven subject, on the one hand, the deep note of human feeling-the echo of the heart-and, on the other hand, that note of something elevated-mysterious-vague-which seems the echo of outspreading nature upon the solitary mind, that it has power to so invest this large form of composition-which can only speak in wordless melody or the still stranger accents of wordless rhythm-as to produce an impression powerful and serious in the highest

In Beethoven the great school of symphony attains its zenith. In musical art, as we shall again have occasion to point out, progress, after a certain development is attained, cannot be carried on except through change of style. In the short instrumental movement which opens M. Gounod's "Redemption," there is the sign of a change of style; though whether development will go further in this direction is quite uncertain. The style suggested-for it is not a matured style-to distinguish it from the dialectic style of the symphonists, may be described as a style of graphic presentation. Thematic treatment is absent, but there is new harmonic effect. It would appear that the composer does not express himself gradually by the succession and changing relations of themes having intrinsic beauty, but more immediately, by general effect. It is as if sound were re-presented in primal vagueness, and massiveness,

THE STYLE OF RICHARD WAGNER.

and breathing primal freshness.*

Recently the music of Richard Wagner has much exercised the musical mind. In this music there is no important addition to those principles of construction which we have reviewed. The capital point in Wagner is a new application of music to the dramatic occasion. Whereas, in the case of conventional opera, the poetic environment of the dramatic incident is scanty in the extreme, in the case of Wagnerian

them in a larger combinative form, animated by a more comprehensive, if less definite, spirit. Thus the Gounds's Redemption."

drama it is rich to exuberance; and whilst, in the of representative themes. He bends the two modes case of conventional opera, the music at certain points of the subject broadens into developed forms of composition, in the Wagnerian drama it does not, but only serves to keep pace with that profuse poetic outflow, which is never arrested for the sake of musical development, and of which the attending music-speaking principally through the orchestra-is restricted to reflect the surface expression. The result is, on the musical side, a flow of nervous, changing effect, not differing from other music in its smaller divisions, but, in its wholeness, differing from ordinary operatic music in having no broad unity-in Wagnerian drama, as in the case of the ancient Greek tragedies and epic poems, the broad unity being given by the poetry.

We are not concerned to endeavour to strike the accurate balance of advantage between these two methods. It is obvious that certain advantages attend each. That the presence of formal constructions in an opera is highly effective at certain culminating points, where there may be a pause in the development of the plot-a pause, perhaps, necessary for the full realisation of the situation-cannot be gainsaid. On the other hand, in the case of dialogue, the Wagnerian method gives immensely increased scope for poetic fulness and dramatic force. One instance of this is the protracted dialogue-exuberant in natural suggesting, fraught with primal force and freshness-between Siegmund and Sieglinde, in the

first act of "The Walkyrie."

In the one method, music is the formative element in the general effect; in the other, poetry. The question here suggests itself, whether it is necessary to pursue one method throughout a work, to the total exclusion of the other? In discussion of this subject much is apt to be said as to which method is the more natural. But the test of nature is not always to the point. Where a reflection of nature is suggested, and no art-effect is gained by that reflection not being absolutely true, the test of nature is to the point; but where special effect is gained by departure from the natural, it is not. By natural we now mean the every-day aspect of the world of nature and man. The natural may, in certain circumstances, be more appropriate and powerful for art impressure than anything else. But dominant and fundamental as the natural may be in art, it is still, in art, only a factor. Art is a new world in which, as we have stated elsewhere, the sternest realities, as well as the softest visions of the world of daily life, are but materials of a recreation by man for the gratification of his fuller sympathies—the expression of his fuller nature.

The well-known peculiarity of Wagner's musical method, of using representative themes, does not appear to us a remarkable discovery, whoever may have made it. The deliberate and laborious musical ticketing of all the important characters and objects in a drama reminds us (as does the introduction of a question, obviously for the sake of the interrogatory form, in the text of certain double choruses of J. S. Bach) of that combined naïveness and platitude to which Matthew Arnold alludes as inextricably mingled with the great elements in the German mind. The themes themselves with their entourage—that is to say, the special application of this method—makes all the difference. As employed by Wagner, we feel bound to say that this practice is shown to be consistent with effect strong and dignified. Further, one result of it is to remind the listener-if a reminder should be necessary-of that ever close coincidence between change of idea in the text and of expression in the music, which is the leading principle of Wagner's art.

As regards musical procedure, Wagner departs from the principles of his foregoers in one respect,

of construction-fugal effect and counter-melodic effect-to his reigning dramatic purpose. Fugal effect is, as we have seen, a form of developmentthe perfection of this style being an even, well rounded general effect composed of clear themes. Counter-melodic effect is a riper form of development, the principle of which is mutual enhancement of the constituent themes. Now Wagner uses both these modes of construction, for neither the sake of wellrounded general effect nor for mutual enhancement of themes, but for a purely dramatic purpose.

The following is an effect of imitation, typifying the emotional union of Siegmund and Sieglinde. It forms portion of the treatment of the dialogue to

which we have referred-



The following may be regarded as an example of thematic combination, prompted not by a melodic impulse, and aiming at the enhancement of both themes, but prompted by a dramatic purpose, the themes being arbitrarily associated—



Wagner thus initiates a principle of thematic combination which differs both from that governing the fugue writers and from that animating the symphonists. In the case of both these, the development is, as we have shown, governed by a purely musical feeling; but in Wagner it is dominated by an outer dramatic exigency.

Wagner's pure literary work as a librettist is as important, if it does not outshine, his work as a composer. He has raised the literary basis of opera to the high poetic level. His "Nibelungen Ring" teems with powerful examples of both epic and romantic poetry. Whilst fraught largely with myth and fantasy, it is still, through the very genuineness and power of its poetic inspiration, redolent of nature. imaginativeness being that of the true poet, the whole creation throbs strongly with life. Thus, in the case of the characters, notwithstanding they are ultra-human, they are felt as strongly human. Unlike most conceptions of the supernatural, their largeness gives fuller life. Notwithstanding Brunnhilde rides through the clouds, the very poetic force of her conception endues her with the "clay that burns," the "colour that changes."

Let us now review briefly the progress of that impulse which, aiming first at compound melody, led to the fugue; afterwards to the great vocal constructions based upon the fugue; and which, as one of the elements of thematic treatment, is connected with the principle of development which prevails in the great instrumental works of the modern period.

The first impulse is melodic-the impulse toward compound melodic effect. This leads in time to the production of the inchoate harmonic mass. Melodic effect, which in compound form was the original aim. becomes now lost. Rhythm is, however, developed. and this departure is a consequence of the strict use | Subsequently clear harmonic form becomes differentiated, and chords are applied to melody. The Lutheran chant exhibits this advance, the polyphonal impulse, of which the principle is even melodic value of the parts, being in this direction exhausted. Subsequently the importance of the chord of the dominant seventh in the harmonic

enchainment of the scale is recognised.

The results of this general development so far, are to add depth and colour to the melodic design by means of harmony; and to extend its scope, and increase its perspicuity principally by means of the chord of the dominant seventh. In the field of fugal elaboration the themes are now clearer, whilst the definite harmonic progression which their enweavement involves, supplies to the mind a sense of fundamental order.

The next important step is the art of accompaniment. Out of the cultivation of this art arose the great principle of construction—"counter-melodic effect"—i.e., true melody subordinate to a leading theme, and involving clear harmonic progression. This is still a living principle of construction, and operates largely in the works of Wagner and Gounod. In this effect we have the old polyphonal impulse living again, but in a clearer atmosphere, being shaped by a keener melodic sense, and in what we may term the light of harmonic law.

The first lesson to be learned from this review is the importance of subject, theme, or melodic outline. The desire to consummate compound melodic outline led to the accumulation of experiences, amidst which harmonic effect was discovered. Subsequently the influence of harmony was felt mainly in three ways: First, in deepening the effect of melody; secondly, in rendering its design clear; and, thirdly, in extending the scope of this design. The leading part played by theme in musical development, is betrayed by the fact that if we glance broadly along this path up to Beethoven the following three phases in the relation of theme and its treatment are observable. First, the phase where the treatment obscures the theme: this phase occurs in the early fugal period; secondly, the phase where the enweavement of the themes, though complex, is felt to involve an underlying order: this occurs in the period of clear tonality following upon the discovery of the chord of the dominant seventh; thirdly, the phase where the treatment not merely renders the subject clear-not merely imbues it with colour and gives to it depth—but calls out of it a stream of new effect. This is connected with the discovery of "thematic treatment," with the modern development of instrumental music, and occurs in the period ushered in by Haydn, and marked by the figure of Beethoven.

Thus melody is, in the end, exalted by that which it unfolded; it may be said to have led to its own convironment and higher display; or we may state the same truth in another way by saying, that melody is the first sign of that musical feeling of which combinative form is the fuller expression.

As showing the leading part played by theme in musical sensation, we may here repeat a fact already referred to—viz., that the enjoyment of regular harmony is peculiarly intense when the outline involved by some one part is kept before the attention; it is as it affects outline, that the power of regular harmony is most keenly felt. It has also been pointed out by Mr. Gurney, that whatever may be the effect of certain harmonic changes in themselves, they acquire inordinately increased expression when applied at certain points of a melody. The fact that some

music, are the result not of new combinations but of new applications of old ones, also testifies to this general truth—viz., that the power of harmony depends largely upon its organic connection with melody, that it is realised as a quality of melodic form. The progressions of the chord of the tonic to the chord of the subdominant, and vice versa, are old progressions, but these progressions with the chords in the following positions produce effects which are modern in character—



Again, the first of these progressions occurs between the second and third bars of the following example; the effect is not only modern, but has a peculiar freshness—



The leading part played by subject is further pointed to by the fact that the two composers who, in different styles and at different periods, unfolded the greatest poetic power in works of highly combinative form—viz., Handel and Beethoven, are both remarkable for their subjects.

Thus when we view the general progress of musical development we see how large is the part in this progress which is played by theme. We also see that throughout particular compositions, as well as in particular effects, theme does not always occupy the leading position, but that sometimes rhythmic design and sometimes harmonic effect occupies this position.

In Handel's "Hailstone" chorus the likeness of human enunciation involving antiphonal effect, is the principal element. At a culminating point in Mendelssohn's chorus "Thanks be to God," the leading element is harmonic change, notwithstanding there

are also strong effects of accentuation.*

We have seen further, that the element of harmonic change, besides appearing in such circumstances as the above—i.e., in connection with melodic or rhythmic effect—may alone involve a certain subtle form, and of itself unfold expression. We have already alluded to an example of this in the music to the words "He was bruised for our iniquities," in "The Messiah." The peroration of Haydn's chorus "The Heavens are telling the glory of God," is also made up virtually of harmonic change. Yet even in these cases an inflected outline is observable, although it does not rise to importance. But M. Gounod in "The Redemption" has eliminated entirely the thematic element and relied for expression upon pure harmonic change in the form of accompaniment to a reiterated note—

harmonic effects generally felt as peculiar to modern occurs to the word "above."



These examples and all they involve do not weaken the lesson of the leading nature of theme, which we draw from the general progress of music; but they re-impress the truth that, in practice and experiment aided by the originating power of genius, new regions of effect are entered—new powers of expression acquired.

Another fact here suggests itself. Notwithstanding the continuous and varied growth of musical effect, the great wave of emotion produced by music is not increased proportionately. In a foregoing page we alluded to the fact that when the fundamental elements of effect are once arrived at, nothing but idea is really essential for the attainment by art of its highest reach. A likeness of this property of the art-emotion, of attaining a defined zenith of force beyond which it cannot rise—is to be found in the influence of external nature upon the poetic idiosyncrasy. The simplest natural effect may prove sometimes virtually as potent to stir emotion as the most elaborate. A spray of the hedge-row, a gleam of the splendour of light, may lift the wave of poetic rapture to its bounds. Larger display may arouse a more massive sensation, but need not necessarily raise feeling to a higher level. In the simplest natural beauty there is evidenced the majesty of phenomena—the sign of the Inscrutable. Such an effect serves to define quite clearly the gulf between our powers and a power without—to imbue the sense of that infinity which is around and beyond us-and to drive multitudinous feelings into one wave of awe and homage. It is difficult not to imagine that this feeling entered into the primal religious emotion. If, however, religion had not its source in this sentiment, was not bodied forth by it, this feeling has nevertheless breathed into religion much that is elevated in its spirit. It is a feeling akin to this that is imbued by great art; and it may be, because great art has so frequently the note of this feeling, that throughout the steep and irregular ascent of its progress, its emotional influence is so uniform as to force and elevation.

In the case of musical art, we cannot say that its slighter effects are virtually as potent to raise this large feeling as grander displays. The smaller creations in music, however beautiful they may be, we accept as simple products of human volition; but in the case of the larger inspirations, an outer power seems to be brought to bear upon us, and we seem here also to meet with the majesty of phenomena—to have the sense of a beauty and a power mysterious, solemn, and infinite. These remarks may contain some explanation of the fact that, in contemplating the influence of the great spirits of musical art, we cannot say that the last stirs the nature more

strongly than the first.

We may form an image of this high unity in the spirit of musical art if we compare the great composers to successive workers upon a Cathedral, the

rearing of which extends over generations. The handiwork of the early workers differs from that of still later labourers. Yet, though the achievement of each era varies according to the special taste which circumstances in each case set, and according to the spirit of each respective time, still the work of each period contains the high spirit of the whole conception; for the whole work—inspired more or less with a common enthusiasm—possesses a unity of aim. Thus it is that as the main conformation of this cumulative and varied creation appears, the emotion it calls forth is virtually as high and powerful as when the latest detail is added.

This image illustrates another truth of musical art—the work of a particular time being done, is done. The next important area of work must not only be fresh work, but contain effect in fresh style; it cannot be simply a repetition of a foregoing kind of

vork.

It would seem, at first sight, that in one respect this image is not applicable to the enduring edifice of musical development. A Cathedral, it may be said, suggests finality, whilst art is not only long but tending ever onward. But a vast architectural conception, embodying living enthusiasm and a high ideal, although, being a human structure, it may suggest finality, yet, as it is further a work which aims at spiritual suggestiveness, it not inappropriately, even in its material design, admits of continual development-of unlimited enrichment. At any time may here be built a chapel, here be added a tower, here decoration. Our image still holds good. We are not prepared to speak of art generally, but of musical art we may say that, whilst it at times suggests finality, it tends ever onward. Whilst, as each development is matured, there is a tendency to regard the limit of growth as virtually reached, we should bear in mind that it is the very nature of genius to present the unexpected. So long as musical art is the expression of true poetic fire and the aspiration to a high ideal, it will not cease to grow-to unfold undreamt of beauty.

CAROLAN, THE LAST OF THE BARDS.

THE four qualifications of a bard in ancient Erin were "Purity of hand, bright without wounding-Purity of mouth, without poisonous satire-Purity of learning, without reproach—Purity, as a husband in wedlock." He had to pass through seven years of study, committing to memory an incredible number of earlier compositions, and giving the closest attention to the laws of verse, before he was allowed to become a poet upon his own account. No doubt in early times the character and position of the bard was a noble one; and although an important section of the bards, as the poetry of the Irish Ossian goes to prove, supported the Druids in their opposition to St. Patrick, some of their leaders were the first to embrace Christianity, and two of them were members of a council convened by the Saint to remodel the Irish Pagan Code of Law upon purer principles. Still, it would appear that just in the same way as Greek and Latin lost their literary force with the spread of Christianity and fell into the hands of scholars rather than poets, so the Irish language lost caste as a medium for literary expression, in the consideration of the schoolmen, and was relegated to those of the bards who still struggled against the new faith.

As time wore on, the bards yielded to the scholar and historian the epic poetry of their country, contenting themselves more and more with such lyrical compositions as odes and elegies, in honour of the native chieftains still struggling against the English

^{*} The high poetic character of the harmony in this example, is referred to in "A study of M. Gounod's 'Redemption,'" p. 31.

supremacy, which they, in many instances, both composed and played. The poet, Edmund Spenser, in his "View on the state of Ireland," makes Eudoxus say to Irenæus, "But tell me, I pray you, have they (the bards) any art in their compositions, or be they anything witty or well-savoured, as poems should be?" To which Irenæus replies, "Yea, truly, I have caused divers of them to be translated unto me, that I might understand them, and surely they savoured of sweet wit and good invention, but skilled not of the goodly ornaments of poetry; yet were they sprinkled with some pretty flowers of their natural device, which gave good grace and comeliness unto them." During the Penal Era severe restrictions and penalties were imposed upon the bards, who were gradually descending in the social scale, although they still maintained an honourable position.

About this time the bard had merged into the minstrel or harper, and during the seventeenth and eighteenth centuries, the Irish nobility and gentry supported their native music and song so liberally that many of them employed harpers of their own. These minstrels were, however, not mere musicians; some of them, notably the subject of this sketch, composed the words and music of their songs, and then sang

them to the accompaniment of their harps.

Carolan was certainly the most remarkable of the Irish minstrels. Born in the year 1670, he early lost his sight through small-pox, but solaced himself for this deprivation by the study of music, in which he made astonishing progress. The Irish Monthly Review gives this instance of his wonderful musical memory, and his extraordinary power of musical improvisation:—" At the house of an Irish nobleman, where Geminiani was present, Carolan challenged that eminent composer to a trial of skill. The musician played over on his violin the Fifth Concerto of Vivaldi; it was instantly repeated by Carolan on his heard it before. his harp, although he had never ore. The surprise of the company was increased when Carolan asserted that he would compose a Concerto himself, and did then and there invent a piece that has since gone by his name. He composed upon the buttons of his coat, the buttons serving for the purpose of the lines, the intervals between them for the spaces." Another story about Carolan is adduced in amusing proof of his amazing musical memory. He was about to perform one evening at a patron's house in competition with another minstrel whom he had overheard a little previously practising what was evidently intended to be his show piece on the occasion. When the trial came off, Carolan, as the more distinguished harper, was called upon to play first, and, to the mingled rage and astonishment of his rival, played, as his own, the very piece which he was about to perform, but with a feeling and finish he could never have approached. Carolan had received his education and professional outfit in the family of MacDermot Roe, of Alderford House, in the county of Roscommon, and here he was always wel-

But Carolan was a sad vagabond, with a restless love of excitement and an unfortunate turn for dissipation, at that time too common amongst the Irish harpers. His taste for drink, which in the end completely mastered him, was probably encouraged by his close intimacy with MacDermot's butler, an intimacy which, as will be afterwards seen, he kept up to the very hour of his death. Carolan was no mean poet, although his verse is occasionally tainted by coarseness. The following is a favourable speciby Sir Samuel Ferguson :-

Whoever the youth, who by heaven's degree,
Has his happy right hand 'neath that bright head of thine
'Tis certain that he
From all sorrow is free
Till the day of his death, if a life so divine
Should not raise him in bliss above mortal degree
Mild Mabel-ni-Kelley, bright Coolun of curls,
All stately and pure as the swan on the lake
Her mouth of white teeth is a palace of pearls,
And the youth of the land are lovesick for her sake

No strain of the sweetest e'er heard in the land That she knows not to sing, in a voice so enchanting, That the cranes on the strand

That the cranes on the strand

O, for hal saleep where they stand,

To shed its mild radiance o'er bosom or hand!

The dewy, blue blossom that hangs on the spray,

More blue than her eye, human eye never saw,

Deceit never lurked in its beautiful ray,—

Dear lady, I drink to you, stainte go bragh!

All Carolan's songs, with one exception, were written in Irish, and are not therefore generally accessible. He did not, however, adhere entirely to the Irish style of composition, and his musical pieces show a considerable Italian and German influence: yet, as Mr. Bunting writes, "he felt the full excellence of the ancient music of his country." Carolan was deeply but hopelessly attached to a lady named Bridget Cruise, to whom he dedicated fifteen pieces, and some of my readers will probably recollect Lover's pathetic poem, occasioned by the blind old harper recognising his early love by the touch of her hand as he assisted her out of a ferry-boat. Carolan, although quite blind, as we have noticed, was possessed of extraordinary animal spirits and love of fun and frolic of every description. As a proof of his versatility it is only to be said that he was the author of the air of "The Last Rose of Summer" on the one hand, and of "Bumper Squire Jones" on the other. He was a most prolific composer; one harper at the beginning of this century was alone acquainted with about a hundred of his tunes, and many were at that time believed to have been lost.

Wherever he travelled he met with a warm welcome and poured forth odes and songs with an ease as astonishing as that possessed by Haydn himself, in acknowledgment of the hospitality with which he was greeted. Sometimes, but very rarely, Carolan received a sour reception; but he was always equal to the occasion. On being denied admittance to one well-stored cellar by the major-domo Dermod O'Flinn.

he satirised him as follows :-

What a pity hell's gates are not kept by O'Flinn, So surly a dog would let nobody in.

The record of his death is a painfully grotesque one. "Immediately before his decease at Alderford House he called for a drink, which was quickly brought to him by the butler, William O'Flinn, his old friend," and having quenched his thirst, he addressed the following quatrain in a clear and distinct voice to his friendly attendant, after which he laid down his head and immediately sank into the slumber of death:-

I have travelled round right through Conn's country, And I found myriads in it strong and valiant But, by my baptism, I never found in any part One who quenched my thirst aright but William O'Flinn.

Carolan left behind him one son and six daughters. The former published in 1747 a collection of his father's music, which, however, is probably a very imperfect one from the causes above assigned.

Persons interested in the teaching of music in our elementary schools will find the reports contained in the Blue Book for the year ending August 31, 1885, decidedly encouraging. Dr. Stainer's verdict on the thirty-seven training colleges personally inspected by him is that "the music is in as good a state as can men of his powers, the original Celtic being to the be expected, considering the variable and unequal full as poetical as the subjoined spirited translation condition of the students at their entrance." This verdict is endorsed by Messrs. McNaught and Bar-

rett, Dr. Stainer's assistants, who were responsible children, and the consequent thinness of their voices, for the sole inspection of the twelve remaining colleges. Of the colleges for male students, the highest percentage of marks was obtained by Homerton, the lowest by Carmarthen and Culham; while of those for female students, Lincoln stands at the head and Truro at the foot of the list of averages. The papers worked by "acting teachers" for Mr. McNaught yielded some answers worthy of a place in the immortal "Diversions of a Pedagogue." Thus a tempo is said to mean "furious Pedagogue." Thus a tempo is said to mean "furious with rage," and the causes of flat singing are variously described as "leaning against wood," "eating apples," and "cold feet." From the general divisional reports on the work done in the elementary schools, we gather that the relative percentage of schools where the grant is earned for singing by note and those where it is earned for singing by ear fluctuates considerably in the different The best results are obtained in the Metropolitan districts and Lancashire, the worst in Herefordshire, Oxfordshire, and Cambridgeshire. The following is a summary of statistics in connection with the music grant: -Out of a total of 3,293,212 children the shilling grant for singing by note is earned in the case of 1,282,586, the sixpenny grant for singing by ear in 1,997,572 cases, while for the remaining 13,054 no grant is given. But these figures are deceptive. For example, in the South-Western division singing by note was offered only in 284 schools, while in 2,738 the children sang by ear only; whereas in the North Central division singing by note was attempted in about one-third of the schools, more than ninety per cent. of which are taught on the Tonic Sol-fasystem, which is "all but invariably adopted" in the North-Eastern division as well. The same remarks also apply to the Eastern and Welsh divisions. At the same time, even in the most promising districts, such as Nottingham, attention is drawn by the inspectors to the inefficiency of the teaching. "No very great advance can be expected till the influence of the inspector of music is brought to bear directly on the teaching of it in the schools" (p. 301). And again in the Ipswich district the assistant inspector remarks: "I believe we shall never have really good singing in our schools till more attention is given to the musical education of our pupil-teachers." That such attention is being given, we have the best assurance in Dr. Stainer's report, and in his cheering acknowledgment of the great improvement noticeable in the work done at the Training Colleges since he first began his periodical visits some three years ago, an improvement which has hardly had time yet to re-act upon the schools. This acknowledgment was made during the discussion which followed an interesting paper on the Teaching of Music in Elementary Schools, recently read by Mr. Brown, the correspondent for the Marylebone district, at a meeting of the Musical Association. We may so far anticipate the publication of this paper as to record some of the points on which the speaker laid special stress. These were that it was essential to secure a higher level of attainment in the teachers themselves, especially in regard to voice production and breathing; that there was room for great improvement in the character of the music performed, which included at present a good deal of rubbish, and of garbled or incomplete versions of standard pieces; and finally that there was a wide field for the composition of good music for children, specially written with a view to the registers and compass of their voices. Numerous difficulties, he pointed out, hampered the advance of musical education, amongst which were the limited time at the disposal of the teacher, the poor physique of the but one representative for music and the drama. The

their habit of shouting and yelling in the streets and elsewhere, and lastly, the limited knowledge or comparative ignorance of the inspector. The general tone of the paper and of the ensuing discussion was, however, eminently hopeful.

ALTHOUGH the Musical Pitch question is practically shelved so far as England is concerned, we are glad to have the opportunity of giving our readers the gist of some very telling comments upon the decision of the defunct Committee. Major Armstrong, a retired English officer, writes to us from Brussels to point out that so far from the French pitch having been recently adopted in Belgium it has been "for many years in force in all schools, conservatoires, theatres, &c., everywhere except in the army. The recent Royal decree merely ordered its adoption in the military bands also." Now in Belgium, as our correspondent points out, unlike England, the connection between civil and military music has always been close and general, and in view of the two pitches, which till the other day ran side by side, military players of woodwind instruments found it well worth their while to have two instruments, one for each pitch. "That which the Committee declare to be an insuperable difficulty in England, therefore, was found to be no difficulty whatever in the very country to which their attention was directed." Under the circumstances we hardly wonder that our correspondent should frankly taunt the Committee with the intention of burking the question all along. "That may well have been, for there are serious difficulties enough which they never alluded to. But it is a pity they could not have found a better excuse; they seized the first difficulty they encountered, regardless what a trivial and irrelevant excuse it formed. . . . It is not creditable to the official representatives of English music that they should have ignored, if they were not really ignorant of, the state of facts in England; and that it should have been left to any amateur who has ever crossed the Channel to set them right on an elementary question as to their own art in a country almost in sight of England." We expressed a desire in our last issue for some statistics or precise information as to the dependence of our orchestras upon military bandsmen, and our conviction as to the exaggerated statement of that dependence made by the recent Committee has been borne out by two exceedingly interesting letters contributed to the Era by Mr. Franz Groenings. As he puts it, "I am sure those few players who are fortunate enough to hold leading positions both in a regimental band and in an orchestra would not commence a memorial with 'We the wind instrument players of Great Britain.'" On the dependence of the character of the various keys upon alterations of pitch, and on the vexed question of "brilliancy," Mr. Groenings' remarks are so practical and clear that we greatly regret they were not published earlier and more widely circulated. In the whole course of the recent agitation we have encountered nothing more effective or humorous than his treatment of the subject. His suggestion as to the disposal of the old instruments is novel and entertaining, "Give them," he says, "to the Salvation Army and to the German bands." Meanwhile the International Conference, representing all the chief European countries except France and England, has been sitting at Vienna; but at the time of going to press no report of the decision arrived at had yet come to hand.

In the dark ages of musical oriticism, it was a by no means uncommon practice for editors to employ

nated with comedy, witnessed, if we are not much mistaken, a revival of this economical custom, to judge from the inadequate notices which appeared in some of our dailies. But the reticence which marked such reports has lately been succeeded by a mixture of Bœotian ignorance and ingenious condescension truly beautiful to contemplate. In the preliminary notice of the works to be given at the recent Bristol Musical Festival, in a London daily paper of October 20, we read: "On Thursday morning we have an opera complete without the actors (i.e., in character) and the usual theatrical furniture. Berlioz's ' Faust' will be given as complete as circumstances permit off the stage." The writer returns to the charge after the performance and compliments the committee upon the success which attended their bold step "of producing an opera almost complete off the stage." Then, to instance his kindly enthusiasm and patronising appreciation, we may quote his remark that Mendelssohn's "old Loreley fragment" is "a composition of high merit," and that the "Elijah" is a "lovely work." To complete this list of musical misdemeanours, we should add that in an appreciative notice of the first of the Oratorio Concerts, another London daily asserted that the "Holy Supper of the Apostles," which is to be performed at the fifth Concert, is an excerpt from "Parsifal," and that Dvorák's "Patriotic Hymn," recently given at Mr. Geaussent's Concert, would be heard for the first time in England at the fourth of the series. Our leading papers owe it to themselves and their readers to avoid such blunders and ineptitudes as those we have cited above. When the services of their regular critics are not available or are dispensed with, editors should secure competent substitutes or confine themselves to plain statements of fact unadorned either by effusive praise or efforts of imagination.

It is a curious and instructive circumstance that while musicians on the other side of the channel regard, or profess to regard, our doings with indifference and contempt, no sooner does one of their number, capable of judging, honour our leading performances with his presence than he gives utterance to expressions of the utmost delight and surprise. It will be remembered, for example, how M. Lamoureux spoke with enthusiasm of our Handel Festival, and how zealously he laboured to awaken a love for Oratorio among his fellow-countrymen. Now we have succeeded in gaining a tribute from the distinguished composer, performer, and critic, M. Saint-Saëns, who, after hearing "Mors et Vita" in the Albert Hall, wrote the following letter to Le Ménestrel :-

"Mon cher Heugel,-J'ai eu la chance, samedi dernier, d'entendre à Londres 'Mors et Vita' et j'en ai éprouvé une si grande impression que je ne puis résister au plaisir de vous en faire part.

"C'est une œuvre magnifique, et c'est un très grand succès. On l'exécutait à Albert Hall pour la seconde fois, et, malgré le temps affreux et la difficulté de se rendre dans un quartier éloigné, l'immense salle était pleine d'un public attentif, que les sévérités de ce gigantesque 'Requiem' ne semblaient pas rebuter le moins du monde. Il est bien difficile de se rendre compte de cette œuvre d'après la partition de piano; l'habileté consommée de l'instrumentation, l'emploi judicieux de l'orgue, et surtout l'admirable façon de traiter les voix, sont pour beaucoup dans le charme de l'audition. Il faut encore à cette musique de large envergure un grand espace, de grandes

recent French season at the Gaiety, when opera alter- | cherchant à se pénétrer de la pensée de l'auteur, qui ne s'enveloppe du reste d'aucun voile. accords plus sinistres n'ont peint les terreurs de l'éternité, jamais mélodies plus suaves n'ont fleuri sur la frontière enchantée qui sépare—ou plutôt qui unit-l'amour sacré et l'amour profane. Si l'intérêt dramatique ne soutient pas 'Mors et Vita' comme 'Rédemption,' le souffle y est peut-être plus grand et l'inspiration plus haute, l'auteur y a fait un emploi plus fréquent du style fugué, cher à l'oratorio, et plus que jamais a enveloppé toute l'œuvre dans sa puissante personnalité.

"Exécution splendide, avec des solistes tels que Mesdames Albani et Trebelli, MM. Lloyd et Santley, une constellation. On chante 'Mors et Vita' en latin. On a renoncé à prononcer le latin à l'anglaise; on le prononce à l'italienne, ce qui devrait se faire partout, cette prononciation devant être nécessairement celle qui se rapproche le plus de la vérité.

"Pardonnez-moi de vous avoir ennuyé si longtemps et croyez à mes sentiments de sincère amitié. "C. SAINT-SAËNS. "Huddersfield, 17 Novembre, 1885."

In a book, recently published, called "The World of London," written by Count Vasili, we have a number of opinions concerning prominent persons and prominent institutions, which must certainly astonish the majority of residents in the Metropolis. With none of the subjects touched upon, however, are we here concerned, save with that of music, to which a short chapter is devoted. In this we have the following sentence, which is astounding enough to be quoted precisely as it stands: "London has no Conservatoire, though there are, it is true, a number of Schools of Music, the Royal College, the Royal Academy, the Guildhall School, and others; but these are all either private undertakings or societies; the lessons are very expensive, and the teaching leaves much to be desired. For example, the sol-fa and theory of music are not obligatory, and a scholar may receive honours and distinctions who cannot read a line of music at sight, or beat the time of a single bar." The next quotation not only gives another piece of exclusive information, but tells us what "Sol-fa" in England means: "The grammar of music is unknown in London, and no pupil would submit to being forced to learn it. The Sol-fa is here called harmony." Leaving our readers, who know the working of the schools named, to wonder, with us, from what source this statement could be derived. we must say that the publishers, after informing us that they had agreed to publish this work without having seen any portion of it, stipulating that they should be allowed to use their judgment and discretion in the suppression of any part of the book they might consider objectionable, frankly avow that they have found themselves compelled to omit several passages, "which they can only regard as scandalous, if not libellous." From the specimens we have given, it will be seen that some passages of this kind have been overlooked.

WE have had so frequently to take exception to the musical attitude of the Globe, that it gives us great pleasure to acknowledge the welcome extended by that journal to the new development of the winter season, as well as their appeal to the public to show itself sensible of the efforts being made on its behalf by the originators of the "Symphony" and "Oratorio" Concerts. But it is a strange thing that the "oldest evening newspaper" should complain of the masses chorales et instrumentales, il lui faut aussi dearth of variety which has hitherto marked the un public recueilli, suivant des yeux le texte et winter as opposed to the summer musical season.

To do so is to be oblivious of the claims of the Crystal Palace, the Albert Hall, the Sacred Harmonic, and the Popular Concerts, as well as a whole host of city and suburban institutions, whose increasing enterprise and proficiency is one of the most hopeful signs of English music. Were it not for the Richter summer series and the prospective summer season of the Carl Rosa Company, amateurs would run serious risk of "starvation" at the very time when our contemporary supposes them to be surfeited with musical pabulum.

ROYAL ALBERT HALL CHORAL SOCIETY.

Nothing could have been more auspicious than the opening, on the 4th ult., of this Society's new season. begin with, there was the interest of a famous novelty: M. Gounod's Sacred Trilogy, composed for the recent Birmingham Festival, being produced for the first time in London. "Mors et Vita" naturally excited great interest among metropolitan amateurs, doing so as the work of a composer whose name is powerful by reason of successes worthily gained, and who, three years before, had contributed to sacred music an abiding attraction. was expected, therefore, that a crowd would flock to the first performance, making even the ample spaces of the Albert Hall too strait for their accommodation. This forelook was largely realised by the actual presence of an immense audience, comprising an unusual number of persons prominent, as amateurs or professionals, in the musical world. The performance tendered to this large and representative gathering was worthy of its subject and of the occasion. In some respects it transcended that given at Birmingham. The orchestral movements, it is true, were not so impressively rendered as in the Midland town, for the simple reason that the force employed fell short of the requirements of so large an area. This had a corresponding effect in the accompaniments, which might have been more sonorous with advantage to some of the movements. On other points there was everything to praise. The choruses, for example, were given almost to perfection, and spake volumes for the energy and skill that alone could have produced so fine a result. We hasten to congratulate Mr. Barnby upon a fact so creditable to himself and his choir. Taking place under conditions thus favourable, the performance presented the work before the audience in a manner generally adequate to the formation of an opinion upon its merits. What that opinion was can, of course, be gathered only from outward indications, given by those who have not yet submitted to the social rule which discourages expression of feeling. Thus far, and also as regards the close attention of the great gathering, evidence is in favour of sympathy and approval. Some of the numbers were warmly applauded, while — most eloquent testimony of all—the exodus which usually sets in so early at Kensington Gore did not commence till long after the customary time. Coming to particulars, it should be noted that the Prologue and the opening numbers of the "Requiem" were received somewhat coldly, but soon the beautiful and characteristic music beginning with "Quid sum miser," produced its legitimate effect. From that point the audience were in touch of the composer, sympathy with whom reached a climax in the fine number entitled "Judex." Here a demand was made for repetition, wisely resisted by the Conductor, who knew better than to break the continuity of the work in deference to an impulsive demand. At the close of the performance there were renewed demonstrations, indicating still further the favourable bent of public opinion. M. Gounod's new work may now be considered as out on the stream of popular favour.

The soloists were, with one exception, those who took part in the Birmingham performance. Madame Albani again showed the beauty of voice, technical skill, and fervid expression which make her so acceptable in sacred works. We cannot agree on every point with her reading of the music, but, apart from matters of opinion as to which differences are easy, her whole effort was admirable.

Mr. Lloyd was once more faultless, and Mr. Santley, though a little out of voice, as finished in style and correct in expression as ever.

"Mors et Vita" drew a still larger audience on Saturday afternoon, the 14th ult., when it was performed under precisely the same conditions and with equal success.

NOVELLO'S ORATORIO CONCERTS.

THE inauguration of these Concerts, at St. James's Hall, on the 10th ult., was in every respect a marked success. No more appropriate work could have been selected than the sacred masterpiece of the appointed Conductor of the series of Concerts, Mr. A. C. Mackenzie, for although "The Rose of Sharon" has now thoroughly taken the high place in public estimation to which its exceptional merits entitle it, the knowledge of the composer's having formed a choir and trained it himself to a thorough comprehension of his work, encouraged a hope that it would receive a more perfect rendering than had yet been heard. This hope, we may say, was completely realised; for not only were the vocalists assembled under Mr. Mackenzie's bâton of excellent quality and the balance of tone highly satisfactory, but a dramatic feeling characterised the delivery of the choruses which evidenced not only the skill of the Conductor, but the earnestness and good will of the members of the choir. Of course no criticism upon the composition is called for on the present occasion; but we must say that increased familiarity with the music raised our estimate, not only of its abstract beauty, but of its which, considering its varied character, demands the warmest praise. The admirable manner in which the solos were given by Madame Albani, Madame Trebelli, Mr. Edward Lloyd, Mr. Santley, and Mr. Tufnail need scarcely be recorded; but mention must be made of the refinement with which these solos were accompanied by the band, under the experienced leadership of Mr. Carrodus, and also of the delicacy and beauty of tone with which the orchestral movements "Spring morning on Lebanon" and "Sleep" were played. Not only were what may be termed the popular portions of the work eagerly seized upon by the audience as points where audible demonstrations of approval might with propriety be indulged in, but in the more subtle parts the close attention, and even subdued murmurs of approval, of the hearers showed that they fully entered into the spirit of the composer's meaning; and the ovation accorded to Mr. Mackenzie, both at the end of the first part and at the conclusion of the performance, was evidently as spontaneous as it was well deserved. Considering the importance of the compositions to be given during this series of Concerts, it is gratifying to find that a choir has been organised so thoroughly competent to grapple with the many difficulties to be encountered, and to place the works before an audience with due regard for their high artistic claims. In closing our notice, therefore, of the first "Oratorio Concert," we couple our congratulations upon so excellent a performance with the brightest anticipations for the future.

SACRED HARMONIC SOCIETY.

THIS Society commenced its season on the 20th ult., under circumstances of more than ordinary interest. appointment of Mr. W. H. Cummings as Conductor had given general satisfaction, and it is worthy of note that all our leading choral associations in London are now under the direction of English musicians. Mr. Cummings had already given proof of his proficiency as a choirtrainer, but to direct an orchestra needs experience which time alone can furnish, and for the present it will be right to judge with leniency any shortcomings in this department. For this reason we shall not dwell upon some palpable errors which occurred on Friday week among the instrumentalists, marring the effect of a performance which, so far as the choir was concerned, left absolutely nothing to desire. The only fault that could be found with the programme was its excessive length. Three works were given, of which any two were sufficient Miss Hilda Wilson took the part originally assigned to for any ordinary Concert. That Sterndale Bennett's Can-Madame Patey, and did so in a highly creditable manner. | tata, "The Woman of Samaria," should never have been

performed before by the Sacred Harmonic Society, is surprising only to those who are unacquainted with the circumstances which led to its exclusion for eighteen years. It was in the highest degree creditable to Mr. Cummings and the directors to mark the inauguration of a new regime by bringing forward the representative sacred work of a distinguished English composer, and though the Cantata may be more fitted for the church than the concert-room, such beautiful numbers as the airs, "O Lord, Thou hast searched me out," and "His salvation is nigh"; the chorus, "Therefore with joy"; and the quartet, "God is a spirit," must always create a vast impression, as they did on this occasion. It was scarcely just to M. Saint-Saëns's Nineteenth Psalm, "The heavens declare," to place it immediately after a work sufficient in itself for the first part of a Concert, and it says much for its merits that some of the numbers were received with hearty applause. The one defect in the Psalm is a certain inconsistency of style. The composer seems to have started with the idea of adopting the style of the Bach-Handel period, an especially difficult task for a French composer. Accordingly the early portion of the work is the least satisfactory, though technically clever enough. In No. 4, a chorus based on a tonic pedal, and descriptive of the splendour of the sun as he waxes and wanes, we get the first trace of individuality, and afterwards the music rapidly improves. No. 7, a quintet and chorus, "More to be desired"; No. 8, a sestet, "His errors who distinguisheth"; and No. 9, a mezzo-soprano air, "Thou, O Lord," are really beautiful, and the last-named is a gem. Some of the orchestration is very novel in conception, and taken altogether the Psalm is the work of a highly gifted musician, and well worthy the attention of choral societies. Of Beethoven's "Mount of Olives," which followed, it is only necessary to remark that while the old English version by Bartholomew, in which the words of the Saviour are placed in the mouth of St. John, was printed in the book of words, the performers sang the more literal translation of Mr. Troutbeck, misunderstanding, which tended to confuse the audience. might surely have been avoided. The principal vocalists of the evening were Miss Annie Marriott, Samuell, Miss Hilda Wilson, Mr. Lloyd, Mr. Iver McKay, and Mr. Bridson, and, with one exception, they were all satisfactory. Mr. McKay has a pleasing light tenor voice, and whatever may have been his shortcomings on this occasion, he has the making of a useful artist. Sudden indisposition was the cause of the mistakes which drew forth unfavourable comment in some notices of the Concert.

CRYSTAL PALACE.

When it is borne in mind that the score had only arrived in England four days before the Concert, the performance of Dvorák's Second Symphony, to which Mr. Manns treated his patrons on Saturday, October 31, must be considered a real triumph, in view of the remarkable difficulties which that extraordinary work presents to Conductor and instrumentalists. Nothing could have exceeded the spirit infused into the playing of the work by the Conductor, and it is to be hoped, in consideration of the great exertions necessary to secure such a rendering, as well as in the interests of connoisseurs, that room may be found for another performance during the season.

A young but gifted pianist, Signorina Gemma Luziani, was heard, for the first time, in Mendelssohn's familiar Pianoforte Concerto (No. 1), a work to which her feathery touch and graceful style are excellently adapted. The last movement was taken au grand galop, but with perfect technical finish and delicacy. If Signorina Luziani failed to create quite so favourable an impression later on in some selections from Chopin, this fact must in great part be ascribed to the unpleasant tone of the instrument employed on this occasion. The vocalist was Mr. Winch, who sang the barcarole, "Najadi e ninfe," from Goundo's "Polyeucte," and a rather uninteresting ballad by Ernest Ford, besides giving a finished rendering of the Italian Serenade in Sir Arthur Sullivan's incidental music to "The Merchant of Venice." Mr. Winch, by virtue of his refinement and enthusiasm, is a welcome addition to the ranks of our concert singers, and as a singer of German songs he is

already in the van of living artists. Even apart from scenic accessories, Sir Arthur Sullivan's setting of the Masque had the effect which bright, tuneful, and well-made music is still capable of exerting. Weber's "Oberon" lost none of its enchantment in the hands of the Crystal Palace Orchestra, while the second movement of Mozart's "Little Serenade" served to show the purity and richness of the

string contingent. The catholic taste of the Conductor was well exemplified in the programme of the fourth Concert, which included works by Bach, Schubert, Bennett, Wagner, Massenet, and Praeger, the last-named writer being responsible for the "Symphonic Poem" heard for the first time on this occasion. This work, entitled "Leben und Liebe, Kampf und Sieg," is symphonic in so far that it contains the prescribed number of movements. We are inclined to demur, however, to its claim to be called a poem, on the ground that poetry involves some continuity, a quality to which the disjecta membra of Mr. Praeger's work can hardly aspire. Madame Valleria brought all the re-sources of her finished method and dramatic feeling to the rendering of "Isolde's Verklärung." But admirable as was her delivery of this trying number, we have no hesitation in declaring our preference for its purely orchestral setting, now rendered so familiar by Herr Richter's repeated performances. Anywhere but in the Bayreuth theatre, the sense of conflict between singer and orchestra must detract from the pleasure of the auditor. Madame Valleria also contributed in excellent style a Recitative and Air, "'Tis in vain that I seek," from Massenet's "Mary Magdalen." In this work the composer abandons that lighter vein, in which he often displays such exquisite grace, for a more ambitious style. Bennett's charming Wood-Nymph Overture, notable for the high encomium passed on it by Schumann, opened the programme, which included Bach's Concerto for two flutes, violin, and strings-a work calculated to inspire respect rather than awaken enthusiasm-in which the solo parts were most efficiently sustained by Messrs. Wells, Tootill, and Carl Jung; and a superb performance of Schubert's great Symphony in C brought the Concert to a triumphant close.

The absence of novelty, and the attractions simultaneously offered on the same afternoon, in London, probably accounted for the sparse attendance at the fifth Concert of the series. Haydn's cheerful "Clock" Symphony, and Beethoven's E flat Concerto (No. 5), were the important events of the programme, and as we listened to the Palace orchestra, and Mr. Max Pauer's manly rendering of the solo in the latter work, an agreeable sensation of novelty and surprise was wrought upon us in spite of the very brief interval which had elapsed since we had heard the Concerto performed in London. Mr. Pauer's playing, which has greatly improved since his last appearance at the Palace, is characterised by breadth and intelligence. but is slightly deficient in sympathy and sentiment. His rendering of Grieg's fantastic "Norwegischer Brautzug," though spirited and correct, seemed hardly to do full justice to the humour of the situation; and Nicodé's showy Tarantella, better adapted for the drawing-room than the concert hall, sounded rather thin after the rich quality of tone displayed by the orchestra in Mackenzie's Ballade "La belle dame sans merci," which has probably never been more finely given. Mdlle. Antoinette Trebelli made a first appearance at these Concerts, and created, on the whole, a favourable impression. Her voice, though not great in volume, is well produced, and of a resonant and penetrating timbre. These qualities were exhibited in a by no means faultless rendering of " Deh vieni non tardar. A selection from Rubinstein's Suite "Bal Costumé." originally composed as a pianoforte duet, and brilliantly, if somewhat noisily orchestrated, concluded the programme in lively fashion.

The Crystal Palace choir made its rentrée on the 21st ult, on which occasion a long and varied programme was performed. The only novelty presented was the suite of ballet airs from Saint-Saëns's "Etienne Marcel," which, placed at the end of the programme, after the Choral Fantasia—in itself an adequate climax—hardly obtained a fair chance of winning the recognition due to its vivacity and clever orchestration. The "Pavane" is a particularly

taking number, and the entrée des Bohémiens quite in the of Berlioz. Of the rendering of Mendelssohn's "Italian" Symphony, it will be enough to say that it was in every way worthy of Mr. Manns and his forces, and that the horns especially distinguished themselves in the third movement. Raff's C minor Pianoforte Concerto served to exhibit Mr. Oscar Beringer's excellent technique and pleasing touch. The same gentleman also sustained the solo part in an excellent performance of the Choral Fantasia. Besides lending efficient service in the last-named work, the choir contributed the choruses "Love and Hymen," from Handel's "Hercules," and "Haste thee, nymph," from the same composer's "L'Allegro," the air for tenor in the latter piece being rendered with a full appreciation for its somewhat ponderous humour by Mr. Charles Chilley. Berlioz's beautiful Nocturne duet, from his "Béatrice et Bénédict," sung by Miss Annie and Miss Edith Marriott, was honoured by a recall, which was due quite as much to the admirable delicacy of the orchestral accompaniment as to the efforts of the singers. We may be allowed to express our regret that it should have been found necessary to sing this piece in an English version of the French adaptation of Shakespeare's words. This double dilution, to all acquainted with the original, could not fail to be a source of exquisite irritation. Watkin Mills was set down to sing Schubert's "Wanderer," but was debarred at the eleventh hour by illness from appearing, and was efficiently replaced in the Choral Fantasia by a gentleman whose name did not transpire.

MONDAY AND SATURDAY POPULAR CONCERTS

No changes of fashion nor outward circumstances of any kind seem to affect the stability of these entertainments, and in fact, notwithstanding the plethora of Concerts this autumn, Mr. Chappell's audiences have so far been above the average for the commencement of the season. This is encouraging to those who believe in a steady, though possibly not a rapid, advance in public taste. Unquestionably the most attractive feature at the first performance this season, on the 9th ult., was the rentrée of M. Vladimir de Pachmann, after an absence of nearly two years. We have referred elsewhere to the extraordinary popularity of the Russian pianist, and the special qualities as an executant which have contributed to give him the position he now holds among us. Here it need only be said that in a showy, though somewhat weak, Giga con Variazioni, by he exhibited the most exquisite finish, and was compelled to accept an encore, when he gave Chopin's Etude in C sharp minor (Op. 10, No. 4). The Giga was extracted from a Suite in E minor of Raff (Op. 91), and we may take this opportunity of saying that, as a matter of principle, the pianist ought to have played the whole work. It is not necessary to present the Monday Popular audiences with musical fragments. Madame Norman-Néruda displayed her refined virtuosity in a Legend and a Mazurka of Wieniawski, which the listeners applauded less on account of their intrinsic merit than by reason of the skill of the performer. Two favourite Quartets were given-namely, Beethoven's in F (Op. 59, No. 1) and Haydn's in D minor (Op. 42)—the executants being Madame Norman-Néruda, Herr L. Ries, Herr Hollander, and Herr Franz Néruda. The locum tenens for Signor Piatti is a thoroughly able executant, though his tone will not compare with that of the unrivalled Italian violoncellist. Mr. Lloyd was recalled after Wagner's "Preislied" and Schubert's "Thou whom I vowed to love."

The first Saturday Concert, on the 14th ult., drew a dense crowd of music lovers, notwithstanding the deplorable weather and the counter attraction of "Mors et Vita" at the Albert Hall. The programme commenced with Spohr's Quartet in D minor (Op. 74, No. 3), which was practically a novelty as it had only been heard once before, and that was twenty-two years ago. Making allowance for the undue prominence of the first violin, it is a masterly work. Many more of Spohr's Quartets have not been heard at all, and they might be drawn upon from time to time with advantage. M. de Pachmann introduced Brahms's Scherzo in E flat minor (Op. 4), an early work.

rightly said, the name of the composer is writ large. The audience, however, was better pleased with Henselt's "Si oiseau j'étais," and encored the performer, who then gave one of Chopin's waltzes. Herr Straus, who was the leader on this occasion, played Max Bruch's characteristic Romance in A minor (Op. 42) with much effect, and a fine performance of Beethoven's Trio in D (Op. 70, No. 1) concluded the Concert. Mr. Maas was the vocalist. English music and musicians have enjoyed many

triumphs of late, and another occurred on the 16th ult., when Miss Fanny Davies made her first appearance at these Concerts. The success she had gained at the Crystal Palace aroused high expectations, which happily were more than fulfilled. The young pianist has certainly had the best possible teachers in Mr. Charles Hallé, Herr Reinecke, and Madame Schumann, and the influence of the last-named great artist is strongly perceptible in her playing. There was very much to commend in her rendering of Bach's Chromatic Fantasia, though it was by no means a sensational performance. The passage writing and the fugue subject were brought out with beautiful clearness, and the original text was adhered to with praiseworthy devotion, considering that the work is now usually played in a modernised form. As an encore Miss Davies gave No. 7 of Mendelssohn's Characteristic Pieces with charming technique. She was enthusiastically received and her future seems secure. The concerted works at this Concert were Beethoven's Quartet in C minor (Op. 18, No. 4), Schumann's in E flat (Op. 47), and Mozart's Duet in G for violin and viola, played by Madame Néruda and Herr Straus. An admirable new analysis was supplied of Schumann's work, and it seems likely that the public will benefit greatly by the engagement of Mr. Joseph Bennett as the editor of the books. They are being revised and brought up to date with great care and zeal. Mr. Lloyd sang "Adelaide" with perfect expression, and a new song, "For ever nearer," by G. F. Hatton, being a graceful and musicianly setting of some stanzas by D. G. Rossetti. The first important novelty of the season was included

in the programme of the following Saturday. This was Grieg's Pianoforte Sonata in E minor (Op. 7), which it is curious no pianist ever thought of introducing before, as it is a charming, though unpretentious work, full of Scandinavian colour judiciously applied. The first three move-ments are very concise, and in fact, the winning themes are announced only to be abandoned. The Finale is more elaborate, though the thematic development is not remarkable. If the composer has been unduly modest, he has at any rate made his work more acceptable to general hearers by avoiding diffuseness and complexity. Miss Zimmermann was much applauded for her finished rendering of the Sonata, and we hope she will repeat it at an early date. No word of comment is needed concerning Mozart's Quartet in word of comments necessary to the content of the co Monday, the 23rd ult., is the latest we can record this month. It commenced with Dvorák's Quartet in E flat (Op. 51), a work accepted at first with some hesitation, but which is now taking its place among the most individual creations of its gifted composer. The first and last movements impress at once, but the second and third need familiarity for the full realisation of their beauties. It was a treat to hear one of Weber's Sonatas once more, but the commendation which should be given to Mr. Max Pauer for his choice can scarcely be extended to his performance. The work needs greater warmth and dignity than he infused into it, particularly in the second and third movements. The rendering of the final Moto con-tinuo was more satisfactory. Madame Néruda played her brother's Ballade in G minor, and the Concert concluded with Beethoven's Sonata in A, for piano and violin (Op. 30, No. 1). Miss Liza Lehmann, the vocalist, has a thin but well-trained soprano voice.

BRINSMEAD SYMPHONY CONCERTS.

not been heard at all, and they might be drawn upon from time to time with advantage. M. de Pachmann introduced Brahms's Scherzo in E flat minor (Op. 4), an early pose) is the one sanctioned by custom and approved by work, but one upon which, as the programme annotator

vocal and instrumental solos. The entrepreneurs having engaged an orchestra of first-rate constituent elements, and having, moreover, secured the services of eminent vocal and instrumental soloists, success, from an artistic point of view, lay in the hands of the chosen Conductor of these forces. We may say at once that Mr. George Mount, who conducted the first two Concerts which have so far taken place, although wanting somewhat in the firmness and perspicuity required of the general in command, justified, on the whole, his selection. In the second Concert, more especially, when he had become more fully used to his followers, a better and more com-plete rapport between the two was evident with correspondingly good results. The first Concert (7th ult.) opened with Mendelssohn's "Melusina" Overture, which was followed by the third movement, superscribed "Procession of the conquerors to the coronation at Rheims," from the symphonic poem "Johanna d'Arc," by Moritz Moszkowski, One of the features of the Concert was the spirited performance of Mr. Ebenezer Prout's new Symphony, conducted by the composer. We have so fully commented upon this work, on the occasion of its recent first performance at Birmingham, that it will be sufficient now to add that it fairly aroused the enthusiasm of the present audience, who vociferously recalled the composer at the conclusion. Mr. Prout may indeed be congratulated upon a most musicianlike production. During the same evening Herr Emil Bach gave a very smooth and refined rendering of Beethoven's Pianoforte Concerto in E flat, the Concert concluding with Liszt's stirring first Hungarian Rhapsody. Mr. Maas was the vocalist.

The most important item in the programme of the second Concert was Beethoven's "Eroica" Symphony, one of those monumental works in musical art from which we must, for a long time to come, derive our standard in judging the productions of the day. It was admirably played by the orchestra, most of whose members know the work, so to speak, by heart. Miss Agnes Zimmermann produced a special effect and gained well-Miss Agnes deserved applause in her brilliant rendering of Rubinstein's Pianoforte Concerto in G (No. 45), one of the most congenial works of this class which we owe to that pianistcomposer, and the peculiar difficulties of which the lady surmounted without any apparent effort. The opening number of the programme was Goldmark's Overture "Sakuntala," an interesting and cleverly wrought specimen of modern descriptive music, illustrative of Kalidasa's Indian Drama "The Recognition of Sakuntala," a work which certainly deserves to be more frequently heard, as indeed does the same composer's symphonic work "Die ländliche Hochzeit." M. Massenet's orchestral prelude "Le dernier sommeil de la Vierge," which followed the Overture, pleased so greatly by its placid grace and refinement that it had to be repeated. The movement forms a part of the French composer's Sacred Legend entitled "La Vierge," French composer's Sacred Legend entitled "La Vierge," and is scored for stringed orchestra only. Mdlle. Marie di Lido gave, with good expression and vocalisation, Mendelssohn's Scena "Infelice," and the Recitative and Air "Whither away my heart," from Mr. Cowen's Cantata "Sleeping Beauty." An Overture in E flat, by Mr. Edwin Ould, was placed at the end of the Concert. It is a bright and spirited work, albeit not betraying any particular depth of thought or feeling, and well merited the hearing it obtained.

We understand that the prize offered by the concert-givers for a new Pianoforte Concerto, to be performed at the last Concert of the series, has been gained by Mr. Oliver King; Mr. Cusins having been the judge.

RICHTER CONCERTS.

Noticing the first Concert of the short autumn series, we pointed out the adherence of Herr Richter, or his manager, to routine, and said that the selection of the programmes seemed to be a remarkably easy matter. Nothing has since occurred to make inopportune a repetition of our remarks. Herr Richter goes on moving round in a very narrow circle, only now and then recognising the

not of the most exalted character. His audience may also desire it, and, in that case, so much the worse for them. especially as they have fallen into the very fault of narrow and exclusive preference so often charged against those who swear by the classical masters, and look distrustfully upon modern pretensions.

The programme of the second Concert was agreeably distinguished by the presence of one unfamiliar worknamely, an Andante and Variations for strings and two horns, from one of Mozart's Salzburg Divertimenti. It is a beautiful example of the master's ingenuity and skill, but unfortunately for Herr Richter's choice, it was never intended to be played by a little army of strings. The work to which it belongs has a place in the category of chamber music, whence we humbly submit, it should not have been taken. Herr Richter, in fact, made a raid upon the province of Mr. Arthur Chappell, as though his own proper domain were not large enough. It may be said that the Conductor wished to show off his strings by way of answer to certain criticisms upon them. That is right enough, but not at the expense of Mozart, whose two horns were almost inaudible amidst the din of many fiddles

and basses With Mozart's comparatively unimportant piece thus presented, the interest of novelty began and ended. For the rest, the programme contained the Overture known as "Leonora, No. 2," which always seems to be overshadowed and dwarfed by the majestic "No. 3." This is the reason, perhaps, why it is heard but seldom; Concert managers naturally preferring the greater work of two constructed with the same material. Taken by itself, the No. 2 is, however, a noble example of Beethoven's finest manner. Brahms's Second Symphony (in D) was also performed, and with it the sensational duet from "Die Walkure," in which Wagner, Pagan at heart, so coolly ignores the moral sentiment of a Christian age. This was very finely sung by Madame Valleria and Mr. Lloyd, and no less finely accompanied; Herr Richter's orchestra being always heard at its best when the music in hand is that to whichwhether with a due sense of proportion or not-he has devoted so much of his time and talent. The reading of Brahms's Symphony had no special character.

The final Concert of the series took place on the 11th ult., and was very well attended, the main attraction being Beethoven's Choral Symphony, with which, as usual, was bracketed a selection from Wagner, Weber's Overture to "Euryanthe" being thrown in by way of prelude to the whole. It is quite useless to multiply words about a programme so familiar as this. We may say, however, that the Wagner pieces somewhat bored even the special audience to whom they were addressed; proving once more that, apart from one or two selections, it is unadvisable to take scenes from this master's music-dramas for Concert use. They are not meant to be so given, and less than any operatic morecaux with which we are acquainted do they submit to it. The vocalists engaged on this occasion were Misses Sherwin, Friedlander, and Little, Messrs. Bernard Lane and Watkin Mills. Herr Richter's reading of the Choral Symphony is now so well known that description can hardly be needed. Some part of it we approve highly, that of the slow movement especially, but as to certain other parts we are bound to express complete dissatisfaction. treatment of the Scherzo, for example, seems to us a grave mistake. Beethoven never intended the Trio to be hurried at Herr Richter's speed. Its character is lost, and it becomes to a large extent unplayable. This has often been pointed out to the Viennese Conductor, who, however, perseveres with the courage of his convictions. About the vocal portion of the Symphony the less said the better. Neither soloists nor chorus were up to the level of their exacting task.

THE HECKMANN QUARTET.

IT cannot be said that the public has so far displayed a vast amount of interest in the performances of this troupe. At the first Concert this season on the 14th ult., the fact that it does not bound the whole world of good music.

He finds this, perhaps, the most profitable course in a pecuniary sense, and, if so, it constitutes a reason, though is to be attributed to lack of interest in quartet music generally, or to a failure to recognise in Herr Heckmann's party the superlative qualities with which they have been credited, is open to question. Perhaps both causes have something to do with the state of things above indicated. It may be freely affirmed, that in some respects the players are unsurpassable. In the three Quartets performed on the 14th—viz., Schumann's in A (Op. 41, No. 3), Brahms's in A minor (Op. 51, No. 2), and Beethoven's in C (Op. 59, No. 3)—the perfect unity of method, and the even balance of tone were very striking, and in the fiery last movement of Beethoven's work, the admirable execution excited the audience to a remarkable degree. But where individual feeling and expression are needed, as in the Andante of the same work, or the whole of Schumann's Quartet, the cold passionless accuracy was by no means all that was required to give the full effect to the music. In their way, these German artists are beyond criticism; but theirs is not the only, nor perhaps the best, way.

MR. DANNREUTHER'S MUSICAL EVENINGS.

THE sixteenth series of these interesting performances commenced on the 5th ult., when two novelties were brought forward. Mr. Dannreuther endeavours to make his programmes valuable to musicians by including the latest works of living composers, and it is not his fault if they do not prove to be masterpieces. On the present occasion he introduced a Pianoforte Quartet in F, by Gernsheim (Op. 47), a composer who has not succeeded in establishing a reputation on this side of the channel. Several of his chamber works have been heard at the Popular Concerts, and a Violin Concerto at the Crystal Palace, but they have excited no enthusiasm, for the reason that they suggest labour rather than inspiration. Kapellmeister music may win admiration for its technical excellence, but it can never touch the heart. On this account the Quartet in F was coldly received by an audience specially trained to appreciate the utterances of the modern German school. There are some expressive ideas in the third movement, Andante cantabile, but on the whole the work is dull and uninteresting. On the other hand, two new songs for contralto, with viola obbligato, by Brahms (Op. 91), may be numbered among this distinguished composer's most charming inspirations. They were finely sung by Miss Lena Little, and are likely to be often heard. Beethoven's great Sonata in B flat (Op. 106), and Schumann's Trio in D minor (Op. 63), were included in the scheme.

There were no absolute novelties in the second Concert, on the 19th ult., and it is therefore only necessary to mention the works performed, which were Dvorák's beautiful and original Pianoforte Quartet in D (Op. 23); Schumann's rarely heard Sonata in A minor (Op. 105), for pianoforte and violin; and Brahms's Trio in C (Op. 87).

HERR PEINIGER'S RECITALS.

GENERAL interest in what may be termed archaic music has greatly increased of late, and the Recitals, or rather Chamber Concerts, given by Herr Peiniger at the Steinway Hall, have secured large audiences. At the second performance, on the roth ult., the ancient was strongly leavened by the modern, the former being only represented by items of Bach and Caspar Fritz. Madame Frickenhaus joined the concert-giver in a pleasing Piano and Violin Sonata by J. O. Grimm (Op. 14), composer of the well-known Suite in canon form; and among other modern pieces were a piquant Serenade for piano and two violins by B. Godard, and two well-written trifles for four violins by Mr. A. Burnett, composed expressly for learners. The third Concert, on the 24th, had a more important programme. The antiquarian portion of the scheme consisted of an Andante and Allegro from a Concerto for strings, by Michael Festing, one of the founders of the Royal Society of Musicians; a Sonata for harpsichord and violin, by C. R. Burney, son of the musical historian; a Presto from a String Concerto, by Hellendaal; and a song by Dr. Blow. Mr. Fuller-Maitland presided at the harpsichord, which was one of Kirkman's instruments, dating from 1798. In effective contrast was a new unpublished Sonata in D minor, for piano and violin, by M. Saint-Saëns, played by the composer and Herr Peiniger. It is a

clever and effective work in four movements, the last of which pleased so greatly that it had to be repeated. An Allegretto Scherzando for Strings, by Herr F. Praeger, also obtained a favourable reception. The support accorded to Herr Peiniger has induced him to announce a series of matinizes to take place in the ensuing spring.

M. DE PACHMANN'S RECITAL.

THE very large audience that attended St. James's Hall on the 11th ult., proved that the Russian pianist has gained a high position in public favour, and we are not disposed to cavil at the fact. Unlike his distinguished fellow-countryman, Rubinstein, M. de Pachmann does not impress by mere force or compel admiration by displays of superhuman skill. He is content to charm by the most refined and delicate methods, and it is impossible to imagine pianoforte-playing more free from the sensational element. That he does not interpret every class of music with equal success may be admitted, but it is better to excel in one branch of art than to be mediocre in all. In music belonging to what may be termed the Chopin genre, M. de Pachmann has no living rival. His touch is said to resemble that of the Franco-Polish composer in its velvety softness and singing quality. In addition to several excerpts by Chopin, the pianist was heard to the greatest advantage in an Etude of Moscheles and Henselt's favourite, "Si oiseau j'étais." In the fugue from Raff's Suite in E minor (Op. 72) a sudden loss of memory compelled him to stop and recommence. This was the most pelled him to stop and recommence. This was the most honest course to pursue, though we have known several pianists who, when the victims of a like accident, have extemporised until they picked up the thread, on the reasonable supposition that few among the audience would then notice the flaw. Beethoven's Sonata in D minor (Op. 31, No. 2) should not have been selected to play the people in, and, while we are objecting, let a strong protest be recorded against the modern improvements made in Weber's familiar Rondo Brillante in E flat. Why poor Weber, who was a master of the art of writing for the pianoforte, should be so frequently caricatured in this way it is difficult to explain.

MR. AND MRS. HENSCHEL'S RECITALS.

THESE excellent artists gave the first two of a series of Vocal Recitals last month, on the 10th and 24th respectively, at Prince's Hall, to fairly numerous and highly appreciative audiences. The title of Drawing-room Meetings would, but for the locality in which they are held, perhaps more accurately describe the character of these delightful rencontres, where the usual formalities are almost entirely dispensed with, Herr Henschel acting both as his own "conductor" and accompanist on these occasions. As regards the undertaking of the last-named office, in the case of his individual vocal contributions, only a musician of Herr Henschel's consummate ability dare venture upon such an experiment (the book being, moreover, entirely dispensed with), and the result completely justifies the attempt. The genial German baritone's admirably-trained voice appears to have suffered somewhat in its sympathetic timbre during his prolonged sojourn in the United States, but his interpretation of songs of different styles and periods is as refined and as truly artistic as ever. Madame Henschel, on her part, wins golden opinions of her audience; more especially in the chanson and the lied, and wherever her delivery is not over-weighted by elaborate bravura passages. There is no lack of variety in the programmes, the items in which range from Carissimi, Cimarosa, Bach, and Handel, to Auber and Boieldieu, Schubert and Franz, Corder and Villiers Stanford; and also include some duets, which form not the least attractive feature of these unique entertainments. The third Recital is announced to take place on the 1st inst.

LONDON SELECT CHOIR.

THERE is a certain capriciousness in the ways of those who provide for the musical wants of the public. It was recently remarked that the number of our leading Oratorio Societies in London was decreasing for no apparent reason, and with equal inconsistency they are now adding to their

numbers with a zeal which calls for sympathy, and hope that the new ventures will meet with the support they deserve. The London Select Choir is an outcome of the institution known as Mr. Willing's Choir, but its ranks have been enlarged as well as revised. Mr. Cusins is now the Conductor, and the first Concert at St. James's Hall. on the 24th ult., augured well for the ultimate success of the enterprise. Two works were performed—namely, Gounod's "Messe Solennelle" and the "Lobgesang." The interest attaching to the first work has increased since the distinguished French composer has devoted his energies mainly to sacred music, and diligent students may trace the germs of the finest ideas in "The Redemption" and " Mors et Vita" in this early Mass, composed many and "Mors et vita" in this early mass, composed many years ago. With respect to the performance, it is possible to speak in terms of scarcely qualified praise as regards the choir. When the first nervousness had been conquered, the singing became noteworthy for good intonation, spirit, and accuracy. Unquestionably, the London Select Choir has the making of a choral force capable of holding its own with any similar body in London. The orchestra was somewhat slovenly, the nuances being but ill observed, especially in the Mass. Mrs. Hutchinson sang charmingly, and Mr. Lloyd and Mr. F. King also acquitted themselves thoroughly well in their respective parts.

BOROUGH OF HACKNEY CHORAL ASSOCIATION.

It is encouraging to learn that, in spite of adverse social and political influences, this Society has commenced what promises to be one of the most successful seasons it has ever enjoyed. Certainly a prospectus that includes "The Rose of Sharon," "Elijah," and the Choral Symphony must be considered specially attractive, and the result is a largely increased subscription, as well as a greater number of applications to join the choir. The first Concert took place on the 2nd ult., when the works performed were Schubert's Mass in F and Mr. Prout's Cantata "Alfred." It is not a little singular that the former, which is one of its composer's most beautiful compositions, should never have been heard at the West end, and we can only ascribe this neglect to ignorance on the part of conductors. Though the Mass is the earliest of the six which Schubert wrote, it ranks next to the one in E flat in musical merit as well as churchlike dignity. It was composed in 1814 for the centenary festival of the parish church of Lichtenthal, near Vienna, and the composer conducted the performance. The chief characteristics of the work are an abundance of chaste, refined melody, and a generally subdued style quite in contrast with the Masses of the earlier masters. The orchestration is full of Schubertian touches, especially in the writing for the wind. The only elaborate movement is the "Cum Sancto Spiritu," a really excellent fugue for a youth of seventeen. The rendering of this was the best feature in the Hackney Society's performance, though the whole was good, the only thing left to desire being a more careful observance of piano and pianissimo. But the choir was heard to greater advantage in "Alfred," a work full of stirring music, needing good attack and vigour for its execution-qualities which distinguish Mr. Prout's forces. Their enthusiasm communicated itself to the audience, who applauded lustily; a special furore occurring after the popular March. Miss Clara Leighton, Miss Amy Foster, Mr. Selwyn Graham, and Mr. Bridson were the principal vocalists of the evening, the first and last in the order named being the most commendable.

A STRING QUARTET BY STERNDALE BENNETT.

THE first performance, in all probability, of a String Quartet from the pen of the late Sir Sterndale Bennett, is an event demanding something more than a mere passing notice in these columns. It appears that in the year 1831 Bennett, being then a pupil of the Royal Academy of Music, and in his sixteenth year, tried his hand at an artform, requiring above all others the firm footing and clear perception of the master, and the result was the composition of a String Quartet in G major. As Bennett was all his life singularly free from self-conceit, it is probable that he

but presented by the composer to a fellow-student, Mr. John Gledhill, and lost sight of until recently, when it attracted the attention of a pupil of his, Mr. Wingham. Owing to this gentleman's efforts on behalf of this relic from the pen of his beloved master, the Quartet was included in the performance of Bennett's music held at the Little Oratory (Brompton), on Sunday, the 22nd ult., in celebration of the Feast of St. Cecilia, the Patroness of the Oratorium Parvum. In speaking now of the Quartet itself, it will scarcely be supposed that a very important addition has been made thereby to the already published works of the master, taking into consideration the early age at which it was written. But neither can it be said that an indiscretion has been committed in bringing to light a composition which its author evidently did not regard as bearing the stamp of maturity upon it. The Quartet in G (the only work of the kind which Bennett is known to have written) is in fact a highly interesting production, as showing the precocious talent and the ideal strivings of its composer, as well as demonstrating beyond doubt upon what models this youthful mind had been forming itself before his mature genius soared into regions as yet unexplored by others. In listening to the four orthodox movements of the Quartet-Allegro moderato, G major; Adagio, E minor; Minuetto, E minor; and Allegro, G major—we can fancy papa Haydn frequently nodding approval to the young composer who had studied his own style to such good purpose. But we have here not merely imitation of a chosen model, but an almost marvellous penetrative insight on the part of one so young into the spirit of this model. Thus the third, and more especially the final movement, albeit wanting in elaboration of themes and general harmonious proportioning of the parts, are so truly conceived in Haydn's "vein," as to render them distinctly remarkable productions in themselves, sufficiently so as to have justified any one in predicting for their composer a most brilliant career. For further details respecting it, we may refer our readers to the able analysis of the work from the pen of Mr. Joseph Bennett, recently published by Messrs. Novello. It is to be hoped that a public opportunity will ere long occur for presenting this interesting only String Quartet of Sterndale Bennett to English amateurs. It will prove to them, that in concentrating his efforts thus early upon so abstract and difficult an art form, the composer was animated by the truth of that maxim, which recommends itself to all students-viz., Res severa verum gaudium.

TALLIS COMMEMORATION SERVICE.

It was right that the 300th anniversary of the death of Thomas Tallis should be observed at St. Alfege Church, Greenwich, where the composer lies buried, and no other method was possible than that of holding a Commemoration Service. Tallis is rightly termed the father of English Church Music, and, with the exception of his unique "Song in forty parts," revived a few years ago by Mr. Leslie's Choir, his works are not suitable for the concert room. Although Tallis was a voluminous composer, very little of his music is to be heard even in our Cathedrals, and we should have preferred a festival on a more imposing scale than that which was held on the 23rd ult. However, we must be thankful for small mercies. The authorities of St. Alfege did what they could in inviting the choirs of St. Stephen's and St. Mark's, Lewisham, All Saints', Blackheath, and other churches, to take part in the service, and in restricting the music to that of Tallis himself. It included the beautiful setting of the Litany, which has never been equalled by modern composers; the anthems, "Hear the voice and prayer" and "If ye love Me"; the Te Deum from the complete service in the Dorian mode, and three hymns. One of the latter was the Old Hundredth, which, though commonly ascribed to Tallis, was certainly not composed by him. The singing was generally excellent, but the organ accompaniment was little better than a series of jerks and spasms, the staccato touch being absurdly out of character with the grave, dignified harmonies interpreted by the choir. A sermon looked upon this early work merely as an exercise. At was preached by the Dean of Manchester, and a collection any rate, so far as we know, it was not even tried over, made in aid of the church renovation fund. In honouring the memory of a great composer, the promoters of the festival did not therefore let the opportunity slip for doing a stroke of business, music being once more made the handmaid of charity.

MR. JOSIAH BOOTH'S "NEHEMIAH."

IF any musicians attended the performance of this work at Christ Church, Westminster Bridge Road, on the 17th ult., expecting to hear an oratorio planned on the scale of Mendelssohn, Mackenzie, or Gounod, they must have been profoundly disappointed. The first few numbers sufficiently showed that Mr. Booth had no thought of measuring himself with these or other composers when he began to write "Nehemiah." But it must be remembered that what is done at St. James's and the Albert Halls is but an infinitesimal part of the musical work that goes on in London. There are numberless humble associations which need music such as we find in this work, and it is for these that Mr. Booth has catered, and catered successfully. Nehemiah is a fine figure in Old Testament history, but Mr. Foxwell, who has arranged the libretto-a mixture of Biblical text and smoothly written verse-has not attempted to invest his subject with any dramatic interest. composer has been equally modest, the simplicity of the airs and the hymn-like character of most of the choruses being evidently intentional, and not the result of musicianly weakness. A pleasant flow of quiet melody pervades the work, and occasionally we meet with some freshness of idea. The Oratorio, the place, and the audience were well suited to one another, and it was easy to gather that the crowded assemblage was pleased, for the request to abstain from applause was only obeyed with the greatest difficulty. In all respects justice was done to the music by the performers. Miss E. Howes, Miss E. Dones, Mr. Lewys, and Mr. Alfred Moore were all admirable as the principals, and the South London Choral Association, which has successfully rendered the works of the greatest masters, of course found no difficulty with the choruses. The composer supplied a masterly organ accompaniment.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

THE local Concert season has now fairly commenced, and it is satisfactory to note that although entertainments of a trivial character still abound, there is an increasing volume of high class music and a public ready to support it. Popular success is still reserved for miscellaneous Ballad Concerts; but the attendance at several recent Concerts of a classic character was larger than might have been anticipated, and the patronage of such entertainments may be expected to grow with the diffusion of even such elementary musical knowledge as is being afforded here, by the Midland Insti-tute, to some twelve hundred learners of both sexes in the vocal and instrumental classes.

There was an excellent muster of the lovers of instrumental Chamber Music, on the 7th ult., at the first Saturday Afternoon Concert of the musical section of the Midland Institute, when the programme comprised, among other noteworthy items, Beethoven's String Quartet in F (Op. 18, No. 1), Spohr's Duet for violin and viola in E minor (Op. 13), and Schumann's Pianoforte and String Quartet (Op. 43), and Schumann's Planforte and String Quartet (Op. 47). Miss Clara Surgey was the vocalist, and sang, with good effect, Gounod's song "The Worker," and Sullivan's "My dearest heart." Herr Petterson (violin) delighted the audience by a masterly performance of Tartini's "Trillo del Diavolo," and in the concerted pieces was ably supported by Mr. A. W. Langston (pianforte), Mr. F. Ward (violin), Mr. T. M. Abbott (viola), and Mr. A. I. Priestley (violongello)

A. J. Priestley (violoncello).

Nothing daunted by the unsatisfactory financial results of his catering last year, Dr. Swinnerton Heap commenced a fresh series of Instrumental Chamber Concerts on the 6th ult., when the executants were Mr. Carrodus and Mr. Speelman (violins), Herr Bernhardt (viola), M. Vieuxtemps (violoncello), and Dr. Heap (pianoforte). Dvorák's Trio for pianoforte and strings in F minor (Op. 65), which was introduced here in May of last year, opened the Concert, and appeared to give even greater satisfaction than on the

marked individuality bewildered almost as much as they pleased the audience. Haydn's String Quartet in F (Op. 77, No. 2) was like spoon meat after the subtleties and mannerisms of Dvorák's work, but the relief was not unwelcome, more particularly as the performance was a fine one. Schumann's grand Quintet for pianoforte and strings in E flat (Op. 44) brought the Concert to a brilliant close, every movement of this noble and impassioned work being rendered with irreproachable skill and appropriate feeling. Mr. Carrodus gave a very finished performance of the familiar Romance and Tarantelle, by B. Tours, and Dr. Heap introduced a new Pianoforte Fantasia in F minor (Op. 35), by Mr. Charles H. Banister, which, though somewhat conventional in style, commended itself to every one as a thoughtful and scholarly work.

Cherubini's grand Requiem, in D minor, for a three-part chorus of male voices, was performed for the first time in Birmingham, at the Edgbaston Oratory, on the 13th ult., at a Mortuary service for the "Old Boys" of the school, at which Cardinal Newman and Mr. Edward Bellasis, the biographer of Cherubini, and himself an "old boy," were present. The choir was a special one, selected and conducted by Mr. Stockley, and the organ was in the competent hands of Mr. Langston. Although the work was performed without the band accompaniments, and, therefore, shorn of much of its due effect, the congregation present was deeply impressed by its beauty, solemnity,

and devotional spirit.

One of the best Saturday Concerts given by the Birmingham Musical Association since it commenced operations, was that which took place in the Town Hall on the 14th ult., when Haydn's "Creation" furnished the subjectmatter of the entertainment. The performance devolved upon the band and choir of the Association, which are rapidly acquiring strength and consistency, and three local principals-Miss H. Johnson, Mr. C. Banks, and Mr. W. Evans, whose qualifications are above the average order. The choral singing generally was excellent, and "The heavens are telling" and "Awake the harp" were specially effective, but the playing of the band still leaves a good deal to be desired in the string department. Mr. Stimpson rendered valuable assistance at the organ, and Mr. C. J. Stevens conducted.

The second of Messrs. Harrison's Popular Subscription Concerts, which took place in the Town Hall on the 16th ult., was very similar in composition to the first, and it is uit, was very similar in composition to the man and the scarcely necessary to add, therefore, that the attendance was again very satisfactory, the hall being filled in every part to overflowing. Madame Albani filled the position occupied by Madame Patti on the previous occasion, and delighted the audience by her finished rendering of Bellini's "Casta Diva," Haydn's "With verdure clad," Gounod's "Nella Calma" Valse, and Brahms's "Guten Abend," in all of which perfect phrasing and charm of voice were allied to refined expression. Miss Gertrude Griswold exhibited excellent phrasing and execution in Mercadante's "Soave immagine d'Amor," and pleased the audience so much in a quaint song by Hope Temple, "An old garden," that she was recalled and sang An old gaden, that she was recalled and sang a new song by Cowen, "If love were what the rose is." Madame Antoinette Sterling, Mr. J. W. Turner, and Mr. Maybrick were effective as usual in their various selections. In the instrumental department, the honours of the evening were carried off by the veteran contrabassist, Signor Bottesini, whose performance of two movements from his own Concerto in F sharp minor, Paisiello's air "Nel cor piu," with variations, and the "Carnival of Venice" roused the enthusiasm of the audience to the highest pitch. Signor Papini's playing of a new Fantasia on Scotch airs for violin and a Caprice Fantastique by Antonio Bazzini, was marked by rare delicacy and purity of tone and finish of execution.

After temporary retirement in order to recover the losses of previous musical campaigns, the Philharmonic Union has this season come to the front again with spirit unabashed and an organisation stronger than ever. For the initial performance of the new series, which took place on the 20th ult., Mendelssohn's "Elijah" was chosen. The principal vocalists were Miss Annie Lea, Miss Ada Iggulden, Mr. Hagyard, and Mr. Watkin Mills, and the band and chorus, first occasion, when its many novel points and strongly numbering over 300 performers, were under the able direc-

tion of Dr. Swinnerton Heap, the Society's Conductor. The choral singing, though good on the whole, was somewhat unequal, owing, as it would appear, mainly to a want of balance in the different voice sections; but for a first attempt, the results were very satisfactory. The playing of the band was occasionally a little rough and unsteady, indicating the want of additional rehearsal, and that was possibly the explanation of the inequality observable in the choral performance. Miss Annie Lea, in the principal soprano music, won a great deal of applause; but though her voice is a pleasing one, the lady has still a good deal ner voice is a pieasing one, the lady has still a good dear to learn in the way of expression and execution. She was most effective in the music of the Widow. For such an air as "Hear ye, Israel," she lacks volume of voice and breadth of style. The artistic interest of the Concert centred in Mr. Watkin Mills's assumption, for the first time here, of the part of Elijah. Unfortunately, on this occasion he was evidently suffering from a cold and was unable to do himself justice; but he was thoroughly successful in the more subdued and pathetic numbers, such as "It is enough" and "For the mountains." Mr. Hagyard possesses a tenor voice of pure and sympathetic quality, which was displayed to good advantage on this occasion in "If with all your hearts," and "Then shall the righteous," and Miss Iggulden, whose voice is more of a mezzo-soprano than a contralto, pleased the audience greatly by her singing of "O rest in the Lord."

Of the second Concert of the Festival Choral Society, which took place on the 26th ult., when Dvorák's "Spectre's Bride," Spohr's "God Thou art great," and Mendelssohn's eight-part Psalm, "When Israel out of Egypt came," were performed, particulars must be reserved for my next.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

DURING November our Concert season has rapidly matured, and now on all sides music resounds.

Mr. Hallé, commencing his twenty Subscription Concerts on Thursday, October 29 (with the aid of Madame Albani), afforded his patrons admirable performances of Beethoven's Symphony in A, and of Mendelssohn's D minor Concerto. Since then we have greatly enjoyed Mendelssohn's "Soctch" Symphony, Handel's Concerto Grosso for strings (substituted for Dvorák's "Legende," the parts of which did not arrive in time), Beethoven's "Leonora" Overture, No. 1, and, to a lesser degree, Raff's "Hungarian Suite" (Op. 194). The last-named work gave another evidence of the extraordinary industry and learning of a man who just failed to reach the very front rank among composers. Possessed, as Raff was, of great fertility of idea, of considerable constructive power, and of admirable command of orchestral resources, his larger works almost invariably produce a somewhat soporific effect, conveying the idea of musicianlike skill rather than of inspiration.

Perhaps, as Mr. Hallé gives only eight Choral Concerts during the season, and as his position here almost precludes the possibility of any other attempt at the adequate rendering of important works of the oratorio class, it was hardly fair to give the "Creation," especially with a cast so much weaker than heretofore. Certainly the performance—either of solos or choruses—was not of such merit as to reconcile us to the repetition of a work which, with all its smoothness and prettiness, may now be allowed a

As if to make amends for some shortcomings in his first choral undertaking, Mr. Hallé promised for the interpretation of Dvorák's "Spectre's Bride," on the 26th ult., Madame Albani, Mr. E. Lloyd, and Mr. Santley, so that the work, so successful at Birmingham, ought to be adequately rendered, and impressive, here. At the second Concert, the picturesque Concerto in G minor of the same author excited great attention, and, especially in the second and third movements, considerable pleasure, although a want of breadth of subject and style-consequent upon the brevity of all the principal themes and their fragmentary treatment-was felt. Besides the vocalists already mentioned,

Manchester public more boldly than before, and Madame Maria de Lido has materially increased her reputation. Madame Norman-Néruda has been welcomed by her many friends and, in Rode's Concerto in A minor, shown the refinement and grace that have so often charmed them, in the rendering of Wieniawski's "Legende" and "Mazourka" also displaying a versatility and freshness that delighted her audience.

Mr. De Jong's regular fortnightly Concerts continue to attract remunerative audiences. During the month, Mr. Sims Reeves, and Signori Bottesini and Papini have again proved their popularity. A young soprano—Miss Sherwin
—surprised us by her beautiful voice and style, and a
contralto—Miss Roberts—also new to Manchester, although scarcely powerful enough for the Free Trade

Hall, displayed considerable promise.

A by no means successful experiment was made at a so-called "Special Working Men's Concert," on October 31, when, a charge of one shilling being made to "all parts of the hall," and an extra fee of another shilling being demanded for a numbered seat, the working man severely absented himself; and, as there was no orchestra provided, Miss Anna Williams, Madame Patey, Miss Cravino, Messrs. Sidney Tower, Franklin Clive, and Tito Mattei failed to draw any considerable number of the lazier kind of people, who are supposed not to toil or spin. It is presumable that the charge to "working men" will revert to the old level.

At the "Gentlemen's" Subscription Concerts, two orchestral performances have been given, and Mr. Halle's Pianoforte Recitals have proved as attractive as ever. In the same hall the Vocal Society, under the direction of Mr. Henry Watson, Mus. Bac., announced its second public performance for Wednesday, the 25th ult., and Mr. and

Mrs. Henschel a Vocal Recital for the 27th.

Mr. T. A. Barrett has commenced a new series of cheap Concerts on alternate Monday evenings, and by providing a military band, a small choir, and a large staff of local vocalists with a London star, has drawn very large audiences. With these undertakings, the performances on alternate Saturdays under Mr. De Jong's guidance, and the Weekly Concerts directed by Mr. Cross at the Association Hall, the humbler patrons of music cannot complain of a neglect of their tastes and wants.

And, in quite a different sphere of art, I note that Messrs. Risegari, Speelman, Bernhardt, and Vieuxtemps announce their perseverance in the praiseworthy attempt to popularise chamber music, and their intention to give, with the aid of local pianists, three Concerts during the

season.

MUSIC IN LIVERPOOL. (FROM OUR OWN CORRESPONDENT.)

LIVERPOOL'S musical record for the past month not only includes the usual classical and other performances, which have attracted fairly numerous audiences at the Philharmonic Hall and elsewhere, but derives more than usual importance from the fact that it marks a distinct epoch in the history of one of our foremost local societies.

We have not for some months commented upon the proceedings of the Philharmonic Choral Society, for the simple reason that, whilst continuing its rehearsals with a brave spirit, it was a well-known fact that it was all the time making a bitter struggle for existence. It will be within easy recollection that this Society was the outcome of a difference with the parent stem, the Philharmonic Society, and with a purely choral basis for its foundation, it was projected to give a series of oratorio performances in St. George's Hall. Aided by an unprecedented enthusiasm on the part of the musical public, the first season's record-1883-4-stood out in brilliant contrast to any previous effort of the kind, and stamped the Society as approaching the highest standard which it was possible to attain. Stimulated by its success, a second series of Concerts, upon a similar scale, was given during the following season. The selection of works, however, particularly for the first performance, although admirable in themselves from an artistic point of view, turned out to be a fatal mistake on financial grounds, and the great axiom has again asserted Madame Biro de Marion has displayed some skill as an itself with bitter irony that Liverpool, with its business executant, Mr. Clifford Hallé has claimed the favour of the instincts, will not patronise novelties until it is satisfied (NOËL.)

ANTHEM FOR SOLI AND CHORUS.

Words by the Rev. B. WEBB.

Composed by CH. GOUNOD.

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that they have received general approval by constant performance—that is, until they are no longer novelties.

The performance referred to entailed a heavy loss, and was the precursor of a diminished patronage during the remainder of the season, the result being a large deficit and a call upon the guarantors to the full extent of their liabilities. All this tended to damp the ardour of the members, but at the commencement of the present season strenuous and repeated efforts were made to secure for the Society a satisfactory financial basis, to enable them to continue their services and to avert what would otherwise have been a serious musical loss to Liverpool. All these efforts, however, only ended in failure, and the idea of raising a new guarantee fund had reluctantly to be abandoned. It was apparent that beyond a comparative few the musical enthusiasm of the city was at a low ebb, and it could scarcely be expected that the members, in addition to giving their services, could sustain any loss which further Concerts might involve. In this predicament the Committee resigned, deeming it best to make an honourable surrender to the exigencies of the situation rather than tarnish the past record of the Society by a weary and waning existence. A letter at this time, how-ever, from the Conductor, Mr. Randegger, who has throughout been the great mainstay of the Society, induced the Committee to withdraw their resignation, and with Mr. Randegger's generous assistance, both with his own services and those of competent artists, it is now intended to give a performance of "The Messiah" in St. George's Hall during the course of the present month, which it is hoped will be the inauguration of a new and vigorous lease of life on the part of a Society which has done such good work in the

The first Concert of Mr. Hallé's series was given in the Philharmonic Hall, on October 27, and deserved the lavish patronage bestowed upon it, not only on account of the engagement of Madame Albani—an important attraction in itself—but because of the intrinsic merit of the instrumental portion of the programme. Beethoven's Grand Concerto, No. 4, in G major, and Mendelssohn's Scotch Symphony in A minor, constituted the chief items, and their rendering came near perfection. The programme also comprised the Overtures to "Der Freischütz" and "Tannhäuser," sufficiently illustrative of two distinct schools of thought; and Mr. Hallé, in addition to playing the pianoforte in the Concerto, conducted the entire performance. Madame Albani, who was in excelent voice, gave as her selections the aria "Casta Diva," from "Norma"; Handel's "Sweet Bird," and Gounod's "Ave Maria," the obbligato accompaniment to the latter being entrusted to Herr Straus.

The second Hallé Concert took place on the roth ult., with Madame Norman-Néruda as solo violinist. Her performance of Beethoven's Concerto in D merits primary attention, and its changing features were executed with perfect skill. Madame Néruda's other items were by Wieniawski—(a) a "Legende" in G minor, and (b) a "Mazourka" in G major. The Symphony was Schubert's No. 8, in B minor. Madame Biro de Marion was the vocalist, and her selections included examples of Weber, Beethoven, and Hérold.

At the third Concert of the Philharmonic Society, on the 3rd ult., Haydn's "Creation" was given. The soloists were Mrs. Hutchinson, Mr. Henry Piercy, and Mr. Ludwig-Mr. Piercy in the tenor music making a most favourable impression. The work of the chorus and band was, on the whole, satisfactory, although the hurried tempo of one or two of the most prominent numbers-notably "The heavens are telling"—somewhat detracted from the dignity of the performance. At the following Concert of this Society, which took place on the 17th ult., the chief attraction was the return visit to Liverpool of M. Vladimir de Pachmann. The eminent Russian's powers of execution are still the theme of wonderment, and the facility with which he disposed of the difficulties bristling throughout Mozart's Concerto in D minor, again proved his claim to be considered an artist of the very highest order. M. de Pachmann's subsequent soli, and especially Henselt's Study, "Si oiseau j'étais," which had to be repeated, furnished examples of the delicious ease and delicacy which pervades all his performances. He was

accorded a most hearty reception. Mdlle. Maria de Lido was the vocalist, and in her various songs evidenced a faultless style and intonation. The orchestral items comprised the Overture to Weber's "Euryanthe," selections from Wagner's comic opera "Die Meistersinger," and Cherubini's overture "Elise."

The Caledonian Choral Union, a newly-formed Society, gave its first Concert at Walton, on the 6th ult., and the performance included a rendering of Handel's Cantata "Acis and Galatea." Mr. R. V. McCulloch conducted, and, although subject to certain blemishes, this first appearance of the Society promises to be the augury of a useful and satisfactory career.

A "Bottesini" Concert, promoted by Messrs. J. B. Cramer and Co., took place at the Philharmonic Hall, on the 20th ult., and as its advertised title would indicate, its chief importance was due to the engagement of the unrivalled double-base virtuoso. His performances are usually confined to his own compositions; but in this instance, in addition to a "Bolero" and a duet for violin and contrabasso, he combined with Miss Agnes Zimmermann and Signor Papini in a scholarly rendering of the Allegro agitato and Adagio from Mendelssohn's Trio in D minor. The vocalists comprised Miss Gertrude Griswold, Madame Antoinette Sterling, Mr. J. W. Turner, Mr. Maybrick, and Mr. Farley Sinkins.

The first of a series of four Subscription Concerts was given at the Birkenhead Music Hall on Wednesday, the 1rth ult. These Concerts were promoted two or three years ago, with the object of providing Birkenhead with classical chamber music of the first order, and have successfully adhered to this intention. The programme in question included Schumann's String Quartet in A minor and Mozart's Duo for piano and violin in D, and from the fact that the artists comprised Madame Norman-Néruda, Mr. Charles Hallé, Messrs. Speelman, Straus, and Franz Néruda, it is superfluous to state that the performance was one of the highest excellence. Miss Hope Glenn was the vocalist.

The production at the Royal Court Theatre, on October 30, and again on the 16th ult., of Gounod's 'Faust' by the Liverpool Amateur Operatic Society, created somewhat of a stir in musical circles. Whilst the temerity, and, on the whole, general capability of the performers is worthy of praise, the event only tends to demonstrate the depth of the gulf which separates amateurs from professionals in this, the highest test of musical and histrionic ability. Mr. A. Morch, in the character of Mephistopheias, and Miss Hallwood as Siebel, were particularly effective, and with the assistance of an efficient orchestra, under the conductorship of Mr. J. O. Shepherd, there was a singular absence of amateurish hitches.

MUSIC IN THE WEST. (From our own Correspondent.)

MUSIC seems to be in a state of preparation in Bristol just now, and very few Concerts have been given lately. The chief event has been the first of Mrs. Viner Pomeroy's series of four Chamber Concerts, which took place on the 10th ult., and was held, as usual, in the smaller of the Victoria Rooms. There was a somewhat larger attendance than is sometimes the case, though this, unhappily, does not mean that the room was full. The executants were Mr. Henry Holmes (first violin), Mr. John Pardew (second violin), Mr. Ellis Roberts (viola), and Mr. J. Pomeroy (violoncello). The first piece, Haydn's Quartet for strings in C major, No. 32, evidenced a sad want of rehearsal, which at one time amounted to a breakdown. The next number, Mendelssohn's Trio in D minor, for piano, violin, and violoncello, was splendidly played. Mrs. J. L. Roeckel was the pianist, and her fine performance of her most difficult task was quite beyond criticism. Mr. Pomeroy then contributed an Adagio by Bargiel as a violoncello solo, which was much appreciated; and the remaining item, Beethoven's Quartet in A major, No. 5, for strings, was very well rendered and much enjoyed.

Organ Recitals were given by Mr. George Riseley at Colston Hall, on October 31, and the 5th, 7th, and 14th ult. The members of the Bristol Musical Association gave their Thirty-fifth Popular Concert on the 21st ult., when Colston

Hall was densely crowded. The Concert was above the average in point of merit and evidently gave great satisfaction. The vocalists were Madame Wilson-O Mr. E. T. Morgan, and Mr. Lawford Huxtable. Wilson-Osman, programme was miscellaneous, and perhaps was the more popular for that reason. The band and chorus were highly efficient, and during the evening Mr. G. Riseley contributed two organ solos, which were enthusiastically applauded. Mr. G. Gordon conducted.

Mr. Augustus Aylward gave an Organ Recital in the Congregational Church at Salisbury, on October 27, assisted by Miss Amy Aylward as vocalist. The programme included Triumphal March ("Naaman"), Costa; Berceuse, Delbruck; Gavotte, Henschel; Invocation, Guilmant; Coronation Anthem, Handel; and songs by Gounod, Pinsuti, Randegger, &c. The church was well

filled, and the Recital was a great success.

A Concert was given in the Hamilton Hall, Salisbury, on the 3rd ult., in aid of the Fund for the Restoration of St. Martin's Church. The Concert was under the patronage of the Earl of Radnor, and was well attended. The principal attraction was the performance of a Cantata, "The Pilgrim's Progress," by Edmund Rogers. The work was satisfactorily rendered by a band and chorus of about seventy performers, gathered from the various societies of the city. The principal vocalists were Mrs. E. Steward, Mr. R. Hunt, Mr. Walter Howgate, and Mr. Arthur Crick. Mr. Alfred Foley was the leader of the band. Miss Grace Harding presided at the pianoforte and Mr. Charles Rogers at the organ. At the end of the performance the composer, who conducted, was warmly and deservedly applauded. The second part of the Concert was miscellaneous, the most interesting item being Mr. Alfred Foley's violin solo, Spohr's "Barcarole," which was rendered in a highly finished manner.

The last of Miss Aylward's series of Concerts of chamber music for the present season was given in the Salisbury Assembly Rooms, on the 13th ult. The attendance was scarcely so good as usual. The Concert opened with Rheinberger's Quintet in C, for piano, two violins, viola, and violoncello, of which a very satisfactory interpretation was given by Miss Aylward, and Messrs. A. Burnett, C. Gamblin, Ellis Roberts, and W. E. Whitehouse. Mr. Whitehouse gave a finished and sympathetic rendering of Marcello's Sonata in G, for the violoncello. One of the most enjoyable features of the Concert was Miss Aylward's pianoforte solos—Schumann's Romance in F sharp (Op. 28) and the Allegro from his "Fashingsschwank aus Wien," both of which were played in a most artistic both of which were played in a most artistic manner. The other items of the Concert were Beethoven's "Kreutzer" Sonata, and Dr. Villiers Stanford's Quartet in F. Special mention must be made of Mr. Burnett's playing in the Adagio and the Allegro of the "Kreutzer" Sonata, and of Miss Aylward's really splendid interpretation of the pianoforte part of Dr. Stanford's Quartet, especially in the Scherzo, Adagio, and Finale. As a whole, the Concert formed a very satisfactory and worthy conclusion to the excellent series of the present season.

The Plymouth Vocal Association are busy rehearsing Cowen's "Rose Maiden," and other works by Cowen and Löhr, which will be given at their next Concert, on the 9th inst. Great interest is felt in this Concert, as Mr. Cowen will conduct his own compositions. The artists engaged are Miss Ada Patterson, Mr. Sidney Tower, Mr. Barrington Foote, and Mr. French Davis (harp), and there will be a complete band and chorus. This Concert will be the first of the nineteenth season of this Association.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

EVERY seat in St. George's Hall, Bradford, had its occupant on the occasion of the first Subscription Concert of the season, held on October 30. The Subscription Concerts attain their majority this year, and the institution was never so successful. The work selected for performance—Berlioz's "Faust"—had been heard on two previous occasions in Bradford, and amid such demonstrations of approval that the committee had no hesitation in putting it forward for a third time. The Bradford Chorus, or, to an exceptionally brilliant pupil at the Royal Academy, and speak more accurately, the members of the Festival Choral attracted favourable notice by his early efforts in creative

Society, of which Mr. Burton is the Conductor, did their work splendidly, both in the difficult numbers, such as the Finale to the second part, and the more refined choruses. which appear so frequently in the book. The orchestra was Mr. Halle's, and it need scarcely be said that their interpretation was a triumphant realisation of the art of tone painting, for the exhibition of which perhaps no work affords more scope. The part of Mephistopheles was undertaken by Herr Henschel, whose appearance in a fresh rôle, so far as Bradford people are concerned, was regarded with much interest. His fine voice told with much effect upon the audience. Of Mr. Lloyd's tenderly-conceived Faust, and the vocal purity and pathos of Miss Davies's performance of Marguerite, nothing new can be said. The small part of Brander was assigned to Mr. Kingsley, who acquitted himself creditably. Mr. Hallé was the Conductor. The second Concert, which took place on ductor. The second concert, which took place on the 20th ult., was devoted to chamber music, Mr. Charles Hallé, as usual, having the direction and a large share of the practical work. Two important works stood at the beginning and end of the programme, namely, Mozart's Sextet in B flat (No. 25), and Brahma's Piano Quintet in F minor (Op. 34). Although both works were somewhat marred by the movements of a section of the audience—the late arrivals and the early departures they created impressions which will outlast many other fine things which the season has to offer in Bradford. To characterise the performance, it is sufficient to say that Mr. Charles Hallé—to whom cultured amateurs are indebted for many opportunities of studying the works of Brahms — Madame Norman-Néruda, Signor Risegari, Herr Straus, and Herr Franz Néruda, were the executants. In addition to the four last-named artists, Herr Paersch and Signor Preatoni assisted in Mozart's Sextet. Mr. Hallé played with his accustomed finish Beethoven's Sonata (Op. 81), and Madame Norman-Méruda afforded a happy contrast of her usual style in the rendering of a Legend and a Mazurka by Wieniawski. Herr Franz Néruda, who, in a sense, filled the place of Signor Piatti, proved an admirable substitute for that artist, and his performance of a couple of morceaux by Popper was such as to ensure him a cordial welcome should he ever again visit Bradford. The vocalist was Madame Valleria, who was heard at her best.

At Bradford, Herr St. Hensé gave an attractive Concert on the 11th ult.. On that occasion Signor Risegari and M. Vieuxtemps, with Mr. Empsall and Mr. Sewell-two well-known local artists-assisted him in the performance of several important works, not to say novelties. Among other examples were Beethoven's String Quartet in G, and other examples were Beethoven's String Quartet in G, and Schumann's "Stücke im Volkston," for piano and cello (Op. 102), both of which were interpreted with clearness and fervour. Three selections from Ernst and Heller's "Pensées Fugitives," by Herr St. Hensé and Signor Risegari, and a "Spanisches Quartet" by Madame Herritte-Viardot, the gifted teacher of singing of Frankfort, concluded the Concert. Herr St. Hense's pianoforte solos were a Nocturne by Chopin, and two of Heller's pieces.

The Bradford Festival Choral Society gave Rossini's "Stabat Mater" and Gade's "Psyche" in St. George's Hall, on the 13th ult. The choral work, it need scarcely be said, was in good hands; the singing being well up to the Bradford standard, both in respect of tone and power. The rendering of the beautiful prologue of "Psyche" may be specially referred to as combining delicacy and refinement, well worthy of the subject. Miss Thudichum sang the soprano solo music of both works with spirit and refinement, and, generally, gained much by her visit. Mr. Valentine Smith essayed the tenor music very creditably, and the baritone solos of Mr. L. Williams were much appreciated. Miss Clara Myers, as contralto, betrayed a slight nervousness, but on the whole sustained the music allotted to her with credit. Miss Clara Jowett rendered the subordinate soprano solos with much acceptance. Conductor was Mr. Burton.

An exceedingly interesting Chamber Concert was given on the 9th ult., in the Albert Hall, Leeds, by Mr. F. Kilvington Hattersley. Readers will scarcely need to be told that Mr. Hattersley is a Yorkshireman, who became art, and notably by his setting of the 97th Psalm. Mr. Hattersley did his audience at Leeds the honour of placing before them a fresh contribution from his pen to English music, in the form of two sketches for the pianoforte, entitled "The Legend" and "The Village Fountain," and he was also responsible for two other items which appeared in the programme, namely, a Vocal Serenade, with violin obbligato ("The Tribute of Love"), and the first movement of a Trio in D minor for pianoforte, violin, and 'cello. Mr. Hattersley's technical ability is perhaps the best feature of these compositions, albeit there is freedom of imagination and an elevated purpose which promise much for the character of future work. The sketches are very pretty and fanciful, and the Serenade is marked by great refinement, but the Trio falls short of the lofty aim apparently sought to be achieved. Apart from Mr. Hattersley's place in the programme the Concert was a remarkable one by reason of the appearance of Mr. Walter Bache, a virtuoso who is rapidly securing the sympathies of a considerable section of Yorkshire musicians. Of course Mr. Bache's energies were devoted to the exposition of Liszt, and his wonderful solos created the usual amount of astonishment, and as much for composer as for executant. Mendelssohn's Trio in C minor had an appropriate place at the head of the programme, and Sir George Macfarren's Trio in E major and E minor was also included, the performers in each instance being Mr. Bache, Mr. Francis Ralph in each instance being Mr. Bache, Mr. Francis Rapin (violin), and Mr. Whitehouse (cello). Mr. Ralph rendered with nice feeling and great technical skill, a Violin Sonata by Tartini, and Mr. Whitehouse played a Hungarian air by Fischer. The vocalists were Miss Kate Winifred Payne and Miss Hilda Wilson, who in addition to solos, contributed one of the most agreeable performances of the evening in the shape of two duets by Dvorák. Mr. Hattersley, I hear, is about to settle in Leeds.

The Leeds Philharmonic Society gave an exceptionally fine performance of "Elijah" on the occasion of its first Concert of the season, in the Coliseum, on the 11th ult. The commodious building was crammed. There was no lack of choral power, and it was of a refined description. The principals were Mrs. Hutchinson, Miss Rees, Mr. S. Jackson, and Mr. F. King, all of whom did justice to the work, though Mr. King scarcely seemed in his best form. Mr. Alfred Broughton was the Conductor, and is to be congratulated on having produced the Oratorio in a degree of perfection such as is seldom equalled. Mr. Alfred Benton rendered good service at the organ, and the band was well balanced. An extra Concert is to be given on the 23rd inst.

Chamber music continues to extend its domains in Yorkshire, and, considering the competition in other departments of music, may be said to have a fairly successful time of it. At the Philosophical Hall, Leeds, Messrs. Haddock and Dawson continue their weekly Concerts in presence of moderate audiences, who derive a vast amount not only of enjoyment, but instruction, from the performances. Although the selections are necessarily limited, the whole world of creative art is made to pay tribute. The seventh Recital, which took place on the 19th ult., and which may serve as a specimen, included Beethoven's Sonata for pianoforte and violin (Op. 96), Gade's Sonata in D minor, a Sonata by Handel—that which was transcribed for the violin by David—a Fantasia by Vieuxtemps, and one or two pianoforte solos from Mendelssohn, including his Andante and Rondo Capriccioso.

The second of the Leeds Popular Concerts was given on the 18th ult. in the Coliseum. The temperature of the building was on this occasion much more agreeable; there were no draughts, and the construction of a permanent orchestra, upon which had meanwhile been erected an organ, not only added to the appearance of the place, but vastly improved its acoustic properties. The leading attraction of the evening was the presence of M. Saint-Saëns, for whose services at the Concert Leeds musicians are deeply indebted to Mr. Rawlinson Ford. The programme was lengthy, but M. Saint-Saëns was identified in some way or other with almost every item, and not in one department alone, but in every one of the versatile forms of his genius. His creative gifts were exhibited in the performance of the Piano Quintet in B flat (Op. 41), and of a pièce d'occasion in the shape of a Violin Sonata by

Herr Peiniger; and his executive ability took the form of organ and pianoforte solos. His performance at the organ revealed him in his best mood, and opened out that rich vein of improvisation which he possesses in a commanding degree. Associated with him in the carrying out of the programme were MM. Peiniger, Parker, Gibson, and Ould, the first and last-named of whom contributed solos. Miss Hope Glenn was the vocalist, and sang with much acceptance. Mr. Alfred Broughton was the accompanist.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

THE musical performances in Edinburgh during the last month have been numerous and varied. The Edinburgh Select Choir began with "Elijah," under the conductorship of Mr. Henry Hartley. Considering the small number of voices, and that the work was new to the Society, the performance was satisfactory

formance was satisfactory.

Mr. Millar Craig and Miss Noble gave, on the 2nd ult., in the Freemasons' Hall, the whole set of Schubert's "Schöne Müllerin." Although these songs are familiar. enough, still the rendering of the whole in one evening was a novelty to an Edinburgh audience. Mr. Craig and Miss Noble both sang with much feeling, and the Recital gave pleasure to the listeners, who were numerous and

attentive. Mr. Thomas Craig accompanied.
On the 3rd ult., Miss Agnes Zimmermann, Madame Antoinette Sterling, Messrs. Bottesini and Papini gave a Concert in the Music Hall. Miss Zimmermann was, as usual, enthusiastically received, the highly-developed technique of her pianoforte playing being thoroughly appreciated. In her rendering of Jadassohn's Scherzo, and of one of Liszt's Hungarian Rhapsodies, she realised fully the ideas of the composers. She also sustained the pianoforte part with Signor Papini, in the "Kreutzer" Sonata, and in one movement of Mendelssohn's Trio in D minor. Signor Bottesini played compositions of his own, a Bolero and a duet for bass and violin; Signor Papini gave as his solo a Fantasia on Scottish airs, which, as usual, when national melodies are played, obtained from the audience the most enthusiastic applause; and Madame Antoinette Sterling, Miss Griswold, Mr. Turner, and Mr. Maybrick, contributed solos with their usual success, several encores being demanded.

The long-anticipated arrival of Dr. Hans Richter and his orchestra filled concert-goers with delight, and the two performances given here may be said to have far exceeded expectations. Wagner was prominent in the programme, and the faultless rendering of his compositions under so celebrated a Conductor must have made converts of many hitherto hostile. Strange to say, of the many selections the "Walkurenritt" obtained most applause, and the loudly demanded encore was only withheld on account of the want of time. The remainder of the programme comprised selections from the "Meistersinger," "Tristan und Isolde," "Tannhäuser," and "Parsifal." At the first Concert, Beethoven's "Leonora" Overture, and the C minor Symphony were performed, and at the second the Seventh Symphony. The rendering of the latter was almost perfect, and bore testimony both to the efficiency of the instrumentalists and the Conductor's knowledge and love of the works of the great master. Liszt's first Hungarian Rhapsody, played with surpassing delicacy and brilliancy, delighted the audience, as the charming rhythm of the Czardas cannot fail to do when rendered with such Miss Lena Little gave songs by Gluck, Handel, verve.

and Mozart, and won hearty applause and recalls.

Mr. Charles Hallé and Madame Norman-Néruda paid Edinburgh their visit as usual at this season. Conspicuous as novelties in the programme were Brahms's Scherzo in B flat minor, and a Sonata in C minor, by Emmanuel Bach, for violin and piano. The Concert was much

enjoyed.

On the 18th ult. the Heckmann Quartet, engaged by the Philosophical Institution, gave a Concert in Queen Street Hall, with Madame Sophie Lowe as vocalist. The programme included works by Beethoven, Schumann, Haydn, and Brahms. Of the last mentioned composer, Madame Sophie Löwe sang three songs, one of which,

"Sonntag," made a most favourable impression on the audience, who insisted on an encore, which was granted. At the Concert on the following day, the vocalist was

Signor Alberto Bach.

At Sir Herbert Oakeley's first Organ Recital in the music class-room of the University, the programme included a Concerto by Corelli, a Motett by Haydn, and Minuet in E flat by Beethoven. A feature of the Recital was the appearance of Madame Marie Roze, who sang Mozart's "Voi che sapete," Sir H. Oakeley's romance, "La fiancée du Marin," and Weber's "Softly sighs" (with organ accompaniment) in a manner which evoked the utmost enthusiasm.

Herr Alfred Gallrein (violoncellist) gave the first of a series of Chamber Concerts, in the Freemasons' Hall, on Saturday, the 21st ult., when he was supported by Mr. Colin Mackenzie, who has lately returned from Frankfort (where he has been studying with Herr Herrmann), a lady amateur (piano), and a local vocalist. The principal works performed were Beethoven's Trio, C minor (Op. 1), and the same composer's Sonata for violin and piano (Op. 12).

On the same day Mr. Carl Rosa's English Opera Company terminated a fortnight's engagement at the Lyceum Theatre. The operas new to Edinburgh were "Manon" and "Nadeshda." The latter seems to have been most successful, and " Carmen," as usual, attracted larger audi-

ences than any of the other works.

The Choral Union Concerts will begin on the 9th inst., the work selected for the opening Concert being Mr. A. C Mackenzie's Oratorio "The Rose of Sharon," which will be given under the conductorship of the composer,

MUSIC IN GLASGOW AND THE WEST OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

Two Concerts by Herr Richter's orchestra were given in St. Andrew's Hall, on October 27 and 30 respectively. Expectation was raised to a somewhat high point, but unfortunately for the success of these Concerts a very indifferent, or at any rate unequal, band was brought down. The performances suffered in consequence not only in regard to execution, but, the fact of the inferiority of the orchestra having become known, in regard to attendance also. The programmes of the two Concerts were voted a little heavy, consisting, as they did, chiefly of Wagner excerpts.

Notwithstanding the depression of trade, the subscriptions to the Choral Union series of Choral and Orchestral Concerts are, I am glad to say, exceedingly encouraging. There is nothing further yet to be said with regard to the arrangements, the scheme for the Saturday evening series not having been sufficiently matured for publication; I may, however, say that the choral element may, not improbably,

have a fuller place in it than hitherto.

On the 5th ult. a Ballad party, comprising Miss Gertrude Griswold, Madame Antoinette Sterling, Mr. J. W. Turner, and Mr. Maybrick; with Miss Agnes Zimmermann, Signori Papini and Bottesini, instrumentalists, gave a Concert in St. Andrew's Hall, in presence of a comparatively small audience. The character of the vocal selections had no doubt much to do with the poor attendance. Our better class amateurs are beginning to see through and despise the royalty system of song-singing, and not even the undoubted legitimate attractions of the instrumental party, nor the artistic position of the vocalists themselves, seemed to be sufficient to modify the feeling.

It is true that a somewhat similar, if rather higher class of Concerts, of which a series was given during last month on Saturday evenings, in St. Andrew's Hall, was comparatively very well attended; but it is to be remembered that these entertainments are primarily intended for persons of as yet uneducated taste and limited means. At the Concerts referred to, which are under the auspices of the directors of the Glasgow Abstainers' Union, such excellent artists as Madame Patey, Miss Anna Williams, Miss Mary Davies, and Signor Foli, were engaged. A novel feature was the appearance of a small instrumental party, under the direction of Mr. W. H. Cole, whose selections were choice and classical.

Mr. Charles Hallé and Madame Norman-Néruda gave a Concert here on the 13th ult. in the Queen's Rooms, which was well attended.

It is announced that Señor Sarasate will appear in Glasgow on February 28, and M. de Pachmann on March

22 and April 5 of next year.

A new Choral Society has been formed in Glasgow, bearing the name of the West of Scotland Choral Union. It will be conducted by Mr. H. A. Lambeth, Mr. J. T. Pye, F.C.O., being accompanist.

The Glasgow Academy Choir, which continues under the earnest and skilful training of Mr. John MacLaren, will this season take up Herr Gustav Ernest's recently published Cantata "Love's Conquest," together with a selection of part-songs. The choir numbers about eighty boys, with a tenor and bass contingent of old pupils of the Academy. Special attention has been more particularly given of late in the Academy to instrumental as well as vocal music, piano and violin classes having been recently formed.

The Hillhead Musical Association, which is now in its fourteenth year, will this season give as its principal work Gade's "Erl-King's Daughter." Mr. W. T. Hoeck is the

Conductor, as formerly.

The Musical Association of Queen's Park United Presbyterian Church, which is under the direction of Mr. W. T. Hoeck, have selected Alfred Cellier's setting of "Gray's Elegy," which they no doubt consider grave enough for performance in a church, the views of some of our Scotch

dissenting sects being pretty easy on this subject.

The Dennistoun Musical Society, I am sorry to say, has ceased to exist. It was under the conductorship of Mr. T. S. Drummond, and showed good taste, as a rule, in its selections. The district is a populous and not uncultured one, and should not be without some

society of the kind. Weber's Mass in G will be revived by Greenhead United Presbyterian Church Musical Association, Mr. Inglis, Conductor. The Society performed this composition some

years ago with marked success.

A new Choral Society, of a more public and comprehensive character than the Association under Mr. McNabb, has this season been formed in Bothwell, Mr. McHutcheson having undertaken to train it. ' About seventy members have joined. It is called the Bothwell Choral Society.

At Kilmalcolm, fifteen miles from Glasgow, now a beautiful residential place for Glasgow merchants, though but recently a "deserted village" of the humblest kind, was given with considerable success, on the 5th ult., a Concert of instrumental and vocal music, the selections being marked

by much good taste.

Three Concerts are to be given in Greenock by the Glasgow Choral Union Orchestra during the season, those being the first appearances of the band in the important town at the mouth of the Clyde. Greenock had the curious and enviable distinction at one time of being the only place in Scotland, excepting Edinburgh, where a Quartet Concert could be heard occasionally.

In the ancient and historical town of Dunfermline an amateur Orchestral Society of some considerable attainment is in active existence. There are thirty-four members, and it is trained and conducted by Mr. W. H. Cole, or Glasgow. The No. 1 Symphony of Beethoven is being studied at present; also the D minor Concerto of Mozart, the Overture to "Il Barbiere," &c.

A Concert of Chamber Music was given in the Corn Exchange, Alloa (situated on the Forth), on the 6th ult., by Mr. Cole and party. The programme comprised two Quartets by Schubert, Haydn's "Hymn to the Emperor" Quartet, in G, by Raff, and a Polonaise by Wieniawski (Mr. Cole), and other choice selections.

The Glasgow Society of Musicians are to entertain Mr. Mackenzie on the occasion of his being here to conduct

his Oratorio "The Rose of Sharon."

Every Saturday afternoon and Monday evening, Concerts are being given at the Water Colour Society's Exhibition by a select orchestra, under the direction of Mr. W. H. Cole. Overtures and excerpts from Symphonies, Suites, &c., together with an occasional chamber piece, such as Schubert's Octet, Quintets and Quartets by Thomas, David, and others, form the programmes.

MUSIC IN MUNICH.

(FROM OUR OWN CORRESPONDENT.)

THE recent production of two new works on the same evening at the Hof-Theater in Munich was signalised by a great success. The first of these was "Der faule Hans," by Alexander Ritter; the second, "Der Barbier von Bagdad," by Peter Cornelius. It is of the last-named

work that the present article treats.

It is eleven years since the composer died—twenty-seven since this opera was completed and brought out at Weimar by the discerning and indefatigable exertions of Liszt, ready as he has ever been to acknowledge genius, and to lend it a helping hand. More shame, therefore, to the musical apathy which, when this little gem had once seen the light, could permit it to be buried away again for nearly three decades; and all thanks and honour are due to Hof-Capellmeister Levi, who, on this occasion, has brought the work to a new birth. That it will hold its own henceforth on the German stage is predicted in glowing terms by the Allgemeine Zeitung, from which

the following is quoted :-

"The 'Barber of Bagdad,' in its declamation, in the close connection of word and tone, in the importance allowed to the orchestra, in the freedom of its harmonisation, and in the organisation of the whole, stands upon the footing of the musico-dramatic principles of Richard Wagner, to which Peter Cornelius attaches himself with the enthusiasm of conviction; but this work, which originated ten years before the 'Meistersinger,' possesses at the same time, like every creation of a genius, complete and visible independence both in invention and form. Peter Cornelius has composed his own text, and has thereby shown himself as a master in the realisation of the language for comic purposes. There is no trace of symbolising, or of the representation of the universal through the individual, as in 'Der faule Hans'; reflection has nothing to do with the 'Barber of Bagdad.' And it belongs to the sphere of the comic, that it makes us forget the before and the after, the height and the depth of life, and enchains us to the here and now.

"And in the delineation of the comic element, Cornelius has, both musically and dramatically, kept within the limits of the beautiful. The Barber is no caricature to make us shake with laughter, but a comic figure placed in the right light, which forces a smile from us whether we

will or no.

"Besides a rich creative phantasy, the 'Barber of Bagdad' shows a wonderful mastery of technique, by which the composer makes light of the most difficult problems of harmony, and with the utmost freedom and boldness in modulation, yet holds the opera from beginning to end within the limits of what sounds well, and is truly musical."

We learn from a private source that the result surpassed all anticipation, and that there was but one opinion about the work. On all sides exclamations were heard—" How beautiful! How is it possible that the work has remained

so long in oblivion?"

Liszt was present at the second performance, coming direct from the station to the theatre, after his long journey from Weimar, to do honour to the memory of his old friend. For Peter Cornelius, though here almost unknown, and in Germany hitherto far too little appreciated, belonged to that renowned little circle of musicians, which counted Wagner and Liszt as their head, and included such names as Tausig, Bülow, and the subject of the present article.

OBITUARY.

WITH Gustav Adolph Merkel, whose death occurred on October 30, at Dresden, a gifted and earnest worker in various departments of our art has passed away. Born in the year 1827, at Oberoderwitz, in Saxony, the native soil of many a distinguished organist and contrapuntist, it became Merkel's privilege to carry on in modern days the best traditions of a school at the head of which stood the great Johann Sebastian Bach himself. Destined by his parents to follow the profession of a schoolmaster, it was not until his twenty-sixth year that he began to devote

himself entirely to the art he loved, studying counterpoint under Julius Otto, and laying the foundation for his subsequent fame as an organ player under the guiding hand of the celebrated Johann Gottlob Schneider. Robert Schumann, too, extended his generous sympathy and aid to the young artist who quickly made his way in his profession, and, after having filled one or two minor positions, was appointed Court organist at the Dresden Hofkirche, in which office he remained until his death. Merkel also conducted for a number of years the Dreysigsche Singakademie at Dresden, and in 1861 became a professor at the Conservatorium of that town. His compositions, both instrumental and vocal, are numerous, including sonatas, fantasias, preludes and fugues for the organ, solo pieces and duets for pianoforte, motetts, and songs. Indeed, considering the comparative brevity of his artistic career, the activity displayed by his pen is surprising; his most recently published composition—three pianoforte pieces entitled "Miniaturbilder"—bearing the Opus number 181. Thoughtful and of most musicianlike workmanship as all Merkel's productions are, his best efforts were probably bestowed upon those for his own instrument, his organ sonatas more especially being justly considered as inspirations of a high order, both in his own country and elsewhere. His life, although outwardly uneventful enough, was replete with those emotional experiences which make up the sum total of the creative musician's existence, and the result whereof he reveals to the world in his works. And there are those amongst the works of Gustav Merkel which will surely perpetuate his memory in the history of the art.

Antonin Dvorák's opera "Der Bauer als Schelm"-an early production by that gifted composer, and long since become popular in the Bohemian capital-was performed for the first time on the 19th ult., at the Hofburg-Theater, of Vienna, with a German version of the libretto. Its success, according to the Prague journal Politik, was complete, the overture, the ensemble numbers, and a loveduet, more especially, eliciting enthusiastic applause. Dr. Hanslick, the eminent critic of the Viennese Neue Freie Presse, expresses himself most favourably regarding the musical merits of the work, adding that if it should fail to maintain itself upon the répertoire it will be owing entirely to the feebleness of the book. The critic, moreover, strongly condemns the puerile demonstrations which, during the earlier part of the performance, threatened to mar the proceedings. It appears that, directly after the conclusion of the overture, a number of youths-students, it is said, of the University-attempted, by hooting, whistling, and other discordant noises, to drown the general applause, and to protest thereby "against the introduction into Vienna of the music of a Bohemian composer." They were, however, quickly silenced, and expelled from the house. incident has, no doubt, been much exaggerated on both sides, and the fact of its having been construed by some party journals into a "political demonstration," only serves to accentuate the existing ill-feeling between the Austro-German and the Czech elements in the Empire. To cite once more the words of Dr. Hanslick on this subject-" In the matter of art, we should exert our German nationality, in opposition to the Bohemian, as little as we do in the case of the Russian, the Polish, or the Hungarian artist."

The Members of the St. George's Glee Union, gave their 201st consecutive Monthly Concert on the 6th ult., at the Pimilico Rooms, Warwick Street. The first part of the programme contained the part-song "The Shepherd's Lament" (Henry Smart); a song from each of the following artists—Miss Maud Cameron, Mr. Holberry Hagyard, Mr. Reginald Groome (harp obbligato, Mr. H. Field), and Mr. Thurley Beale; and the air and chorus "Haste thee, nymph" ("L'Allegro"), Handel, the solo of which was sung by Mr. Reginald Groome. Handel's Serenata, "Acis and Galatea," occupied the second part of the programme, the solos being admirably rendered by the above-mentioned artists. The part-singing, by a choir of about seventy voices, under the direction of Mr. Joseph Monday, was excellent. Mr. F. R. Kinkee very ably accompanied throughout the evening, and Mr. H. King presided at the harmonium in the Serenata.

THE first performance in Australia of Dvorák's "Stabat Mater," and Barnby's setting of the 97th Psalm, "The Lord is King," was given by the Melbourne Philharmonic Society, on September 29, before a large audience. The local press is so enthusiastic upon Dvoràk's great work that henceforth there can be little doubt of the composer's name being as popular in Australia as it has now become in England and other musical centres. The Age says:-"Dvorák has made an intimate study of the words forming the basis of his work, and his musical phrases are instinct with the feeling thus acquired. The work is in ten num-bers, each, however, having a relationship with the rest in general tone, and the pathetic motivo forming the leading subject in the introduction and first chorus, 'Stabat Mater dolorosa,' is reproduced in the final number, 'Quando corpus,' though with widely different treatment. The choral portion gives evidence of experience in this branch of composition, and of imaginative power in the distribution of the parts. Not less able is the orchestral treatment, which forms, indeed, one of the principal features of interest in the work. The cultured musician is found in interest in the work. every bar of the composition, and in many places the ideas are extremely noble and impressive." The Argus, after criticising each number in detail, continues thus:-" Of the general characteristics of the composer's style above mentioned, we may trace many in the various numbers of which this 'Stabat Mater' consists—notably the abundant flow of fresh and characteristic melody, the remarkable facility in varying and developing motives, and in picturesque orchestration. This composer is one who writes sacred music in serious mood, and therefore we find that his fancy is restrained by the nature of his subject to simplicity, if not severity, of form. His utterances are direct, heartfelt, and fervent, reverent, spontaneous, and, in the musical sense, wholly unconventional." And the Daily Telegraph, at the conclusion of a long notice, speaks thus of the grand climax, 'Quando corpus,' the characteristics of the composer:-" In the massive effects, vocal and orchestral, which he obtains, the magnitude of his resources is fully displayed. The grand opening phrases for the soli, the splendid harmonies for the chorus, and the magnificent contrapuntal devices employed, leave no other feeling than one of wonder, that a man gifted with such sublime musical talent, should not have been forced into the light of fame and honour long before the rays of either penetrated an obscurity which should never have enshrouded him. To sum up the work as a whole, the chief features are its grave and impassioned character, and its marvellous instrumentation." Barnby's Hymn of course suffered by coming after so massive a work, but it made its mark, and was cordially received. "On its own merits," says the Argus, "it deserves cordial reception and hearty praise. In the solos for soprano, alto, and bass voices throughout the work, the composer has displayed aptitude for the invention of graceful and expressive tune and admirable feeling towards orchestral accompaniment, which he employs most felicitously. His choruses are fully written and flow freely, and it would seem that his powers as composer are developing towards still greater achievement." The principal vocalists were Miss Rosina Carandini, Miss Christian, Mr. Armes Beaumont, and Mr. H. G. Gooch, who were all highly efficient. We cannot conclude our notice without giving the utmost credit to the efforts of Mr. J. H. B. Curtis, Secretary of the Melbourne Athenæum, who, by his excellent translation of the Latin Hymn in the book of words, added much interest to the performance.

WITH a desire of encouraging the performance of his operas, "Jessy Lea" and "The Soldier's Legacy," Sir George A. Macfarren has consented to forego his performing rights in Words and Music until December 31, 1890. These operas having been originally performed in Mr. and Mrs. German Reed's Entertainment with only pianoforte accompaniment, an impression has gained ground that they are unavailable for performance with a band. Orchestral parts, however, of both works exist, and can be hired from the publishers, Messrs. Novello, Ewer and Co. through whom also permission to represent the works may be obtained. The Royal Academy Committee have decided to give a public performance of "Jessy Lea" at the Haymarket Theatre, on the morning of February 11, 1886.

An Oratorio entitled "The Ascension," composed for the degree of Doctor in Music at Oxford, by Mr. Henry J. Edwards, Mus. Bac., of Keble College and Barnstaple, was performed in the Sheldonian Theatre, on the 6th ult. The soloists were Mrs. Hutchinson, Miss Hilda Wilson, Mr. Edward Lloyd, and Mr. Frederick King. The band was mainly composed of London players, with Mr. Burnett for leader, and the chorus included the pick of Oxford singers, professional and amateur. Of the work itself we may safely say that it was well worthy of a good performance. Doctors' exercises are apt to be more learned than pleasing, but a notable exception was found in Mr. Edwards's case. Though the Oratorio is comparatively short, comprising only eighteen numbers, remarkable variety is obtained, and the component pieces are fully and elaborately worked out. An introduction for orchestra is followed by contralto and bass solos, the latter with a chorus, both melodious and effective. The announcement "The Lord is risen," is made by the soprano in a somewhat florid air. The next point is a chorus set to Cardinal Newman's hymn "Praise to the Holiest in the height," in the course of which a masterly fugue with strettos of culminating closeness and brilliancy is introduced. A duet for soprano and tenor that succeeds is one of the least striking numbers, but interest was soon revived by a truly noble setting of "The strife is o'er," in admirable eight-part writing. This chorus made a great effect, but it was eclipsed by the next number, a tenor solo, which, in the hands of Mr. Edward Lloyd, became a veritable triumph both for composer and singer. The same remark applies to the contralto song with violin obbligato, "My Saviour, can it ever be," the words of which are taken from "The Christian Year." After a well-written quartet the composer gathers up his strength for the finale, which is of great length. It opens with an orchestral prelude, that served to bring out some charming scoring, this being succeeded by a soprano solo narrating the Ascension. A short duet for tenor and bass, to the words "Ye Men of Galilee," leads into a soprano solo and chorus, "See the Conqueror mounts in triumph"—perhaps the most effective number in the work-after which a fine fugue, ending in a most striking eight-part climax, brings the Oratorio to a close. The composer received a perfect ovation at the conclusion of the Oratorio. A better exercise for the degree of Doctor of music has not been produced for years, and it can scarcely be doubted that before long the work will be performed elsewhere.

THE Westminster Popular Orchestral Society gave its first Public Concert on the 9th ult., at the Town Hall. Westminster, amidst circumstances which augur well for the future prosperity of this young and ambitious institution. Founded in May last by fourteen experienced amateur instrumentalists (employés in the firm of Messrs. Broadwood) for the purpose of cultivating high-class concerted music, the Society has rapidly developed from its small nucleus into a complete orchestral body of sixty performers, led by Messrs. H. C. Tonking and C. W. Wade, and conducted by Mr. C. S. Macpherson. It is impossible not to admire the spirit which has prompted the formation of this scheme, within a stone's throw almost of the central musical attractions offered by the Metropolis, or, in view of the high aims implied by the constitution of the present programme, to withhold from it a large measure of our sympathy. Such works as Mozart's Overture to "Cosi fan tutte," the same master's Andante and Finale from Symphony in D (No. 46), Entr'acts and Ballet music from Schubert's "Rosamunde," and Mendelssohn's "Athalie" March, bear witness to the sense in which the young institution desires to become "popular," and as the Conductor succeeds in getting his, as yet, somewhat untutored forces more thoroughly in hand, progress will doubtless be made towards a practical realisation of this laudable aim. While much of the ultimate success of the new enterprise will, of course, depend upon the support given it by the inhabitants of the borough itself, that support appears to have been freely bestowed on the present occasion, the hall being filled with an audience heartily applauding every number of a programme which, if anything, erred on the side of an embarras de richesses; vocal and instru-mental solos having been interwoven with the orchestral numbers already named.

THE Concert held at the City of London College on Saturday evening, the 21st ult., was undertaken by the students of the Popular Choral and Orchestral classes as a substitute for entertainments formerly given, but now for want of funds fallen through. Greater evidence of the substantial good wrought by the Popular Ballad Concert Society, at the East-end, could not be advanced than this willingness of the pupils to bear the monetary responsibility attached to concert-giving, and to appropriate the proceeds to benefit the General Fund. Benevolent schemes reach their highest aim when thus resulting in efforts of self-help. In the present instance the students took matters into their own hands, and guided by their instructor, Mr. W. Henry Thomas, and assisted by the honorary secretary, Miss Paterson, they brought the Concert to a financial success. The occasion afforded them as well an opportunity to display before their friends and the public the progress they had made in musical art. Their rendering of Leslie's part-song "The Pilgrims," was so highly appreciated as to lead to an uproarious demand for repetition. No less worthy was their vigorous and characteristic interpretation of Schumann's chorus "Gipsy life"; nor did the other pieces sung by them during the evening fall below a high standard of excellence. The following artists kindly assisted. Vocalists—Madame Rose Hersee, Miss Clara Stanuart de Caracassisted Vocalists—Madame Rose Hersee, Miss Ciara Agyers, Mrs. Mowbray Henderson, Madame Osborne Williams, Mr. Dyved Lewys, Mr. Bartram, Mr. Sydney Melnotte, Mr. Cubitt, and Mr. Prenton: Instrumentalists— Miss Sutton, Miss Edith Russell, Messrs. Kent, Sutton, Bock, Robinson, and Chester. Mr. W. Henry Thomas officiated as Conductor.

By a prospectus recently forwarded to us, we are informed that the New York season at the Academy of Music will commence on Monday evening, January 4, 1886, with a series of Operas to be sung in the English language by American vocalists, most of whom were born in the United States, the Musical Director and Conductor being Mr. Theodore Thomas. Ten works will be chosen for performance during the season from the following listfor performance during the season from the following list"Orpheus and Eurydice" (Gluck), "The Merry Wives of
Windsor" (Nicolai), "Lohengrin" (Wagner), "Faust"
(Gound), "Carmen" (Bizet), "The Taming of the
Shrew" (Goetz), "The Barber of Seville" (Rossini),
"Lakmé" (Délibes), "The Flying Dutchman" (Wagner),
"Oberon" (Weber), "The Marriage of Figaro" (Mozart),
"Leclair" (Halévy), "The Magic Flute" (Mozart), "The Huguenots" (Meyerbeer), and a work by Rubinstein, with The orchestra will be the well-known one other operas. of Mr. Theodore Thomas; the chorus will consist of one hundred voices, selected from four times that number; and the ballet has been entrusted to the thoroughly competent management of Professor Mamert Bibeyran. The season will extend through fifteen weeks, and include forty evening subscription and sixteen afternoon extra performances. It is obvious that a broadly American spirit has animated the direction of this movement, which we sincerely hope may meet with the success it unquestionably deserves.

AFTER the regretable omission of a season, those highly excellent performances of classical chamber music, the Denmark Hill Concerts, have been resumed. In the present instance, however, the series consists of but two Concerts, and instead of being, as before, under the direction of Mr. Arthur Chappell, are now privately conducted. At the first performance, given at the Surrey Masonic Hall, Camberwell, on the 10th ult., the places of the well-known artists of the popular Concerts were supplied by the celebrated Heckmann Quartet. The music for strings comprised Beethoven's Quartet in F (Op. 59, No. 1) and Haydn's Quartet (Op. 77, No. 2), the executants being in each case Messrs. Heckmann, Forberg, Allekotte, and Bellmann. That neither interpretation left anything to be desired in tone or ensemble, need scarcely be said, nor could the playing fail to elicit the warm manifestations of approval which were bestowed. Miss Margaret Wild contributed, with marked acceptance, a Study in Canon, and Novelette in D (Schumann), for pianoforte, and was also associated with Herr Heckmann in a successful rendering of Grieg's Sonata in F major. Miss Lena Little was the vocalist, singing in a most commendable manner several high-class songs by famous composers.

The Melbourne Argus says that at a meeting of the Music Trades' Association of Victoria, held on Monday, September 14, at Messrs. Glen and Co.'s music warehouse, Collins Street, the question of the importation of cheap German pianos was considered; and it was stated that a great deal of injury was being done to the legitimate dealers in pianos, owing to the practice which had been adopted by certain persons of importing inferior German pianos got up with very showy exteriors. The greater portion of such pianos, it was asserted, bore false or fictious names, and others were imported without names, and, in many instances, were passed through the custom houses by means of invoices, specially prepared, as being of the value of only from £12 to £15 each. After much discussion, the following motion, proposed by Mr. Allen, of Melbourne, and seconded by Mr. Sutton, of Ballarat, was agreed to, with only two dissentents:—"That when a favourable opportunity presents itself, the trade wait upon the Government to request that fixed rates of duties instead of ad valorem rates be imposed on pianos and organs." It was announced that the question of the amounts of the fixed duties would be considered at a future meeting.

It is very rare that a permanent record is required of anything that is done at Promenade Concerts, but there is no rule without exception. We have nothing to do with the motives which prompted Mr. Freeman Thomas to offer a prize of twenty-five guineas for an original Overture by an English composer. The fact that he did so is sufficient, and the response to his invitation was encouraging, no less than seventy-five scores being sent in. Each competitor was asked to name some musician whom he would prefer to be appointed umpire. Mr. Ebenezer Prout, having the largest number of votes, duly adjudicated, and pronounced in favour of an Overture which proved to be the composition of Mr. E. H. Thorne. The "poetic basis" of the work is Scott's story "Peveril of the Peak," and for the sake of local colour Mr. Thorne has introduced the old cavalier song "When the king enjoys his own again," of which he makes very clever use. A lugubrious them suggests the sour-visaged Puritans, and a more winning melody the love of Julian for Alice Bridgenorth. Though not strikingly original, the Overture is a musicianly work, and above the average of prize compositions. It was first performed at a special Concert, at Covent Garden, on October 29, and was favourably received.

SUNDAY the 22nd ult. being St. Cecilia's Day, was celebrated at St. Margaret Pattens Church, Rood Lane, Fenchurch Street, by appropriate music, Gounod's "St. Cecilia" ("Messe Solennelle") being sung in the morning, and after the evening service a special selection, consisting of two comparatively seldom performed works, Spohr's "Hymn to St. Cecilia," and Handel's Ode (to Dryden's words) on St. Cecilia," and Handel's Ode (to Dryden's Hymn to St. Cecilia," and Handel's Ode (to Dryden's Hymn, Master W. Croddock greatly distinguished himself, and he was also highly successful in the solos in Handel's work, including "What passion," "But oh, what art can teach," and "As from the power." Mr. E. H. Heathcote gave the tenor solos with taste and feeling. Mr. L. W. Hardy (of the Crystal Palace Orchestra) lent valuable help by his artistic playing on the Cornet, and Mr. Horace Buttery presided at the organ. The excellent Choir of the Church gave the choruses with good effect, and the services were thoroughly appreciated by a large and attentive congregation. Spohr's "Last Judgment" will be given during Advent.

A GRAND Evening Concert, in aid of the sisters of Nazareth House, Hammersmith, was given on the 18th ult., at the Albert Hall. The programme was of a highly attractive miscellaneous character, including vocal contributions by Madame Trebelli, Mr. Santley, and many other well-known artists, a remarkably fine violin performance of Vieuxtemps's "Rêverie," by M. Theodore Werner, and a heartily appreciated recitation given by Mrs. Stirling. It should be added that the whole of the expenses of this Concert were defrayed by Mr. John T. Peacock, of Hammersmith, and an anonymous friend, so that the gross receipts might be handed over to the above charity.

AT the thirty-eighth performance of new compositions held by the Musical Artists' Society, on the 14th ult., at Willis's Rooms, the following works obtained a first hearing-viz., String Quartet in G minor (George Gear), Pianoforte Sonata in D (W. H. Speer), Pianoforte Trio in E flat (W. Wesché), Duo Concertante, for pianoforte and violoncello (Sir A. Sullivan), three "Thought pictures," and Fantaisie-Etude for pianoforte (Tobias A. Matthay), String Quartet in G (Henry Baumer), Songs (Charlotte Gilbert, Francesco Berger, Ralph P. Dawes, and Emily Lawrence). Both the composers and the executants of these novelties had every reason to be satisfied with the appreciatory attitude of their auditors, a number of whom remained in their seats until the conclusion, at a late hour, of the performance. We may add, however, that the extreme length of the programme told somewhat unfairly against the composers whose works had been placed amongst the last in the order. The executive artists were Messrs. Wiener, E. Roberts, A. Wright, B. Albert, W. Wesché, T. A. Matthay, T. David, and D. Hart, Miss Edith Goldsbro', and Miss M. Cronin.

A VERY successful Concert was given in the Wycliffe Chapel, Commercial Road, E., by the Prize Choir, on the 13th ult., under the direction of Mr. George Merritt, Choirmaster. Mendelssohn's "Judge me, O God," Farrant's Anthem "Lord, for Thy tender mercies' sake, "Prever arged the tempest," Haydn's "The Heavens are telling," and a vigorous composition by the Choirmaster, "Cry aloud and shout," were well sung by the choir. The artists engaged were Miss Dottie Howard, Miss Alice Davis, Miss Kerbey, and Mr. Charles Rowcliffe, all of whom were well received. The instrumental selections included Mendelssohn's Andante and Rondo in E minor, finely given by Miss Bonallack, and the Adagio from Haydn's 7th Symphony, which was well played by Mr. G. E. Hedges. Mr. Merritt conducted throughout in a most careful and able manner. The accompaniments were excellently played by Mr. C. H. Rowcliffe, Organist of St. Luke's Hackney, and Mr. G. Hedges on the organ; and Miss Bonallack presided at the pianoforte.

Ar the first of a series of Chamber Concerts, given at Bromley, Kent, by Messrs. F. Lewis Thomas and William C. Hann, the programme contained, amongst other works of importance, Rubinstein's Sonata in D, for pianoforte and violoncello, which received a fine interpretation at the hands of the concert-givers. At the second, held on Thursday, the 26th ult., Rheinberger's Quartet in E flat, for pianoforte, violin, viola, and violoncello, was played by Messrs. F. Lewis Thomas, Ralph, J. Hann, and William C. Hann.—The programme of the Bromley Orchestral Society on Saturday evening, the 14th ult., embraced Mozart's "Jupiter" Symphony, Beethoven's Overture "Prometheus," and Auber's "Sirene." In conjunction with this body of instrumentalists, the Choral Society is about giving Goetz's 137th Psalm, and Mendelssohn's "Athalie." The united forces, under the direction of Mr. F. Lewis Thomas, now number 120 performers.—The People's Concerts continue to be well attended, upwards of 700 persons being present at the last Concert to enjoy the performance of a programme which included Mendelssohn's Violin Concerto.

MADAME VIARD-LOUIS'S fourth and last series of meetings for the performance of Beethoven's works will consist of five Concerts, to be given at the Prince's Hall, Piccadilly, commencing on the 16th inst.; but as there remain only the last four Pianoforte Sonatas of Beethoven to present to the audience, it has been decided to include the great Quintets of Brahms, Raff, Schumann, Rubinstein, Sgambati, the four Sonatas by Raff, for pianoforte and violin, and other works worthy of place in a classical programme. At the last meeting, Madame Louis will introduce Beethoven's thirty-three variations in C major (Op. 121). As heretofore, the instrumental pieces will be interspersed with vocal numbers; and as Beethoven's compositions in this direction have also been exhausted, specimens of the early Italian school of vocal music will be given by artists of recognised position. So excellent a scheme most forcibly appeals to all lovers of high-class music.

No more appropriate Christmas present can be imagined than the new volume of the "Girl's Own Annual," which, apart from the excellence and attractiveness of its numerous illustrations, contains a variety of matter, not only of intellectual, but of high moral worth. Musically it appeals to us with irresistible force, for original compositions by eminent writers are scattered throughout the book, and papers on various subjects connected with the art are contributed by Miss C. A. Macirone (whose thoughtful articles in last year's volume of this work were mentioned at the time in our Journal), Lady Benedict, Madame Lemmens-Sherrington, &c. The volume is in every respect elegantly got up, and may be recommended as an ornamental, as well as useful, addition to the drawing-room table.

The newly acquired Hall of the Surrey Conservatoire of Music (hitherto known as St. Luke's Church) was opened on Monday evening, the 23rd ult., with a Pianoforte Recital by Mr. Tobias A. Matthay, Professor of the Royal Academy of Music, and of the Surrey Conservatoire, assisted by Miss Kate McKeill and Mr. W. Mackway. It has been arranged to have the ceremony of laying the foundation stone of the Conservatoire Home on Monday, the 7th inst., at 10 c'olock, by the Right Hon. the Lord Mayor, accompanied by the Sheriffs of London and Middlesex. The President of the Conservatoire, Mr. Alderman de Keyser, will provide a déjeuner; a volunteer guard of honour will attend, and a select Concert by Madame Albani, Mr. Tobias A. Matthay, and others, will give éclat to the proceedings.

At the annual meeting of the stewards and subscribers of the Clerical Charity at Hereford, the accounts submitted showed that the subscriptions to the Charity had been fairly kept up to their usual amount, and that the receipts at the Festival of this year varied but slightly from those of the Worcester Festival of the previous year. They exhibit, however, a very satisfactory advance upon the receipts of the Hereford Festival of 1882, for which the Charity is mainly indebted to the zeal and energy of the large body of stewards of this year, and the kind co-operation of the citizens of Hereford. From the income thus accruing, the meeting was enabled to vote grants, amounting in the whole to £395, to 12 applications for relie—viz., two widows, nine orphans, and one clergyman in distressed circumstances.

UNDER the provisions of a Deed of Foundation executed by the Corporation of Trinity College, London, on March, 29, 1884, the undermentioned members of the College teaching staff (all of whom have held their respective appointments some time) have now been nominated and approved for the title and precedence of Professor in the College:—James Higgs, Mus.B., Counterpoint, Canon, and Fugue; Bradbury Turner, Mus.B., Pianoforte Playing; Edmund H. Turpin, Instrumentation. It is further to be understood that the appointment of Professor Higgs is to a Foundation Professorship, and that Professor Turpin continues to hold, in conjunction with the Chair of Instrumentation, the Lectureships in Musical Form and Musical History.

At the first examination for the degree of Bachelor of Music by the University of Trinity College, Toronto, held simultaneously in London and Toronto, the following were examined and approved:—Class :: James Stewart Henderson, J. T. Flitcroft, A. E. Tozer, F. W. Williams, A. E. Gregory, G. Havelock, H. W. Rogers, A. J. Beard, H. F. Henniker, A. J. Owen, S. G. R. Coles, C. H. H. Sippel, A. J. Phipps, J. Acton, F. N. Birtchnell, C. B. Bumstead, F. Dean, J. Bell, H. J. Vaughan, S. W. Lingard, F. J. Dugard, Miss L. Dickes, A. E. J. McCreary and F. P. Dean. Class 2: Rev. J. Cater, J. Palmer, W. A. W. Howlett, and J. Wilson. Class 3: Rev. A. W. Hedges, W. E. W. Stark, and H. J. B. Dart.

On Thursday evening, the 12th ult., Farmer's Oratorio, "Christ and His Soldiers" was given in Oaklands Chapel, Uxbridge Road, by a band and chorus of eighty performers. The leader of the orchestra was Mr. G. Humphreys. Mr. W. H. Carus, R.A.M., Organist of St. George's in the East, presided at the organ, and Mr. C. G. Bell, Organist of St. Philip's, Earl's Court Road, conducted. The work was admirably rendered.

The prospectus for the twenty-eighth season of the Brooklyn Philharmonic Society announces eight Concerts, eight Rehearsals, and eight Matinées, to be given at the Academy of Music, under the direction of Mr. Theodore Thomas. The programmes will include Handel's "Messiah," with Madame Fursch-Madi, Miss Emily Winant, Mr. William Candidus, and Mr. M. A. Whitney as principal vocalists; Gounod's "Morse tVita," Dvorák's Cantata "The Spectre's Bride," and the same composer's Symphony in D minor, Raff's "Die Tageszeiten," for chorus, pianoforte solo, and orchestra, and several standard works of the highest interest.

HARVEST Thanksgiving Services were held at St. Stephen's, South Kensington, on St. Simon and St. Jude's Day, and All Saints' Day. On each occasion Mendelssohn's "Hymn of Praise" was sung, with orchestra, the vocalists and instrumentalists numbering over seventy. The solos were taken by Master John Lacey and Master Percy Dawson (boys of the choir), and Mr. Reginald Groome. Matins, Holy Communion, and Evensong were sung to Smart in F, the anthem at Matins being Mr. E. H. Thorne's "All Thy works." Mr. Trickett presided at the organ, and Mr. Hamilton Robinson conducted.

The members of the St. Augustine's Musical Society, Highbury, gave their seventh Concert on the 17th ult., the first part consisting of Pattison's "Ancient Mariner," the second part being miscellaneous. The Cantata was exceedingly well rendered and much appreciated by a large audience. The principal vocalists were Miss Florence Monk, Miss Cribb, and Messrs. Herbert Nash and Henry Baker, who also gave solos in the second part; Miss Barton contributed a pianoforte solo, which was encored. Mr. Harold Wall accompanied, and Mr. Charles Strong conducted.

An excellent performance of Mendelssohn's "St. Paul" was given by the members of the Grosvenor Choral Society, at the Grosvenor Hall, before a crowded audience, on Friday, the 20th ult. (165th Monthly Concert). The soloists were Miss Patti Winter, Mrs. D. Woodhouse, Mr. T. P. Frame, and Mr. Frank May, all of whom were highly efficient. The choruses were rendered with much precision. Mr. T. P. Frame presided at the pianoforte, Mr. George Winny at the harmonium, and Mr. David Woodhouse conducted.

The projected Musical Society at Wood Green, to which we referred in our August number, and which has since been constituted under the style of the Noel Park Amateur Orchestral Society, gave a very successful first Concert at St. Mark's Mission House, Noel Park, on the 16th ult., with a well-chosen programme, consisting of orchestral pieces, and vocal and instrumental solo numbers. The band, which at present consists of some sixteen instrumentalists, was ably conducted by Mr. J. Sullens, the zealous promoter of the young society.

THE Concert given by the Preston Choral Society, (under the conductorship of Dr. Hiles), on the 14th ult., when Handel's Oratorio "Samson" was performed, a notice of which appears in our present number, was the first of four promised in the prospectus for the season 1885-86. At the second, on the 26th inst., Handel's "Messiah" will be given, and Cowen's Cantata "Sleeping Beauty" and Dvorak's Cantata, "The Spectre's Bride," will form the third Concert, to take place in February, 1886. The fourth Concert will be miscellaneous.

MR. JOHN FAUX BOARDMAN, Organist and Choirmaster at St. Saviour's Church, Herne Hill Road, gave his annual Concert at Gresham Hall, Brixton, on Friday evening, the 6th ult., before a crowded audience. The vocalists were Madame Adeline Paget, Miss Alice Patten, Madame Florence Winn, Mr. Charles Chilley, and Mr. James Budd. Part-songs were sung by the church choir, under the careful conductorship of the bénéficiaire, an organ solo was played by Mr. Herbert Thorne, and Mr. John Harrison presided at the pianoforte.

THE first Lecture of the session was given at the College of Organists, on Tuesday evening, the 24th ult., by Mr. Samuel Gee, the subject being "The Spirit of the Liturgy, musically considered." Mr. E. H. Turpin occupied the chair.

THE Kyrle Choir, under the direction of Mr. Malcolm Lawson, performed "Judas Maccabeus" on the roth ult., in Christ Church, Watney Street. The soloists were Miss Clara Hoschke, Miss Jessie Dixon, Mr. D'Arcy Ferris, and Mr. Robert Cubitt. The Choir also gave a performance of "Elijah" in St. Bride's Church, Fleet Street, on the ryth ult. The soloists were Miss Clara Hoschke, Mrs. Tuer, Mr. John Probert, and Mr. Jabez West. Mr. E. H. Turpin accompanied on the organ, on both occasions.

The Clapton Vocal Quartet, consisting of Messrs. Alfred W. Maycock, Henry Thom, Sidney C. Ratcliff, and Alex. H. S. Burnett, gave a very successful Concert on Tuesday, October 27, at the Manor Rooms, Hackney, the proceeds being in aid of the funds of the "Association for the Preservation of the River Lea"; president, the Lord Bishop of Bedford. Madame Bessie Webber, Miss Minnie Kirton, and Mr. H. P. Matthews were the vocalists; pianists, Mrs. W. M. Wait and Mr. Herbert Wait; Conductor and accompanist, Mr. W. M. Wait.

On Sunday evening, the 22nd ult., a Festival Service was held at St. Barnabas, Kensington, when Dr. Bridge's Oratorio "Mount Moriah," was admirably rendered by a largely increased choir, and an efficient professional orchestra. The soloists were Messra. Hilton and Dalzell, of Westminster Abbey, and Dr. Bridge conducted. Great credit must be given to Mr. C. Hopkins Ould, the Organist of the Church, who presided at the organ, for the manner in which the work was prepared and rendered.

THE Monthly Smoking Concert of the Victoria Glee Club was held at the Victoria Mansions Restaurant, Victoria Street, on Saturday, the 14th ult. The quartets, solos, and songs, were given by Messrs. W. Sexton, B. T. Waddams, G. T. Carter, Fred. Cozens, E. J. Bell, T. Distin, C. R. Bayley, and S. Kessell. Mr. James Hallé gave a pianoforte solo, and Messrs. J. Hallé and Frank Swinford were the accompanists. Mr. W. Sexton conducted.

The programme of the Cambridge University Musical Society's Concert on Wednesday, the 4th ult., contained A. C. Mackenzie's Quartet in E flat, which was favourably received by a cultivated audience, and Beethoven's Trio in C minor (Op. 9). The executants were Messrs. Stanford, Gompertz, Jung, and Brousil. Miss Amy Sherwin was the vocalist.

IN a Congregation holden at Oxford on Thursday, October 22, the following were admitted to the degree of Mus. Doc.: H. Walmsley Little, New College, and of Brixton Rise, S.W.; Charles J. Vincent, New College, and of Hampstead, N.W. Degree of Mus. Bac.: W. A. C. Cruickshank, New College; and T. Flemmings, New College.

An Organ Recital was given at the City Temple, on Thursday, the 19th ult., by Mr. E. H. Turpin. The vocalists were Miss Clara Dowle and Mr. Alexander Tucker, both of whom were very successful.

At the London Institution, Finsbury Circus, on Thursdays the 3rd and roth inst., Mr. Carl Armbruster, will give two lectures (completing the series) on the Musical Dramas of Richard Wagner, with illustrations.

REVIEWS.

Nachgelassene Lieder für eine Singstimme, mit Pianoforte begleitung. Von Franz Schubert. Revidirt und herausgegeben von Max Friedländer.

Schubert Album. Sammlung der Lieder für eine Singstimme, mit Pianoforte begleitung. Von Franz Schubert. Kritisch revidirt von Max Friedländer. Band I.

Schubert Album Supplement. Varianten und Revisions bericht zum ersten Bande der Lieder Von Franz Schubert, herausgegeben von Max Friedländer.

[Leipzig: C. F. Peters.]

THE magnificent and critical edition of Schubert's works now in course of issue by Messrs. Breitkopf and Härtel, will put the world in possession at last of all that the Viennese master wrote, and astonish it with the sight of many

treasures long lying in obscurity. Meanwhile, a welcome is deserved by the publication before us. This is a collection of twenty hitherto, we believe, unprinted songs. Looking at Schubert's eminence as a lyric composer, and the ineffable grace and charm that surround his Lieder, thousands of amateurs will turn over these pages with eagerness. We venture to say that they will not be disappointed, for though very few of the songs belong to the more important section of their class-the section adorned by the "Erl King" and the "Young Nun"-all are beautiful, with the beauty inseparable from Schubert's muse. The first book, containing ten songs, opens with an important setting of Schlegel's "Die Gebüsche," in the composer's freest vein, and marked by strong characteristics, against which must be set the monotony of continuous arpeggios in accompaniment. The second song, "Trost," though very brief, is made impressive by the power of its harmonies; while the third, "Minnelied," is as simple as a Volkslied. We next find some remarkable music to Goethe's "Geistesgruss," in which the admirers of Schubert will recognise the full power of his genius. This song is printed on a single page, and stands as an settings of verses from Goethe's "Claudine' von Villa

Rella" follow, and are likely to become favourites with follow, and are likely to become favourites with tenor vocalists. A striking echo song, "Abschied," and some quite Schubertian music to Klopstock's "Furcht der Geliebten" are among the remaining contents of the first book. The second book opens with Jacobi's "Trauer der Liebe," set to music as simple in structure as it is pathetic in character. "Bei dem Grabe meines Vaters" follows in the same moving strain, though much more elaborate, the accompaniment having a more distinct function than usual, and being, indeed, something beyond accompaniment merely. The Volkslied character re-appears in an Abendlied, but we have something far higher in a setting of Albert Stadler's "Lieb Minna," which is full of artistic beauty. Passing over several songs which are scarcely up to the Schubert average, we find all the master's charm in "Am See," and especially in some verses of Schlegel entitled "Blanka." This ends the little collection, and does so worthily, for the composer's genius shines on every page. No information is given as to the period of Schubert's life in which these works were written. We are disposed to think that they are early productions, chiefly for the reason that the pianoforte part has, in no case, the importance bestowed upon it by the master in his later years. Its mission is that of accompaniment. But belong to what period they may, we are glad to possess them. It is to be hoped that the songs will soon appear with an adequate English version of the poetry.

By the publication of his "Schubert Album," Herr Peters anticipates the critical edition of Messrs. Breitkopf and Härtel, doing so, moreover, under conditions which make the issue one of special value. It is only by looking into the Supplement that we can get an idea of the large amount of research and patient thought brought to bear upon the Album by its editor. There we see that the history of each Lied had been traced out as far as possible, that careful comparison has been made between the original MS. where available, and the published editions, every variation down to the minutest being carefully noticed, and that evidences of the composer's occasional carelessness in setting down his thoughts have had due consideration. In these respects the Supplement is a model of its kind, and an invaluable addition to Schubert literature. When the issue is completed, admirers of the Viennese lyrist will have before them all there is to know regarding his matchless songs. In some cases the all is a great deal. Thus Herr Friedlander fills six pages with notes and music-type examples concerning the "Erl King." The "Wanderer" occupies four pages, and so on, in proportion to the importance of the theme. This is enough, we feel sure, to excite the curiosity of English amateurs, who will join with us in hoping that an English edition may be forthwith prepared. The Album, which embodies the result of the study indicated by the Supplement, can hardly need words of recommendation. It contains the twenty songs of "Die schöne Müllerin," the twenty-four of the "Winterreise," the fourteen of the "Schwanenge-

sang," and twenty-two independent compositions, among them the "Erl King," the "Wanderer," the "Young Nun," the "Ave Maria," and the "Trout." The book is handsomely printed, and we look forward with pleasure to the issue of other instalments in an equally attractive and critical form.

Herzens Stimmen. Album of Six Songs. Translated from the German of Heine by Charles Hervey. Music by Arthur Hervey. [Stanley Lucas, Weber and Co.]

By means of his Liebeslieder and other compositions of a similar character, Mr. Arthur Hervey has earned a right to respectful and sympathetic consideration whenever he comes forward with a new work. He is not a writer of English songs in the present case, but of lyrics cast in the German mould and permeated with the German spirit. It would seem that the composer's strength lies in giving this particular mode and tinge of expression to his thoughts. If that be so, he does well to persevere along the same course. The six songs before us present Mr. Hervey at his best, though it cannot be said that they are uniformly meritorious. The first—a setting of "Lehre deine Wang' an meine Wang"—is an excellent example of the composer's taste and skill; of the manner in which he can gain the desired expression by simplest means; and of the firmness with which he refuses to consider mere vocal display at the expense of æsthetic truth. The song will never be sung by an "artist" for the sake of the honour and glory he may obtain through it from the multitude. "Das Alte Lied" strikes us as less successful, owing to the needlessly varied character, in some places, of its rhythm. That of "Die Lotus Blume," on the other hand, is open to little objection, while the music has points of distinction such as connoisseurs will readily appreciate, and for which they will prize the piece. "Es leight der Hersse Sommer" may pair off with its immediate predecessor in all essential respects, but "Dein Angesicht" occupies a place apart for structural, as well as other reasons, and deserves to be regarded as a powerful example of the composer in a passionate mood. "Mag da drausen" is the longest and most elaborate of the set. It might almost be called a little scena, on account of the variety of its form and expression, and, assuredly, it brings the Album to a worthy end. Looking at the whole set, we are glad to welcome such real music from the hand of an Englishman. It is written for music's sake, and with a single eye to artistic expression. Would there were more of the same kind in the same form.

There's a woman like a dew-drop. Song. From the Tragedy "A Blot in the 'Scutcheon' by Robert Browning. Set to music by A. C. Mackenzie.
[Novello, Ewer and Co.]

THIS song, composed for a performance of Mr. Browning's drama, deserves to live apart, as it assuredly will in the mind of those who can appreciate musical beauty in its highest form. Those who know Mr, Mackenzie's method cannot be surprised to hear that the song is not one to be sung and strummed with the facility favoured by an average English ballad. It demands from the executant, and even the hearer, something of the feeling and perceptiveness of the composer. That condition fulfilled, those who satisfy it are conscious of a work belonging to the highest class, in which power of conception is allied with elegance and distinction of expression. This implies that Mr. Mackenzie has proved himself a worthy colleague of the poet, whose lovely lines are indeed wedded to music as happily as though the match were one of "natural selection."

The Comprehensive Scale and Arpeggio Manual. By Walter Macfarren. [Edwin Ashdown.]

THIS Manual includes all scales and arpeggi required at the Metropolitan and Local Examinations of the Royal Academy of Music, and will therefore prove most valuable to the many who are preparing for this ordeal. The practice of technical Exercises has become so general in the present day that it is well we should adopt some uniform method, not only of fingering, but of the arrangement of major and minor scales, and especially that the "harmonic form of the minor scale should take precedence of that termed the "melodic," a system adopted throughout this

work. The Manual comprises all the major and harmonic minor scales in similar and contrary motion; in thirds and sixths in similar motion, and, starting from the third and sixth, in contrary motion; the melodic minor in similar motion; the chromatic scale in precisely the same varied methods, and also in double minor thirds, double minor sixths, double major sixths, in complete chords of the sixth, of the diminished seventh, and in double octaves. The major and minor scales are also given in double thirds and double sixths; and arpeggi on the dominant and diminished sevenths. Many of these Exercises can be picked out of various books; but we know of no Manual so complete as this one. As we have already said, too, it is important as enforcing the necessity of practising the harmonic form of the minor scale, a method not even mentioned in Plaidy's well-known work.

Alfred Day's Treatise on Harmony. Edited, with an Appendix, by G. A. Macfarren, Mus. D., M.A., Cantab., et Mus. D., Oxon. [Harrison and Sons.]

THE original preface to this work, signed by Alfred Day, and dated in 1845, is reprinted in this edition, and adds to the interest of the book, not only as proving the number of years since the author first gave his theory to the world, but as illustrating, by a letter written in approval of the system by Sir George (then Mr.) Macfarren, in the same year, that in spite of the apathy with which the principles enunciated by Dr. Day were received by the majority of the professors of the day, one at least of the most able and conscientious theorists became convinced of their truth at that time, and has nobly shown the courage of his convictions by teaching, writing, and lecturing on the subject whenever and wherever an opportunity offered. Indeed, it may be asserted that the "Day theory" was mainly kept alive by the publication of "The Rudiments of Harmony," and "Six Lectures," of Sir George Macfarren, both of which works found their way into musical circles where Dr. Day's book was unknown. Considering that the Treatise under notice has been attacked and defended for forty years, there can be no reason here for doing more than express our satisfaction that a new edition of the work, so carefully edited, has at length been issued. Sir George Macfarren has written a Preface and an Appendix for the book, in the latter of which he makes some additions, and states a few differences of opinion, the result of the many years' practical experience of the system. The work is most attractively got up, and will assuredly command an extensive sale.

Fantasia for the Organ. In F major. By W. Spark. [Novello, Ewer and Co.]

THIS lengthy work first appeared in instalments in the Organist's Quarterly Fournal, and is here issued in its complete form. It is virtually a Sonata in scope and in the breadth and dignity of the treatment, although the plan of the movements is somewhat irregular. To a bright and genial Allegro moderato succeeds an Andante espressivo in A flat, based on a Spohr-like subject. On the other hand, the very energetic finale suggests the influence of the corresponding movement of Mendelssohn's Sonata in F, especially the concluding bars. On page 9, bar 11, Dr. Spark has inadvertently written consecutive fifths, and in the fifth bar before the end there is a quaver too much.

Four Christmas Carols. Edited by James Baden Powell. [Novello, Ewer and Co.]

No. r of these seasonable compositions is by Mr. Alfred King, No. 2 by J. E. Vernham, and Nos. 3 and 4 by the editor. We prefer the latter as possessing more of the characteristics of Christmas music than the others. The cadence at the close of the first half of No. 4 is particularly quaint. The first and second are more in the style of ordinary hymn tunes, but bright and therefore suitable enough for the verses.

The Office of the Holy Communion, in B flat. By Cedric Bucknall. [Novello, Ewer and Co.]

This extremely fine setting includes every portion of the Communion Service that is usually sung, and also the Benedictus and the Agnus Dei. Mr. Bucknall is evidently

effective, but even original. Perhaps the best portion is the Nicene Creed, in which the harmonies and the accompaniment are strikingly bold, yet always in keeping with the requirements of the church. No more meritorious version has come under our notice for some time. In the matters of correct accent, phrasing, &c., the composer is also very careful, and choirmasters cannot fail to be pleased with his service.

Lullaby. For violin, with pianoforte accompaniment. Composed by T. E. Gatehouse. [Novello, Ewer and Co.]

THE excessive simplicity of this little piece absolves us from any lengthy criticism upon its merits. The subjects are tuneful, and the Musette, in the subdominant, gives effect to the return of the original theme. We shall be glad to see something of more importance from so modest and unassuming a composer.

Un Rêve de Bonheur. Sketch for the Pianoforte. Composed by Albert Lowe. [Novello, Ewer and Co.]

As this graceful little Sketch has been played by the pupils of several English Schools of Music, we could wish that the translated title, "A Dream of Happiness," had been the only one on the title-page. It is a musicianlike composition; and apart from its intrinsic merit as a melodious drawing-room piece, will prove useful to young players for the cultivation of touch.

Magnificat and Nunc dimittis, for men's voices, in E flat. By H. Davan Wetton. [Novello, Ewer & Co.]

As we remarked a few months ago, a demand is arising for service music arranged for men's voices only, and Mr. Wetton's setting, composed for the Westminster Abbey choir, is worthy of commendation. It is written in a smooth, dignified, church-like style, but it is by no means dry or monotonous.

Easy Two-Part Songs for Ladies' or Boys' Voices. By Myles B. Foster. [Novello, Ewer and Co.]

THE composer of these charming little pieces has recognised the fact that music expressly intended for schools need not be puerile or unworthy of consideration from an art standpoint. Though he never forgets the necessity for straightforwardness and simplicity, he has contrived to impart a pleasant feeling of musicianship to his trifles which greatly enhances their abstract merit, and even their general effectiveness. The part-songs are four in number, and all of them are equal in attractive qualities.

FOREIGN NOTES.

HERR WILHELM TAPPERT, the Berlin musical savant, has published an interesting vade mecum to the seven historical Pianoforte Recitals of Anton Rubinstein, already referred to in these columns. Respecting these Herr Alexander Moszkowski writes in the Deutsches Montags Blatt: "There can be no doubt that the demand made by Rubinstein upon the mental endurance of his audience is an enormous one, but then his purpose also is altogether exceptional. He is not concerned about raising a memorial to any individual composer by a unique artistic effort, neither does he make propaganda of any sort for some particular school of the art. His Sonata-evening only forms a link in the chain of Concerts, the object of which is nothing less than an illustration of the historical development of pianoforte music in its entirety; a programme unheard of in its dimensions and which could only have been conceived by the greatest of all pianoforte giants. The Rubinstein series may indeed be looked upon as a music festival on a large scale; as an event which will leave its mark behind it; as an artistic deed of the greatest significance and which will most likely never be equalled. Rubinstein intends to close his career as pianoforte player with this cycle of performances, and although this is not the first time that similar rumours of his retirement have prevailed, we have every reason to believe in their being verified after this truly monumental effort has been finally accom-plished."

On the 4th ult., the anniversary of the death of Men-Benedictus and the Agnus Dei. Mr. Bucknall is evidently delssohn, a highly effective performance of Sophocles' a musician of great talent, his ideas being often not only drama "Antigone" was given at the Leipzig StadtTheater, with the added music from the pen of the late master. The choruses were, it is said, exceedingly well rendered, and, together with the admirable acting of Frau Lewinsky, who represented Antigone, produced a great impression. The work had not been performed at Leipzig

for over thirty years.

The Royal Orchestra of Berlin commemorated, on the 5th ult., the fiftieth anniversary of his entry into the profession of their former conductor, Herr W. Taubert, by a performance devoted entirely to compositions by that veteran master. Among the numbers more especially appreciated by the assembly were those appertaining to the incidental music to Shakespeare's "Tempest." There was no lack of floral ovations to mark the occasion, Herr Taubert (who is now in his seventy-fifth year), himself conducting, and the Emperor William honouring the performance with his presence.

The centenary of the birth of Friedrich Schneider, the meritorious composer of oratorios and theoretical author, is to be celebrated next month, both at Chemnitz and at Dessau, by the performance respectively of the Oratorios, "Das Weltgericht" and "Absalon." The Conductor at the former place will be the composer's son, Theodor Schneider, and at Dessau, Herr August Klughardt will

wield the bâton.

The Meiningen orchestra, under the direction of Dr. Hans von Bülow, is just now engaged upon a Concert tour, accompanied by Johannes Brahms, whose new Symphony is being thus introduced to audiences in various parts of Germany and Holland.

First performances have recently taken place of Wagner's "Die Walküre," at Hanover, and of the same master's "Siegfried," at Dresden, amidst the enthusiastic demonstrations of the auditors.

The Theatre of Mannheim must now be added to the list of German operatic stages on which Wagner's "Der Ring des Nibelungen" has been produced in its entirety.

A monument is to be unveiled next year at Pressburg, his native town, to Johann Nepomuk Hummel, the pupil of Mozart, and one of the most influential leaders in the development of modern pianoforte playing, as well as an esteemed composer for that instrument.

At the Berlin opera, two operatic works by contemporary French composers will be produced during the present season—viz., Joncières' "Le Chevalier Jean," and Poise's "Joli Gilles." The former will also shortly be performed, for the first time in Germany, at the Cologne Stadt-Theater.

The Italian Opera season at the Berlin Krolls'che Theater has already concluded, the representations having

lasted only one month.

A youthful pianist, ten years of age, has recently created much interest at a Concert given by him at Frankfurt, where he played from memory difficult pieces by Chopin, Liszt, and others. His name is Ernest Schilling, and he is a pupil of the Paris Conservatoire.

The first musical event of the season at Cologne has been the production, at the Gürzenich, of Berlioz's "Requiem," under the direction of Professor Wüllner. The German musical press teems with enthusiastic reports

concerning the work and its masterly performance.

Among the gifts bestowed upon Dr. Reinecke, on the occasion of his recent jubilee (referred to in our last number) has been a purse containing over 50,000 marks, which sum that artist has generously handed over to the Musicians' Fund of the Gewandhaus Orchestra.

Herr Heinrich Zöllner, favourably known in Germany as a composer of vocal music, has been elected to the conductorship of the celebrated Cologne Männergesang Verein, vacated by the retirement of Herr S. de Lange.

A young English singer, Miss Huff, has made a most successful début in Ambroise Thomas's "Mignon," at the Lübeck Stadt-Theater, and continues to attract the enthusiastic notice of amateurs. It is said that Mr. Carl Rosa is anxious to secure the lady for his company.

Another has been added to the several existing German renderings of the libretto of Mozart's "Don Giovanni," the original one, which is still in use on most German stages, being a most unworthy production. A very acceptable version was published some years ago by the late Herr Bitter, and the present translator, Herr Max Kalbeck, of

Vienna, is said to have handled Da Ponte's verses still more skilfully. It only remains, then, that one or the other should be adopted, and Mozart's masterpiece, freed from association with such absurdities as, for instance, the rendering of Leforello's awe-inspired address to the statue—"O statua gentilissima del gran commendatore"—into the farcical lines:

"Herr Gouverneur zu Pferde Ich neige mich zur Erde!"

which, indeed, is by no means the worst example that might be quoted.

The four hundredth performance of Mozart's "Don Giovanni" was recorded last month at the Frankfurt Stadt. Theater, where that great work was first produced in January, 1794, and was then described on the playbills as "a comic operetta, in two acts, from the Italian, the music by Mozart."

Madame Viardot-Garcia, who is the possessor of the original manuscript score of "Don Giovanni," has signified her willingness to dispose of this precious document, and to hand over the sum realised to a fund now being raised for the projected Mozart statue at Vienna.

The German Opera at Rotterdam celebrated the twenty-fifth anniversary of its establishment in the music-loving Dutch city, on October 22, with a performance of Mozart's "Don Juan," preceded by a festive prologue and a spirited execution of Weber's "Jubilee" Overture. Herr Behrens is the present director of the Institution, which appears to be continuing in a flourishing condition.

The Rotterdam Society "tot Bewoordering der Toon-

The Rotterdam Society "tot Bevoordering der Toon-kunst," under the direction of Herr Gernsheim, contemplates the performance, during the present season, of the following important works, viz.:—Oratorio, "Paradise Lost" (Rubinstein); last act of "Parsifal" (Wagner); Ninth Symphony (Beethoven); Passion Music, "St. Matthew" (Bach); a sufficient proof of the activity of this institution.

A Grétry Museum is about to be formed at Liège, the composer's native town, which is to combine interesting relics and other curiosa relative to that master.

At a recent meeting of the directors of the Gesellschaft der Musikfreunde, at Vienna. Prince Richard Metternich and Baron Bezeeny were unanimously elected president and vice-president respectively of that famous institution. The last-named gentleman is also the successor of Baron Hoffmann as Intendant-general of the Imperial Opera.

The opening of the International Conference on the question of "Musical Pitch," took place at Vienna, on the 16th of last month. Among the gentlemen appointed to attend on behalf of the German Government, are Professor Joachim, of Berlin, and Dr. Wüllner, of

Cologne.

Herr Carl Goldmark, the Austrian composer, is putting the finishing touches to a new opera entitled "Merlin," which is to be first produced at the Vienna Hof-Theater next year.

Dr. Hanslick, in a recent number of the Neue Freie Presse, of Vienna, relates an amusing story illustrative of the popularity in the Austrian capital of the music of Johann Strauss. In a suburb of Vienna there lived a wellto-do burgher woman, whose greatest pleasure it was to listen to Strauss's dance music. In all situations of her life, she would often tell her friends, it had cheered her and given her comfort. And when she came to die, it was her expressed wish that on the day of her burial the Strauss orchestra should play by her grave's side her favourite valses. In her will also she had made the same stipulation, and had provided moreover that everyone of the musicians should receive one ducat for his pains. There was no choice, then, but to obey the good woman's behests as far as it was possible so to do. Consequently, on the morning appointed for the funeral, Strauss and his inspiring band appeared at the house of mourning, and there, previous to the deceased's remains being conveyed to the hearse, played through, from beginning to end, a suite of valses, so that the good woman's last wishes should be carried out and her lively spirit set at rest. Dr. Hanslick, we may add, vouches for the accuracy of this story, which he communicates to his readers as "a contribution to Strauss's biography and a psychological illustration of the character of the Viennese people.'

Johann Strauss's new operetta, entitled "Die Zigeunerbraut" (The Gipsy Bride), has met with so favourable a reception at the Theatre "An der Wien" that it is likely to occupy the stage of that institution for some time to come.

Wagner's "Meistersinger" has been most enthusiastically received on its recent first performance at the German Theatre of Prague, whereof Herr Angelo Neu-

mann is the director.

Anton Rubinstein's opera "The Demon" was lately produced for the first time at the Theatre of Prague, and achieved a decided success.

A third and completely revised edition of Dr. Rieman's excellent "Musik Lexikon" (reviewed by us at the time of its first publication) is being prepared by its author, and

will be published during the coming year.

The newly founded Liszt Society, at Leipzig, has been placed under the protectorate of the Grand Duke of

Weimar.

A French edition of all the known letters of Beethoven is being prepared by Professor Nohl, of Heidelberg, on behalf of a Paris publisher.

Calmann Lévy, of Paris, has just published a new volume from the pen of M. Arthur Pougin, entitled

Verdi, histoire anecdotique de sa vie et de ses œuvres. The Paris Châtelet Concerts, under the direction of M. Colonne, commenced their twelfth season on October 25, when the programme included Beethoven's C minor Symphony and "Prometheus" music, as well as compositions by Saint-Saëns, Lalo, and Massenet. M. Lamoureux's Concerts Symphoniques et Dramatiques are being held this year at the Eden Theatre, and commenced on the 8th ult. at the Grand Opera the hundredth performance took place, last month, of the graceful ballet "Coppelia." The personnel of soloists at that institution during the present season consists of twelve leading lady singers, ten tenors, five baritones, and nine basses. Among new works to be produced during the season only two are definitely decided upon—viz., M. Massenet's "Cid" and a ballet whereto M. Messager has written the music.

Of the 238 candidates for admission to the vocal section of the Paris Conservatoire this year, only thirty—viz., thirteen gentlemen and seventeen ladies, have been suc-

cessful in their application.

M. Adolphe Samuel has been awarded the prize of 1,000 francs offered by the Belgian Academy of Fine Arts for the composition of a string quartet.

A company of Russian vocalists, numbering forty members of both sexes, under the direction of M. d'Agreneff, have lately created much interest by their performances in Berlin musical circles. The singers appear in their national costumes, and their programmes consist entirely of national Slavonic songs, some of which are said to date back as far as the eleventh century. Their voices are good, and their

execution, though peculiar, is very fascinating.

Verdi has recently celebrated, at his villa, Busseto, the seventy-fourth anniversary of his birth. Friends and admirers had come from all parts of Italy to do homage to the veteran Maëstro, who, upon being questioned as to the progress of his new opera "Iago," is said to have replied: "I fear I shall not be able to complete the work, At my time of life, when one no longer can feel the pangs of jealousy, it is a hazardous matter to attempt to express them musically.'

A grand congress of Italian musicians is to be held next year at Milan. Nearly 400 composers have already signi-

fied their intention of being present.
Signor Giuseppe Lamperti, the impresario of the Apollo Theatre at Rome, is in negotiation with Herr Anton Schott, the Wagner tenor, with a view to the production at that Theatre of "Tannhäuser" and "Lohengrin."

An "Estudiantina" has recently been formed at Milan,

in emulation of the well-known Spanish fraternity of that title, and consisting of mandolinists, guitarists, and violinists. The new Society has recently given a highly successful first Concert, in aid of charity, at the Teatro Milanese.

At the Teatro Carcano, of Milan, a new opera, entitled "Adelia," by the Maëstro Filippo Sangiorgi, has recently been performed for the first time, and met with great success. A performance on a grand scale is to be given, at Rome, of Spontini's opera "Olympia." An opera by an as yet little known Maëstro, Signor Emilio Pizzi, has been accepted for performance at the Theatre La Scala, of Milan. The new work is entitled "La Rupe degli Amanti."

At Madrid two one-act operettas have been successfully produced—viz., at the Theatre Martin, "La Divina Zarzuela," by Señor Llanos; and at the Variétés, "El Hijo de su Papa," the libretto by Señor Flores Garcia, the

music by Señor Blasco.

The Union artistico-musicale of Madrid has organised a series of Popular Concerts of classical music at one of the theatres of the Spanish capital during this winter.

A new opera by a Portuguese composer, Senhor Sauvinet, entitled "Flavia," is to be shortly produced at the San Carlos Theatre, of Lisbon, where great expectations have

been raised concerning this première.

Madame Sophie Menter, who is just now engaged upon a Concert tour in Sweden and Norway, will shortly return to St. Petersburg in order to discharge her duties as pro-

fessor at the Conservatoire.

A complete Opera entitled "Romeo and Juliet," has been found amongst the papers of the late Dr. Damrosch, the founder of the New York German Opera. The work is said to have been composed in the year 1862, when the deceased musician was the Conductor at the Opera of Breslau.

At Dresden died on October 22, Albin Wieck, a brother of Madame Clara Schumann, and, like his father, Friedrich Wieck, a highly esteemed musical professor at the Saxon capital. He was born in 1821, and commenced his career as violinist in the Imperial orchestra at St. Petersburg, which post he quitted in 1859, and having settled in Dresden, he became the faithful exponent, both practically, by his teaching, and theoretically, by the publication of several books, of the method of pianoforte playing, initiated with such conspicuous success by his

At Leipzig died, on October 29, Paul Kahnt, born at that town in 1850, composer, pianist, musical editor, and author of a musical vocabulary which has passed through several

We have also to record the death, on October 30, at Dresden, of Gustav Merkel, organist and composer, to which event we refer more at length in our Obituary column.

CORRESPONDENCE.

THE DOMINANT SEVENTH.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,-In what sense can it be true that the tonality of the minor mode is less clearly defined than that of the major? At this time of day it is surely a mistake to regard the former as in any way subordinate to the latter, even from a harmonic point of view. But for the deplorable fact that the minor scales are still destitute of proper signatures, I think no musician could entertain such an

Mr. Goddard reminds me that the minor scale is variable. But in only one (and that the most unusual) of its several forms is the tritone between the supertonic and superdominant not to be found.—Faithfully yours,

ARTHUR T. FROGGATT.

Castle Street, Sligo, November 12, 1885.

THE ST. GEORGE'S GLEE UNION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,-In a paragraph, on page 672 of the November number of your paper, relating to the 200th consecutive Monthly Concert of the St. George's Glee Union, it is stated that, "as far as can be ascertained, the St. George's Glee Union is the only Musical Society in London which has had such a long and successful career." This Society, it is said, was formed in 1869. Permit me to inform you the Southwark Choral Society was started in 1856, and is still carrying on a successful career under the management of the original Conductor and Secretary. There is also a Southville Choral Society, founded in 1858.

Yours obediently, J. COURTNAY.

November 11, 1885.

A QUESTION FOR VIOLONCELLISTS.

À L'EDITEUR DU "MUSICAL TIMES."

Monsieur,-Je lis dans le Nr. 513, pag. 680, de votre journal, une letter de Mr. Charles Edwards, par laquelle il demande si quelqu'un peut lui donner des renseignements sur l'auteur d'un violoncelle marqué, d'après lui: "F. Fillement, père, à Crémone.'

D'abord, je pense que Mr. Charles Edwards se trompe en écrivant "Fillement." C'est "Pillement" qu'il faut lire; mais je sais que la marque, au fer rouge, est faite de façon

à favoriser l'erreur.

Le père Pillement, comme on le nomme dans le commerce de la lutherie, était originaire de Mirecourt (Vosges, France), la patrie de presque tous les luthiers français. Il travaillait à la fin du dernier siècle, et peutêtre encore au commencement du XIXme. et a laissé

beaucoup d'instruments.

L'expression "A. Crémone" n'est autre chose que l'enseigne de sa boutique, car il ne travaillait pas même à Paris, m'a-t-on assuré; mais à Mirecourt, et se con-tentait de signer ses violons de Paris. Ses instruments n'ont jamais eu une grande réputation, et cependant, on en trouve parmi une de bons, et même d'excellents. Il n'y a pas plus de deux ans, je lisais dans un journal musical qu'un artiste de renom, en tournées et possesseur d'un excellent violon Italien, exécutait presque toujours dans les concerts sur un Pillement dont-il faisait beaucoup de cas. J'ai vu des instruments de Pillement, bien construits (et notamment de violoncelles), d'un bois sain et d'une soupe correcte, ils étaient épais de bois, et avaient du son quoique de petit patron.

Leur vernis d'un bien terreux les rend peu agréables à la vue et est peut-être la seule cause pour laquelle ils n'ont jamais été estimés à leur véritable valeur.

Recevez, Monsieur, mes civilités.

S. SNOECK.

Renaix, Belgique, 11 Novembre, 1885.

AMERICAN SPRUCE TREE VIOLINS.

TO THE EDITOR OF THE "MUSICAL TIMES."

SIR,-In last month's Journal you reported the results of an examination of the violins made from wood of the

American spruce tree. May not the fine tone of these instruments result from the drying of the wood by the American process, noticed in a recent number of the Daily Telegraph. If not, would it not be a good experiment to try the quality of tone of instruments made with the customary hard wood backs and pine bellies, when dried by this American process?

Adopting the words at the conclusion of the article, I suggest that violin making is one of the industries to which this scientific aid can be opportunely applied; for by fashioning the backs and bellies mechanically to an approximate size and thickness, drying them by this American process, afterwards guaging their thickness, and finishing them by hand in the usual mode, cheap instruments may be made.

There is, I believe, a good demand for new violins at the present time, and the prices asked for really fine instruments. as we saw at the late Inventions Exhibition,

are extravagant .- I am, Sir, yours truly,

OBSERVER.

TO CORRESPONDENTS.

. Notices of concerts, and other information subplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance,

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur. Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors,

therefore, will do well to retain copies.

therefore, win a west or vestant copies, Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

STUDENT—The usual combination in a modern orchestra is three Trombones, A., T., and B., and Ophicleide, or Euphonium, or Tuba. As to how to use these instruments we would recommend a study of the scores of modern composers.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

papers or supplied to us by correspondents.

Belfast.—Mr. W. H. Jude gave an Organ Recital in the Ulster Hall, on Saturday, October 31, which was thoroughly appreciated. The programme was well selected, and included compositions by Mr. Jude. Mr. Thomas Rimmer, a pupil of Mr. Jude's, also took part in the Recital, and his playing was much admired.—The opening Concert of the twelfthe season of the Philharmonic Society was given on the 6th ult., at the Ulster Hall, before a crowded audience. The vocalists were Miss Gertrude Griswold, Madame Antoinette Sterling, Mr. J. W. Turner, Mr. Maybrick, and Mr. Farley Sinkins, all of whom were highly successful, an excellent and popular vocal selection being provided. The "Kreutzer" Sonata, in which the pianoforte was taken by Herr Beyschlag and the violin by Signor Papini, was a great-feature in the programme; and Signor Bottesini's marvellous performances on the double bass were enthusiastically applauded, Signor Papini's violin solos also creating a marked effect. The prospectus of this Society mormises during the season—Mendelessond's Elijan, Bruchty, or Lloyden Faire Ellen, Schumann Faust, and Cowen's Sieping Beauty, or Lloyden Faire Sieping Beauty, or Lloyden Concert, Madame Trebelli, Miss Carlotta Elliot, Mr. Henry Guy, and Leander. In addition to the artists who appeared at the first Concert, Madame Trebelli, Miss Carlotta Elliot, Mr. Henry Guy, and Leander. In addition to the artists who appeared at the first Concert, Madame Trebelli, Miss Carlotta Elliot, Mr. Henry Guy, and Concert Schiller, Mandame Trebelli, Miss Carlotta Elliot, Mr. Henry Guy, and Leander. In addition to the artists who appeared at the first Concert, Madame Trebelli, Miss Carlotta Elliot, Mr. Henry Guy, and Leander. In addition to the artists who appeared at the first Concert, Madame Trebelli, Miss Carlotta Elliot, Mr. Henry Guy, and Carlotta Elliot, Mr. Henry Guy, and the program and the program and the season. Herr Beyschlag being, as usual, the Conductor.

Studies Valvio Piantoliteria in Institutementalists. Fortion of Conductor.

Brighton.—A Pianoforte Recital was given at the Pavilion by Mr. E. H. Thorne, on October 28, before a large and highly appreciative audience. The three periods into which Beethoven's works have been fancifully divided were happily illustrated by the performance of the Sonata in G (Op. 14), the Sonata Appassionata, and the Grand Sonata in B flat (Op. 26), the Sonata happassionata, and the Grand Sonata in B flat (Op. 26), the Sonata happassionata, and the Grand Sonata in B flat (Op. 26), the Sonata happassionata, and the Grand Sonata in B flat (Op. 26), in all of which (especially the colossal composition last named) Mr. Thorne displayed the highest artistic powers. He also gave, with equal effect, a selection from the works of Chopin. In every espect the Recital was a marked success.—The new organ, built by Bevington and Sona, London, for St. Luke's Parish Church, Brighton, was opened on Wednesday, October 28, by Mr. H. W. Kichards, Fr.O., Organis of St. John's Church, Kilburn, London. The instruction of the surface of the peals organ, in addition to the usual couplers and composition pedals. After a short Festival Service, Mr. Richards gave a Recital, and most aby displayed the full resources of the organ. The programme comprised selections from the works of Haydn, Mendelssohn, Bach, Beethoven, Calkin, and Meyerbeer.—The Sacred Harmome Society concluded its Fortieth Season, and the last of the Handel Bi-centenary Series of Concerts, with a performance of Israel in Egypt, in the Dome, on Thursday, the rithuit. The soloists were Miss Mary Rachel, Miss Mackay Robinson, and Mr. Gawthrop, the latter artist gaining an enthusiastic encore for his splendid rendering of "The enemy said." On the whole the performance was most successful. Mr. W. Baker was the leader, Mr.

CONGLETON.—Sterndale Bennett's May Quees was performed in the Town Hall, on the 4th ult, by the Choral Society, before a large audience. The Cantata was exceedingly well rendered, and highy appreciated. The solos were taken by Miss Vinnie Beaumont, Mr. Henry Latham, Mrs. Moss, and the Rev. J. Penrose, all of whom were well received, Miss Beaumont and Mr. Latham receiving several encores. Mr. Nicholls led the band, and Mr. Eyre conducted with ability. The Concort was one of the best and most successful ever

COVENTRY.—A Special Service was held at St. John's Church on Wednesday evening, the rith ult., in aid of the fund for improving the organ. The building was filled to overflowing. After a shortened evening service, Dr. Stainer's Cautata The Daughter of Jairus was performed. The soprano parts were effectively rendered by Masters Ward and Hetherington, and the tenor and bass parts were well sung by Mr. Clark and Mr. Ward. Most of the choruses were given in an admirable manner, thoroughly sustaining the contract of the choruse were given in an admirable manner, thoroughly sustaining the contract of the choruse were given in an admirable manner, thoroughly sustaining the characteristic of the chorus were given in an admirable manner, thoroughly sustaining the characteristic of the chorus were given in an admirable manner, thoroughly sustaining the characteristic of the chorus were given in an admirable manner. As a concluding voluntary, Mr. Robertson gave Bach's Grand Toccata and Fugue in Dminor.

Diss.—On October 28 a Choral Service was held in the Parish Church, and a Servinon on Church Defence, preached by the Rev. F. Baggallay, Vicar of St. Peter Mancroft, Norwich, which was listened to with great attention by a large congregation. A special feature was a setting of Psalm calv, by the Organist, Mr. Hemistock, sung as the anthem, and well rendered by the choir. The service was intomed (Rector) read the lessons. At the conclusion of the service Mr. Hemistock played Hesse's arrangement or the National Anthem.

DOGGELY.—Mr. M. W. Griffiths' complimentary Concert was given at the Public Rooms, on Friday, October 30. The principal vocalists were Madame Lizzie Williams and Eos Morlais, assisted by Miss Madge Roberts, Mr. Edward Williams, and the Idrie Chossis Society, conducted by Mr. O. O. Roberts. Accompanists, Miss Cox, Mr. Griffiths, Mr. H. T. Jones, Master J. Hughe Jones; violin, Mr. T. Davies. The programme, which was miscellaneous, was well

selected and excellently rendered. Weber's Rondo Brillante in E flat was admirably played by Miss Blanche Smith, a pupil of Mr. Griffiths, and the singing of Eos Morlais was a feature of the Concert.

Entitions, and the singing of Los Moriaus was a teature of the Concert.

EASTBOURNE.—Mr. Henry Baillie gave his last Organ Recital for the present season in All Souls' Church, on the 4th ult. The following programme was much appreciated by a large congregation: Evening Prayer (Smart); Organ Sonata, No. 4, in B flat (Mendelssohn); Siciliano (Hopkins); Fanfare of Trumpets (Lemmens); "My heart ever faithful" (Bach); War March of the Priests (Mendelssohn)

ever faithful" (Bach); War March of the Priests (Mendetssohn).

ELGIN.—On the evening of October 27 a Farewell Concert was given in the Town Hall by the members of the orchestra of Mr. McGlashan, who is about to settle in New Zealand. An excellent misses cellaneous programme was provided, Mr. McGlashan's contributions to the selection being two violin solos, an Impromptu by De Beriot, and a Fantasia on airs from Robest le Diable, both of which were warmly received. At the conclusion of the performance the Lord Provost congratulated Mr. McGlashan upon his able and faithful work in Elgin, and expressed a hope that his talents would be as slighly appreciated in New Zealand as they were in his native town.—An Organ Recital was given in the South Free Church, by Mr. A. H. Collyer, Mus. Bac, T.C., on Friday evening, the 20th ult. The programme, which included works by Bach, Beethoven, Hummel, Mendelssohn, and A. C. Mackenziei, was excellently rendered.

Sohn, and A. C. Mackenzie, was excellently rendered.

ENNISKILEN.—Mr. Arnold's second Matinée Musicale and ninth Evening Concert were given before crowded audiences in the Protestant Hall, on October 27. Mr. Arnold was assisted at both performances by the church choir and the string and reed bands of the East Lanc. Kegt. The choir was most successful in the selections from Handel's Messich and Haydn's Creation, and in the Glees "Footsleps Handel's Messich and Haydn's Creation, and in the Glees "Footsleps and "Silent Night". Galachy, once upon my chek." (Dr. Callcott), and "Silent Night". Galachy, once upon my chek." (Dr. Callcott), and "Silent Night". Galachy, once upon my chek." (Dr. Callcott), and "Silent Night". Galachy, once upon my chek." (Dr. Callcott), and "Silent Night". Galachy, once upon my chek." (Dr. Callcott), and "Silent Night". Galachy, once upon my chek." (Dr. Callcott), and "Silent Night". Galachy, once upon my chek." (Dr. Callcott), and "Silent Night". (Protein), for piano and violin, was performed by Mr. Arnold and his son, and Miss Ussher, in 'Invitation' (Op. 63). Gale's Sonata (Op. 21), for piano and violin, was performed by Mr. Arnold and his son, and Miss Ussher, in Chopin's Fantaisis Impromptu (Op. 65), showed careful training. The vocalists were Misses Evens, McKeague, Weaner, Locknane, Gore, Kingwood; Messre, Hamitton, B.A. (Dublin), Mercer, &c. Mr. Matthew Arnold conducted.—Harvest Thanksgiving Services were held in the Parish Church on the 20th ult. The anthems at both services included "Praise the Lord" (Lobgesange); "If with all your hearts" (Elvjah), Mendelssohi, and "In splendour bright" (Creation), Haydn, well sung Charletton of Mr. Arnold, Choir-chaster (who also presided at the organ), sang with good effect.

EWELL—A Concert was given on the 19th ult., by Mr. Parker

Ewell.—A Concert was given on the 19th ult., by Mr. Parker Taylor, C.C. The artists were Miss Margaret Hoare, Miss Helen Heath, and Mr. Philips, vocalists; Miss Adela Duckham (violin), and the members of Mr. Parker Taylor's Choir. The features of the evening were the singing by Miss Margaret Hoare of "Tell me, my heart," and by Miss Heath, of "Killarney," and the violin solos of Miss Adela Duckham.

GEORGETOWN, DEMERARA.—An interesting Lecture upon Bach and Handel was given in the Philharmonic Hall, on October 13, by Mr. W. R. Colbeck. The musical illustrations were exceptionally good, those for pianoforte and violoncello—by Messrs. Colbeck and Hemery respectively—and for voice, by Mrs. Cunningham, Mrs. Gray, Miss Shankland, Mrs. Pitman, Mrs. Wieting, Mr. J. F. Williams, Major Chermside, and Mrs. Sherlock being alike rendered with excellent effect. The choruses were also well sung; and much credit is due to the accompanists, Messrs. Rake and Bourne.

Gospost.—The third of a series of Monday Popular Concerts, under the direction of Mr. George Miller, took place at Thorngate Hall on the 23rd ult. The vocalists were Miss Kate Drew and the Rev. C. P. Calvert; piano solo, Mr. G. D. Lovegrove. The band of the Royal Marine Light Infantry played, Overture Somitonide (Rossini); Andante and Allegro finale, from Beethoven's C minor Symphony; Selection, Faust (Gounod), and other works. This, as well as the former Concerts, were well attended.

HINDLEY, WIGAN.—The usual monthly Organ Recital was given, in St. Peter's Church, on Sunday, the 15th ult, by Mr. Charles D. Mortimer, Organist of the Church. The programme comprised works by Handel, Mendelssohn, Salomé, Krebs, and Wély.

by Handel, Mendelssohn, Salomé, Krebs, and Wely.

Kingstron-on-Thankers.—On the evening of Wednesday, the 4th
wilt, a Concert was given in the Albany Hall in aid of the building
flund of the Surbiton Swimming Club, when a land excellent
programme was excellently rendered. The vocalists of the Worrell, Miss Cockburn, and Madame Raymond, Messra, Dalrell
and Horscroft, all of whom were highly successful in their songs,
Mr. George Raiement, a well-known elocutionist, gave great satisfaction with his recitations; Mr. T. E. Gatehouse (violin), and
Miss Marian Davis (planoforte), being also very favourably received. The accompaniments were admirably performed by Mr. John
Harrison. The organisation of the Concert was entirely due to
Madame Raymond, who is to be congratulated on securing the services of artists which rendered this one of the best entertainment
given in the Albany Hall for a long time past.

LEIGHTON BUZZARD.—Mr. Sinclair Dunn gave an entertainment, entitled "Songs of Britain and Wales," under the auspices of the Working Men's Club and Inastitute, in the Corn Exchange, on the 3rd ult. He was assisted by Miss Susetta Fenn, who, in addition to contributing several songs, accompanied with much ability. Mr. Dunn's characteristic vocal pieces were well received, and many warmly encored.

LLANRILE.—At All Saints' Church, the Dedication Festival—Feast of All Saints'—has been held during the past month. At all the Sunday services, and each daily Evensong, very large congregations assembled; and on the Friday evening, when Mendelssohn's Hear my Pager was sung, hundreds of people were unable to obtain admission. The whole of the services were well rendered.

LONDONDERRY.—On Tuesday, the 10th ult., the first of a series of Organ Recitals, in aid of the Organ Improvement Fund, was given in the Cathedral by the Organist, Mr. D. C. Jones, F.C.O. There was a crowded congregation. The programme was excellently selected, and included vocal solos, well rendered by Mr. Hemingway, principal bass of the Cathedral.

LOUGHSONUGH.—On the 17th ult., the Philharmonic Choral Society gave a selection from Mendelssohn's St. Paul. There was a good band and chorus. The soios were well rendered by Miss Jackson, Mrs. Penny, Miss McKechnie, Miss Stubbs, Mr. Needham, and Mr. Paltridge. Miss Jackson gained an encore for her rendering of "I will sing." Mr. J. Kilby (Leicester) led the band, and Mr. F. White conducted with his usual ability.

LUTON.—The members of the Choral Society gave a performance of Gaul's Holy City, and a selection from Judas Maccabus, on the 4th ult. The principal artists were Madame Lita Jarratt, Miss Eliza Thomas, Mr. Holberry Hagyard, and Mr. Frank May; Conductor, Mr. C. Inwards. The band was augmented by instrumentalists from London. The Concert was very successful.

MAIDSTONE.—The series of Subscription Concerts for the present season will unquestionably surpass that of any previous one. The performances will include bailed and chamber music. Amongst the vocalists are Madame Trebelli, Miss Marriott, Mrs. Hutchinson, Miss E. Rees, Miss Damian, Miss C. Elliott, Mr. Edward Lloyd, Mr. Watkin Mills, Mr. Maybrick, &c., and the instrumentalists will consist of a quinter party, with Mr. Politzer and Mr. Ludwig (violin), and Mr. Hollman (cello). The arrangements, as usual, are in the able hands of Mr. Burgiss Brown.

MELBOURNE, AUSTRALIA.—On Thursday evening, October 8, A. R., Gaul's Cantata, The Holy City, was performed (for the first time in Melbourne) at the West Melbourne Presbyterian Church. The solo parts were sustained by Mrs. Mortimer, Miss Christie Fuller, Miss Crowson, Mr. Pallett, and Mr. C. B. Winn. The choruses were well rendered by the choir of the church. The orchestra was led by Mr. H. Curtis, and Mr. J. Hasler acted as Organist. Mr. T. J. Hammond, Organist of the Church, conducted. There was a very large audience.

NAPIER, N.Z.—The members of the Musical Society gave the last Concert of the season in St. John's schoolroom, on Thursday, September 24. The programme consisted of selections from Judas Maccabeus. The solo vocalists were Mrs. Sheath, Miss Derbyshire, Miss Hutchisson, Mr. Wardrop, and Mr. Aplin. Mr. Dickin let band, Miss E. Williams presided at the pianoforte, Mr. G. J. Browne at the organ, and Mr. H. G. Spackman conducted. The various items were well rendered, and the Concert was repeated on the following evening.

Newcastleton, N.B.—On Friday, the 20th ult., the members of the Choral Union gave their annual Concert, when Handel's 3"udas Maccabeus was performed. The principal vocalists were Madame Shepherd, Miss Fickering, Mr. T. E. Gledhill, and Messrs, Johnstone and Taylor, all of whom were well received. The choruses were given with much spirit. Herr Dannbruann led the band; Messrs. Brooks and Scott were the accompanists, and Mr. James Croxier was an efficient Conductor.

New York.—The St. George's Glee Club, a male quartet (A.T.T.B.), organised at the close of last season for the revival and maintenance of the old English glees, has already established itself as a permanent musical organisation. It is believed to be the only quartet in the country with the English combination of male alto, two tenors, and bass; and after singing with much success in Philadelphia and Boston, it is now intended to give three Subscription Concerts in New York. The Club is composed of W. Mahoney, alto; H. R. Humphries, first tenor; G.H. Dexter, second tenor; and E. Cholmeley-Jones, bass.—Haydn's Oratorio the Creation was sung by the Choir of St. John's Chapel (Trinity Parish) at the last Festival Service, on Sunday evening, October 4. The soloists were Dr. Martin, Mr. Whitney Mockridge, and Masters Felix Wendelschaefer and George Chapman. Mr. Geo. F. le Jeune, director.

Norwith-Much interest was excited by the Concert given at St. Andrew's Hall, on the 12th ult., in aid of the Jenny Lind Infirmary for Sick Children, the services of Madame Albani, Miss Damian, Mr. Santley, Mr. Lloyd, Lady Benedict (planoforte), Herr Carl Walther (violin), and Dr. Bunnett (organ), having been kindly volunteered on the occasion. The room was crowded, and the generous ald given by the artists mentioned was gracefully acknowledged by the Mayor of the City (Mr. John Gurney), a compliment cordially seconded by the enthusiastic applause of the audience.

OLDHAM.—The distribution of prizes to successful candidates, granted by the Society of Professional Musicians (North-Western Section), took place in the Town Hall on the 14th ult., under the presidency of the Mayor, who gave an excellent introductory address. After Mr. S. R. Platt had distributed the certificates, Dr. Hiles made an eloquent speech, in which he advocated the importance of consider-

ing music as one of the essential points in an English education, and impressed upon his hearers the desirability of forming classes for the study of stringed instruments. Dr. Horton Allison moved a resolution, declaring that, in the opinion of the meeting, the Society of Professional Musicians had promoted the cause of music by fostering united action amongst the professors of the art, and was consequently worthy of public support. This resolution was seconded by Dr. Dali,

PARSONSTOWN, IRELAND.—The annual Harvest Thanksgiving services were held in the Parish Church, on Tuesday, the 3rd ult. The anthem was "Ye shall dwell" (Stainer). The choir sang with precision, especially in the Psalms and anthem. The Rev. W. Burroughs, Kingstown, preached in the morning, and the Right Rev. Lord Bishop of Killaloe in the evening, to large congregations. Mr. Vincent Syles, A. Mus., T.C.L., organist, &c., conducted, and played as voluntaries, Handel; Cantilène Pastorale, Melody, and Grand Chorus in D, Guillmant.

Guilmant.

Pressron.—Mr. E. Holland gave a Military Concert at the Public Hall on Saturday, October 24. The solo vocalists were Miss Sellers, Miss Dutton, and Dr. Coombs. The Choir of soldier boys was a feature of the evening, and the instrumental items, by the military bands, proved a great attraction. There was a very large audience.—Mr. E. Holland, bandmaster of the 1st Northamptonshire Right and the Charles of the evening, and the instrumental items, by the military bands, proved a great attraction. There was a very large audience.—The State of the evening, and the state of the s The choruses were admirably given throughout, reflecting the utmost credit upon Dr. Hiles, who, although but lately appointed to the office of Conductor, has exercised a most beneficial effect upon the choir.

PURSEY, LEEDS.—The members and friends of the Unitarian Dramatic Society gave an excellent Dramatic and Musical Entertainment on the 7th ult, in the Victoria Hall, for the benefit of Mr. E. Gaunt. The Hall was crowded. The first part of the programme consisted of duets and songs, including a new song, "I love thee more than words can say," by Mr. Arthur Pearson, admirably sung by Mrs. Brooke. The other vocalists were the Misses Gott and Harrison, and Messrs. Yhe other vocalists were the Misses Gott and Harrison, and Messrs. Letter and the Mrs. Mr. Arthur Pearson accompanied in a musician-like manner and also took part in a planoforte duet with a pupil.

READING.—Mr. H. J. Hendy's annual Concert was given in the Earley schoolroom, on the 17th ult. The vocalists were Miss Pulham, Miss Dora Nye, and Mr. Kettley. The Overtures to La Dame Blanche and Fra Diavolo were well played by a string band, under the direction of Mr. H. J. Hendy, whose pianoforte solos were Nos. 4 and 6, Book 5, "Lieder ohne Worte" (Mendelssohn).

Nos. 4, and 0, Boods, S. Electer one worke (Medicussoun).

Shepton Maller.—An excellent Concert was given in the Music Hall on Tuesday Evening, the 3rd ult., the proceeds being devoted to the funds for rebuilding the organ in the Wesleyan Chaple. The first part of the programme consisted of selections from oratorios, the second part being secular. The vocalists were Miss Marie Gane, McEdward Wall, and Mr. Fred Tucker. Two duets for violin and piano were performed by Miss Allen and Mr. J. R. Allen. Miss Barret and Miss Agnes Wise presided respectively at the organ and pianoforte. There was a crowded audience.

Sideur.—The Dedication and Harvest Festival Services were held in the Church of St. John the Evangelist, on the eve and day of the Feast of All Saints. The anthems on the Saturday were "Sing ye Praise" and "He counteth all your sorrows," from the Hymnof Praise toth exceedingly well rendered by Mr. F. Peach, followed by the Hallelujah Chorus. On Sunday evening, "I know that my Redeemer being excellently sung by Miss Jessie Royd. Mr. Alfred E. Butterworth presided at the organ.

NOTED Presided at the organ.

TENBURY.—On the 19th ult., the Musical Society performed Handel's Oratorio Joshua. Everything combined to make this performance worthy of the bi-centenary of the great master. The choir sang with great spirit and precision, and the soloists were all in good voice and did their best. The Society was fortunate in obtaining the assistance of Miss Antelli (from Oxford) and of the Rev. W. D. V. Ducombe (from Hereford), who kindly volunteered to fill the place of another vocalist at very short notice. Mrs. J. B. Joves and Mr. Dugglins, members of effectively. A small but efficient band, under the leadership of Mr. Watkis, accompanied, and the Rev. J. Hampton was the Conductor.

Watkis, accompanied, and the Rev. J. Hampton was the Conductor.

Wellington, N.Z.—The Harmonic Club gave its third Concert of the season on September 22, under the direction of Mr. Robert Parker. The first part of the programme, which was miscellancous, included several items of interest, especially Gade's Overture "Im Hochland," and three movements of Schubert's "Trout" quintet. The vocal music comprised two of Mendelssohn's part-songs, and Eaton Faning's Choral Ballad, "The Miller's Wooing," Beethoven's "Adelaide" was admirably sung by Mr. E. Greenwood. The second part consisted of Mendelssohn's First Walpurgis Night, which was rendered with much spirit by chorus and orchestra.—On Thursday, September 24, a Concert was given at the Industrial Exhibition by the Orchestral Society. The programme was an excellent one, and included Mozart's Don Giovanni overture, Mendelssohn's Son and Stranger, the entractes from Schubert's Rosamunae, and some very quaint and effective ballet music by E. Lassen.

A selection of unaccompanied part-songs, by members of the Harmonic Club, completed the programme.—At a Concert given on October 3 by the same Society, under the direction of Mr. Robert Parker, Miss Ellen

Club, complete the programme.—Are not between the same Society, under the direction of Mr. Robert Parker, Miss Ellen Alkins created a marked effect by her singing of Handel's Recitative and Air From mighty Mings." Guides Maccabeus), and Sullivan's exceedingly well selected, and admirably performed. Weston-exceedingly well selected, and admirably performed. Weston-exceedingly well selected, and admirably performed. Weston-exceedingly well selected, and admirably performed. The Victoria Hall, Simmer of Winceessful Concert was given at the Victoria Hall, Simmer of Winceessful Concert was given at the Victoria Hall, Simmer of Winceessful Concert was given at the Victoria Hall, Simmer of Winceessful Concert was given at the Victoria Hall, Simmer of Winceessful Concert was given at the Victoria Hall, Simmer of Winceessful Concert was given at the Victoria Hall, Simmer of Winceessful Concert was given at the Victoria Hall Simmer of Winceessful Concert was the Victoria Hall Simmer of Winceessful Concert was the Victoria Hall Simmer of Winceessful Concert was the Victoria Hall Simmer of Winceessful Winceessful Concert was the Victoria Hall Simmer of William Tell and other selections in a masterly manner. Mr. Grinfield was the accompanist and Conductor. Mr. Grinfield was the accompanist and Conductor.

Workster.—Mr. Spark's first Concert for the present season, was given at the Public Hall, on the 12th ult, and proved a great success. The vocalists were Miss Gertrude Griswold, Madame Marian McKenzie, Mr. J. W. Turner, and Mr. Maybrick. Signor Bottesinia solos were a feature of the evening, and Miss Margaret Wild, a debutante, created a very favourable impression by her artistic pianoforte playing. Mr. Sidney Naylor conducted.

Worksop.—On Monday evening, the 9th ult., Messrs. Sissons and Son gave a Concert in the Town Hall, which was well filled. The artists were Madame Daglish, Miss Ada Porter, and Mr. Bingley Shaw, vocalists; solo flute, Miss Nellie Porter; solo violin, Miss Gertie Porter; solo violoncello, Miss Amy Porter; accompanist, Mrs.

Organ Appointments.—Mr. F. E. Choveaux, Organist and Choirmaster to St. Andrew's, Battersea.—Mr. Bernard Farebrother, to Holy Trinity Church, Birchfield, Birmingham.—Mr. John Storer, to the Parish Church, Folkestone, Kent.—Mr. George Mellor, Organist and Choirmaster to St. Dominic's Priory, Newcastle-on-Tyne.—Mr. Arthur Repolds, A.C.O., Organist and Choirmaster to Holy Trinity Church, Ayr, N.B.

Choir Appointments,—Mr. J. Gawthrop (Tenor), to her Majesty's Chapel Royal, St. James's.—Mr. Tom Maude (Tenor), to St. Paul's, Wilton Place.—Mr. H. J. Macfarlane (Tenor), to St. Sepulchre's, Holborn, E.C

DEATHS.

On the 7thult., at Brighton, George William Watts, of 20, West treet, and 88, Western Road, and St. Clair, Hayward's Heath,

On the 8th ult., at St. Mary Abbott's Terrace, Kensington, W., HARRIET, widow of the late BRINLEY RICHARDS, aged 54.

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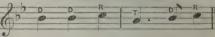
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